

# GUIDELINES INTERPRETATION OF EUROPEAN CULTURAL HERITAGE IN TOURISM

**Liběna Jarolímková**

**and MIECAT project team**



Co-funded by the  
Erasmus+ Programme  
of the European Union

# Guidelines

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## LIST OF ABBREVIATIONS

CBI	Centre for Promotion of Imports from developing countries
CGI	Computer-Generated Images
EDEN	European destination of excellence
ETC	European Travel Commission
EU	European Union
FMV VŠE	Faculty of International relations University of Economics, Prague
ICOM	International Council of Museums
ICOMOS	International Council on Monuments and Sites
ICT	Information and Communication Technologies
IGCAT	International Institute of Gastronomy, Culture, Arts and Tourism
MIECAT	Methodology of Interpretation of European Cultural Heritage through Attractions in Tourism
MOOC	Massive open online course
MUJA	Museo del Jurásico de Asturias
NPÚ	National Heritage Institute
SACR	Slovak Tourist Board
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNWTO	United Nations World Tourism Organization
USA	United States of America
VAT	Value Added Tax
VR	Virtual Reality

## ABBREVIATIONS OF COUNTRIES USED IN THE E-BOOK

A	Austria
B	Belgium
BG	Bulgaria
CH	Switzerland
CZ	Czech Republic
D	Germany
DK	Denmark
ES	Spain
F	France
GB	Great Britain
GR	Greece
H	Hungary
HR	Croatia
I	Italy
IR	Ireland
LT	Lithuania
NL	Netherlands
PL	Poland
PT	Portugal
RO	Romania
RU	Russia
S	Sweden
SK	Slovak Republic
SLO	Slovenia

For other country codes see:

[https://ec.europa.eu/eurostat/statistics-explained/index.php/Glossary:Country\\_codes](https://ec.europa.eu/eurostat/statistics-explained/index.php/Glossary:Country_codes)

## INTRODUCTION

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The Guidelines are one of the outputs of the international Erasmus+ project “Methodology of Interpretation of European Cultural Heritage through Attractions in Tourism” (MIECAT). The book is designed for experts in the tourism industry.

The Guidelines collate basic information on the interpretation of cultural heritage in tourism. They consider both tangible and intangible heritage; the book explains the importance, goals, and principles of heritage interpretation. The book deals with the specifics of interpretation in six thematic subtopics: architecture, fine arts, religious monuments, music, local traditions and customs, gastronomy.

Interpretation of cultural heritage is currently very topical. Its significance has been enhanced by the activities of the EU in the field of cultural heritage. The year 2018 was declared a European Year of Cultural Heritage. European Heritage Days organized annually also bring up topics closely related to the issues of interpretation of cultural heritage – in 2018 the topic was “Common heritage, common values” and 2020 comes with the topic “Monuments and Education”.

The development of cultural tourism is increasingly challenging for the interpretation of cultural heritage. The process of searching for new ways, which would address and appeal to sufficient target segments of visitors is not always easy. However, the successful interpretation provides opportunities to raise emotions and facilitate experiences, creating a relationship between the cultural heritage site and the visitor. This relationship motivates the visitor to search for context and explore the most diverse targets which cultural heritage offers.

In the globalized community in which we live, tourist destinations can play an important role as places for intercultural dialogue, which contributes to mutual understanding and building of friendly relationships among nations with different cultural histories.

The objective of the project was to create didactic materials for the implementation of a new study subject focused on the current issues in the interpretation of cultural heritage in tourism. The project was funded by the EU Erasmus+ programme and was implemented in 2017–2020. The Tourism Department of the Faculty of International Relations at the University of Economics in Prague (FMV VŠE) was the leading partner and coordinator of the project. Partner universities were Universidad Europea de Madrid, Spain; “Alexandru Ioan Cuza” University of Iași, Romania; University of Applied Sciences Burgenland, Austria; Fachhochschule des Mittelstands, Germany; University of Economics in Bratislava, Slovakia. The publication is a non-profit output of the international project MIECAT co-funded by the Erasmus+ Programme of the European Union.

Thanks to this project, specialists from different countries of Europe were able to join and share their professional knowledge and wide experience, which result from the different development of cultural heritage in individual countries and their approach to the interpretation of cultural heritage. The text of the Guidelines was created by an international group of experts (Austria, Czech Republic, Germany, Romania, Slovakia, and Spain – the members of partner university teams of the Erasmus+ project MIECAT).

The outputs of this international project provide useful insights for all those, who want to search for new and efficient methods of cultural heritage interpretation. Comprehensive methodology of interpretation in its complexity can be found in the main output of the MIECAT project, in the e-book – Interpretation of European Cultural Heritage in Tourism.

## PROJECT DESCRIPTION

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### MIECAT

#### Methodology of Interpretation of European Cultural Heritage through Attractions in Tourism

#### Erasmus+ K2 Strategic Partnership Project

##### Objectives of the project:

The outcome of the project is a complete material for the accreditation of a new international course “Methodology of Interpretation of European Cultural Heritage through Tourism”

- Comprehensively elaborated subtopics of European Cultural Heritage
- Methods suitable for interpretation of cultural heritage
- Examples of good practice and case studies in the interpretation of European cultural heritage

##### Applicant Organization & Lead Partner:

University of Economics, Prague, CZ

Faculty of International Relations, Department of Tourism

[www.vse.cz/english/](http://www.vse.cz/english/)

##### Partners:

University of Economics in Bratislava, SK / [www.euba.sk](http://www.euba.sk)

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University of Applied Sciences for SMEs, D / [www.fh-mittelstand.de/schwerin/](http://www.fh-mittelstand.de/schwerin/)

Project Duration: 2017–2020

Funding: This project is funded from the Erasmus+ Programme.

The Tourism Department of FMV VŠE in Prague was the coordinator of the international project called Methodology of Interpretation of European Cultural Heritage through Attractions in Tourism.

The project was aimed at promoting and the support of international cooperation of the universities involved and improving the conditions for mobility of students and teachers involved in tourism study programmes. The project deals with the methodology of European heritage interpretation in tourism. The ambition of the project is the creation of a new course on the interpretation of cultural heritage at all involved universities in addition to the preparation of didactic materials for this issue. The participation of 6 European universities provided the opportunity to represent various regions of Europe and to include diverse segments of European tangible and intangible cultural heritage (architecture, music, fine arts, religious monuments, folklore, and gastronomy).

Thanks to such an international team, it was possible to investigate many potential ways of interpretation of our common European cultural heritage, to transfer foreign experience and share examples of good practice.

Searching for new ways and tools of cultural heritage interpretation is currently a very important issue and follows up the EU activities in the field of cultural heritage. The aim of the project was to create an overview of recommended approaches which might be applied in practice, as well as a complete didactical material for a new university course called Interpretation of Cultural Heritage.

The complexity of the solution to this topic is balanced by the opportunity to seek new ways which connect people with the past. This requires investigation of experiences as a source of inspiration, to find the stories, which can strengthen the status of the interpreted heritage. One of the main tasks of interpretation is to seek the way we link real events and facts with our personal attitude and experience through which we put a significantly deeper meaning into this process. Undoubtedly, one feature of interpretation is actively motivating people to interpret their own experience while searching for their own reasonable context based on facts.

A great deal of research closely connected with the investigation of cultural heritage interpretation has been carried out. This research shows how rich our history is and how many attractions Europe offers. We know definitions of target groups and categories of interpretation media, nevertheless, our approach to the interpretation of European cultural heritage is very individualistic, due to our attitudes, knowledge, level of experience and personal interests. However, what is more challenging is to find facts which we have in common and which will transfer us to the level, where one can speak about the methodology of this complex process.

The main benefit of tourism is a dialogue between individual cultures. Travelling is one of the gateways to broadening our knowledge. People travel to explore other cultures. Many destinations are very busy tourist destinations and can play an important role as places for the improvement of mutual understanding between different cultures and civilisations. Thus, cultural tourism creates an ideal space for intercultural dialogue. A guest should have access to the interpretation which would facilitate the understanding of historical, cultural, and social values of the destination.



Both a tourist and a provider of tourism services become key players in the intercultural dialogue and the role of tourism as a platform for mutual cultural and social enrichment and motivation is growing stronger.

# 1 HERITAGE OF EUROPE, INTERPRETATION AND TOURISM

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“Tourism is like fire. It can cook your food or burn your house down.” (Fox, 1991)

## 1.1 CULTURAL HERITAGE AND TOURISM

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During the 20th century, tourism became a social phenomenon widely spread around the world. Undoubtedly, this has generated both positive and negative impacts with social, cultural, environmental, and economic consequences for the host societies.

Cultural tourism is based on the particular cultural resources of each country, region, county, or municipality. It is necessary to be aware of the potential risks inherent in tourism development and manage its growth in an appropriate manner, to avoid the destruction of cultural diversity and guarantee the sustainability over time of the tangible and intangible cultural resources on which its *raison d'être* is based. An important challenge for those responsible for the development of cultural tourism is to ensure that conservation and dissemination, terms that can be contradictory, are instead complementary.

If the development and management of tourism related to heritage sites is sustainable from an economic, environmental, socio-cultural, and scientific point of view, it can lead to the following consequences:

- A. Contributing to conservation and preservation that guarantees its durability.
- B. Providing income for hosting communities, both from an economic and socio-cultural point of view.
- C. Offering meaning and added value to the visitor.
- D. Generating income that contributes to the development of research and conservation programmes.

Today, we are witnessing the progressive development of different typologies of tourism, including a revaluation of nature as a whole and a focus on history, historical locations, and archaeological sites as well as gastronomy, adventure, and unique experiences. These tourism typologies offer an alternative to the more uniform and standardized model labelled as “sun and beach”, undifferentiated and based on mass consumerism (Díaz, 2006:266–267).

In this sense, interpretation methods can be a powerful tool to make the cultural heritage profitable and contribute to sustainable development models. These interpretation methods can be understood as the presentation, communication, and exploitation of heritage, to promote its understanding, enhancement and sustainable use for sociocultural, educational and tourism purposes.

### 1.1.1 CULTURAL TOURISM DEFINITION

The World Tourism Organization (UNWTO) in 2017 proposed a definition whereby “cultural tourism is a type of tourism activity in which the visitor’s essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination”.

Below is a list of the cultural resources that are considered to be related to cultural tourism:

- Visits to museums and exhibitions.
- Visits to archaeological sites.
- Visits to monuments and historical town centres.
- Attendance at religious and non-religious festivals.
- Attendance at cultural shows: musical, theatre, dance, and film.
- Discovery of language and literature.
- Discovery of folklore.
- Discovery of wine and gastronomy.
- Discovery of local linguistic knowledge or educational stays.

Cultural tourism has two major functions consisting, on the one hand, in facilitating awareness of cultural identity and allowing the identification of differences and similarities between different territories and, on the other, encouraging the economic and social development of certain territories given the enormous capacity to generate employment, infrastructure development, and new business opportunities. In addition, cultural tourism is a fundamental pillar of sustainability, together with ecological balance, economic growth, and social progress. Finally, cultural tourism must consider a business model that inspires local people and visitors to be active in promoting conservation of cultural heritage.

### 1.1.2 CULTURAL TOURISM DEMAND

Origet de Cluzeau (1998) distinguishes three different types of cultural tourists. Greffe (2002) has contributed to this definition with empirical data. The three categories can be summarised as follows:

- Passionate tourists or specialists (10%). They are specialists in a subject and highly motivated. They travel systematically and regularly. Moreover, there is often a relationship between their professional activities and their tourism practices.
- Very motivated or regular tourists (20%). A very motivated costumer but interested in all types of culture. The main motivation is cultural, although other motivations can also be present.
- Occasional tourists (70%). An occasional, curious customer representing the largest market share in cultural tourism. When enjoying their holiday, they consume cultural attractions randomly travelling a maximum of 50 kilometres. Their main motivation when making the trip is not cultural.

This supposes an operative differentiation for professionals from both the worlds of culture and tourism, but it is necessary to indicate that there is a wide spectrum combining the different

attitudes at different levels. Although these authors propose an interesting differentiation between cultural tourists, the particular figures can only be considered approximate.

#### Future demand trends

New trends, which will directly affect cultural tourism, are characterized by the completion of a greater number of trips throughout the year with shorter durations. For this reason, the importance of diversifying supply is vital to attract new segments of demand. In recent times, tourism demand has tended to converge with cultural activity, and tourists are no longer content with the mere fact of observation but want to feel part of the facts. A good example of this demand is tourism linked to cultural and creative industries, with specific niches such as craft tourism, film tourism, language tourism, literary tourism, gastronomic tourism, music, and dance tourism, and so on.

### 1.1.3 TRANSFORMING CULTURAL HERITAGE INTO TOURISM ATTRACTIONS

A heritage site is not automatically a tourist attraction but rather requires the existence of a specific management to enhance, communicate and structure services and products around the heritage resources to transform them into attractions. No doing so is a very common mistake when it comes to promoting tourist destinations. If, for example, a heritage site is used as a tourist attraction and a sixteenth-century castle is advertised at a destination on the first page of a brochure and the website, the questions that immediately arise include the following: what can the visitor do there? Is it accessible for those with disabilities? Are there any kind of guided tours? Are there associated activities according to the needs of the visitors?

Table 1.1.3 shows examples of typical tourism development associated with heritage resources. There is an incalculable amount of possibilities and it must be the managers and agents of the destination who are responsible for providing imaginative solutions to transform them into attractive tourist resources with an adequate offer of services.

**Table 1.1.3 Tourist development related to cultural resources.**

Attractions	Tourist development related
Archaeological	Archaeological sites, Interpretation centres, archaeological parks, underwater sites, festivals
Historical	Historical sites, architecture, monuments, museums, exhibitions and festivals, geographic landmarks
Anthropological, ethnographic, traditions	Legends and traditions, art, textile, beliefs and habits
Industrial, trade	Factories, retail and wholesale centres, research institutions, museums, educational institutions
Entertainment, health, religion, sports	Spas, health centres, specialized restaurants, pilgrimage sites, arena, pubs, casinos, theatres, museums, art galleries

Source: adapted from Gunn (2002).

## 1.2 CULTURAL TOURISM SEGMENTATION

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### 1.2.1 VISITOR'S SEGMENTATION, NEEDS, BEHAVIOUR, PREFERENCES

Kaspar (1996) defines tourism demand from an economic-theoretical point of view as “the willingness of the tourist to exchange, i.e. acquire, different quantities of tourism services for different quantities of money”.

Important aspects of the demand structure are for example:

- Needs and motives – purpose of the journey.
- Travel decision and preparation – means of transport to get there.
- Type of holiday – type of travel.
- Destination of a trip – travel time.
- Duration of the trip – frequency of the trip.
- Activities during the trip – travel expenses.
- Sociodemographic characteristics of travellers – etc.

#### Socio-demographic market segmentation

Various demographic customer characteristics are used as the basis for the segmentation approach. The most common criteria are gender, age, marital status, household size, income, occupation, education and place of residence.

**Table 1.2.1a Market segmentation according to sociodemographic criteria.**

<b>Sociodemographic segmentation criteria</b>	<b>Example for tourism</b>
Residence/origin (geographical)	Foreign and domestic tourists, city and country dwellers
Age	By age group (from...to) or traveller for children, young people, adults or senior tourists
Gender	Men's, women's travel
Degree/education	Trips for students with standard school diploma or university entrance qualifications
Occupation	Tourism for workers, employees, civil servants, self-employed persons
Marital status/household status/children	Trips for single, friends, married people, families with/without children

Source: Freyer (2009: 187).

#### Behaviour-oriented market segmentation

Behaviour-oriented market segmentation is based on identifiable criteria of buyer behaviour (i.e. travel behaviour).

**Table 1.2.1b Market segmentation according to behaviour-oriented criteria.**

<b>Behaviour-oriented segmentation criteria</b>	<b>Example for tourism</b>
Means of transport	Travel by car, flight, train, bus, bicycle
Booking behaviour	Individual-, part-package- (independent-), full-package travellers
Choice of travel destination	Domestic, foreign travellers, lake, low mountain range and mountain tourists, seaside travellers
Duration of travel	Excursionists, short-time travellers, holidaymakers, long-term holidaymakers
Choice of accommodation	Camping, apartment, farm, pension, hotel guests
Travel kit	Backpackers, suitcase-, briefcase-tourists

Source: Freyer (2009: 188).

This form of market segmentation deals mainly with holiday travellers and in regional guest surveys with travellers in a certain region/destination. Non-travellers and travellers to other regions are rarely the subject of research into tourism behaviour (cf. Freyer, 2009). The research of alternative uses of money and time for other leisure activities or other products would be an important supplement to travel behaviour research in order to derive market strategies that specifically address and motivate these segments.

#### Psychographic market segmentation

Psychographic criteria derive from various fields: general personal characteristics (i.e. anxiety, rigidity, sensation seeking), attitudes, user expectation and motives (i.e. away-from/to-travel, relaxing, active, art, cultural tourists, spa guests, visits by relatives, business travellers) and lifestyle (Freyer, 2009).

According to Schrand (2002), a tourist typology “...divides a heterogeneous tourist population into different, relatively homogeneous groups of tourists according to specific criteria of psychosocial differentiation. Within tourist typology, a tourist type is an empirically derived ideal-typical construct of a number of tourists with similar travel motives, holiday behaviour patterns and holiday forms”.

Apart from this first approach to cluster tourists according to different criteria, there are various other possibilities to differentiate between target groups. For example, Hahn's attempt at systematization is regarded as a “classical typology”. This one-dimensional typology is based on the psychological characteristics of the traveller. He categorizes the travellers into five groups, which he calls A-, B-, F-, S- and W-types. Within these types, Hahn distinguishes between special characteristics and properties. These characteristics are mainly based on the activities, motives (expectations and attitudes) and interests of the holidaymakers (see Table 1.2.1c).

These segmentation approaches are the first step to cluster target groups that are characterised somehow based on similar values, irrespective of whether these are socio-demographic criteria,

behaviouristics, or common shared interests and attitudes. Still, one can also distinguish within different forms of tourism. Like this, there are special segmentation variants to cluster culturally interested tourists.

**Table 1.2.1c Tourist typology.**

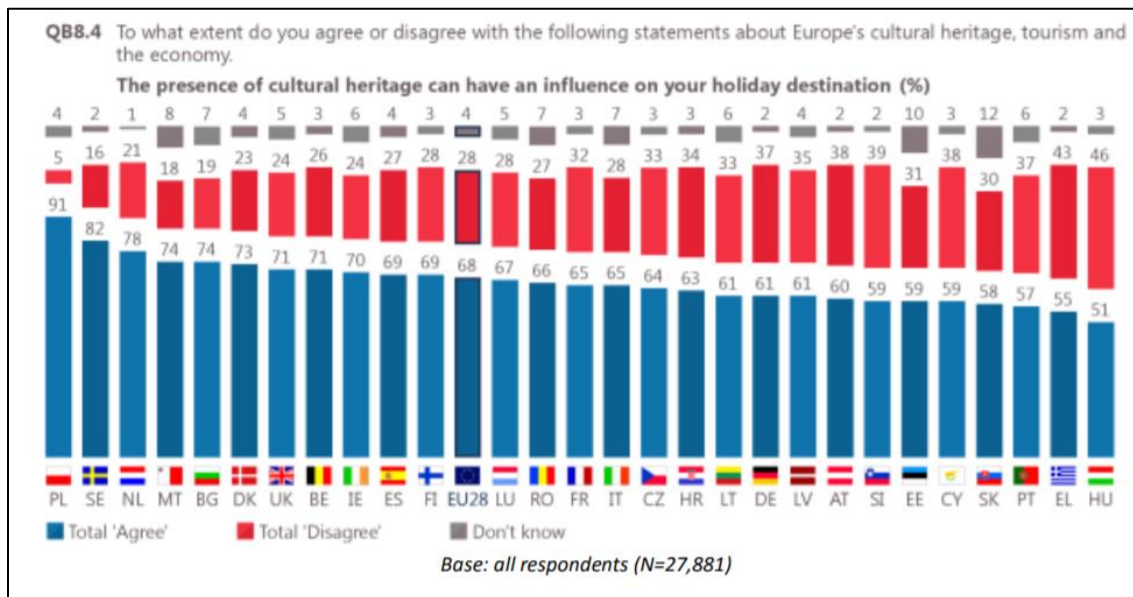
Designation	Tourist Type	Indicator
A-Type	Adventure holidaymakers.	<ul style="list-style-type: none"> <li>• Seek the “unique experience” with calculated risk and with like-minded people.</li> </ul>
B-Types · B1- Type · B2- Type · B3- Type	Educational and sightseeing vacationers.	<ul style="list-style-type: none"> <li>• Collects sights and places noted in the guidebook.</li> <li>• Collects feelings and moods, interested in nature and everything new.</li> <li>• Interested in natural, cultural and social sciences.</li> </ul>
F- Type	Distance and flirt-oriented adventure vacationer.	<ul style="list-style-type: none"> <li>• Enterprising, sociable, seeks variety and pleasure, prefers sophisticated atmosphere.</li> </ul>
S- Type	Sun-, sand- and sea-oriented recreation vacationer.	<ul style="list-style-type: none"> <li>• Wants to escape everyday stress, seeks change of scenery, peace and security under a parasol, (a little) contact interest, not too much strangeness.</li> </ul>
W- Types · W1- Type · W2- Type	Exercise and sports holidaymakers. Forest and hiking-oriented exercise holidaymakers. Forest and competition-oriented sports holidaymaker.	<ul style="list-style-type: none"> <li>• Wants to keep fit and wants physical exercise even on holiday, loves nature and fresh air.</li> <li>• Often allow their personal hobbies to determine the holiday destination.</li> </ul>

Source: Freyer (2009).

## 1.2.2 CHARACTERISTICS OF CULTURAL HERITAGE TARGET SEGMENT

The EU Special Eurobarometer (2017) on the report about “Cultural Heritage” shows that more than two thirds of Europeans say: “the presence of cultural heritage can influence their holiday destination” (Special Eurobarometer, 2017, p.19; see also Figure 1.2.2). The survey reveals slight differences among nationalities.

**Figure 1.2.2 The presence of cultural heritage influence on holiday destinations.**



Source: European Union, (2017).

Luger and Wöhler (2010) characterize the target segment of cultural heritage as someone who broadly meets the following characteristics:

- Middle aged, university-educated person.
- White-collar urban dweller.
- Middle-class economically.
- Regular user of digital interactions.
- With a personal interest in some form of cultural heritage.

The EU Special Eurobarometer (2017) on Cultural Heritage offers a more detailed analysis and identifies a target group of people for whom cultural heritage is an important factor influencing their destination. It provides an itemization of characteristics for describing cultural heritage tourists:

- Respondents younger than 55 are the most likely to agree that the presence of cultural heritage can influence on their holiday destination. For example, 72% of those aged 15–24 agree, compared to 64% of those aged 55 and over. The youngest respondents (aged 15–24) are most likely to say that the presence of cultural heritage can have an influence on their holiday destination.
- The longer a respondent remained in education, the more likely they are to agree: 78% who completed their education aged 20 and more agree, compared to 50% of those who finished education prior to age 16;
- Managers are the most likely to agree, particularly compared to retired persons (79% vs. 60%).
- Respondents living in large towns are the most likely to agree, particularly compared to those in rural villages (73% vs. 65%).



- The more often a respondent uses the internet, the more likely they are to agree the presence of cultural heritage can have an influence on their holiday destination: 72% who use the internet daily agree, compared to 64% who use it sometimes and 53% who never use it.
- Furthermore, those living close to some form of cultural heritage are more likely to agree (72% vs. 58% who do not), as are those who are personally involved (79% vs. 56%).
- Respondents who are interested in knowing more about Europe's cultural heritage are more likely to agree than those who are not (78% vs. 45%). (European Union, 2017, p.19).

## 1.3 CULTURAL HERITAGE PRACTICES IN EUROPE

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### 1.3.1 EDEN – EUROPEAN DESTINATION OF EXCELLENCE

In 2006, the EU launched the EDEN initiative, with the aim at promoting sustainable tourism development models across the region, as well as re-discovering and promoting some of Europe's lesser-known cultural heritage. The European Commission plays a crucial coordinating role in administering the competition, and its tasks include encouraging dialogue among stakeholders, co-financing the national selection procedures and awareness-raising campaigns, organising the award ceremony, and coordinating a comprehensive communication campaign.

### 1.3.2 EXAMPLES OF BEST PRACTICE IN INCLUSIVITY AND SUSTAINABILITY

In this section, some specific examples of how different organizations involved in cultural heritage are developing initiatives to promote both more sustainable and accessible touristic offerings. Each one comes with a website link, leading in most cases to a page in English. The objective is to furnish those using this material with a range of real-world examples, which can then be studied for further information as the need arises. For ease of use, the examples are grouped under a series of broad headings:

- A. General initiatives to promote sustainable practices and greater inclusion.
- B. Educative activities to promote new learning opportunities.
- C. Initiatives to promote greater site accessibility.

#### A. General initiatives to promote sustainable practices and greater inclusion:

1. The **German Museumsbund (D)** offers various guides for promoting accessibility examples and inclusive methods amongst all their members, as well as indications on how to deal with collections from colonial contexts.

<https://www.museumsbund.de/publikationen/guidelines-on-dealing-with-collections-from-colonial-contexts-2/>

2. **Délice (ES)** is an association of Spanish gastronomic cities, focused on collaborating and exchanging experiences, working on research projects on gastronomic identity, and promoting public policies or economic development through gastronomy.

<https://www.delice-network.com/About-Us>

3. **Music Cities Network** is an international network of cities promoting the social and economic importance of music in general, and music tourism. The network brings together cities from around the world and works to strengthen public policies supporting the music industry, in order to provide opportunities for music businesses, artists and education.

<https://www.musiccitiesnetwork.com/about-mcn>

4. **The UNESCO Cities of Music or Creative Cities Network** strives to promote cooperation with and among cities that have identified creativity as a strategic factor for sustainable urban development.

<https://citiesofmusic.net/>

5. Many countries have developed initiatives to promote more **sustainable tourism in rural areas**, with both a focus on ensuring economic activity and respect for the local and regional flora and fauna. The aims include promoting rural areas and small towns through a range of actions and publicity initiatives through the Internet, press and other media. The examples below are from Spain, France and Italy.

**Los Pueblos Mas Bonitos (E):**

<https://www.lospueblosmasbonitosdeespana.org/>

**Les Plus Beaux Villages De France (F):**

<https://www.les-plus-beaux-villages-de-france.org/fr/>

**I Borghi Più Belli D’Italia (I):**

<https://borghipiubelliditalia.it/>

**B. Educative activities to promote new learning opportunities:**

1. The **German Hygiene Museum (D)** has redesigned the existing Children's Museum to promote greater learning opportunities using audio guides, easy-to-understand language, touch pads, and experimental stations and games. The aim is to involve all five of the senses in the learning process.

<https://www.dhmd.de/en/exhibitions/childrens-museum/>

2. The **dialogue houses in Hamburg and Frankfurt (D)** offer a variety of exhibitions and workshops, such as “Dialogue in the Dark” or “Dialogue in Silence”. The focus is on experimental learning and sensitization to the life situation of deaf and blind people. The changing exhibitions focus, among other things, on the promotion of visual perception, provide insights into sign language and support the dismantling of mental and social barriers.

<https://www.dialogue-in-the-dark.com/locations/venue/frankfurt/>

### C. Initiatives to promote greater site accessibility:

1. The **German Hygiene Museum (D)** has a comprehensive accessibility programme that includes architecture that accommodates wheelchairs, subtitling of audio-visual media and technical enhancement of hearing-aid functions, exhibits and other materials that visitors may touch and hold, tactile room models, and easy-to-understand language for visitors with learning or mental disabilities.

<https://www.dhmd.de/en/your-visit/accessibility/>

2. The **Natural History Museum (D)** in Berlin has, in addition to a barrier-free entrance, almost all rooms at ground level or in areas of the museum that can be easily reached by elevator. There is also the option of booking tactile experience tours for visually impaired visitors.

<https://www.museumfuernaturkunde.berlin/en>

3. The **Documentation Centre Topography of Terror (D)** in Berlin has over one million visitors and is thus one of the most visited places of remembrance in Germany. Rooms, websites and guided tours in the documentation centre are barrier-free, and include an inductive sound system, information in light and sign language as well as wheelchair accessible rooms, facilities and exhibition areas.

<https://www.topographie.de/en/topography-of-terror/>

4. In order to achieve a comfortable and accessible city where all locals and visitors can enjoy the same services, places and experiences, **Santiago de Compostela (ES)** city government has put in place a series of actions to eliminate architectural, urbanistic and communication barriers and become an open city.

<http://www.santiagoturismo.com/accesibilidad>

5. Apropa Cultura is an initiative in the **Sagrada Família cathedral (E)** in Barcelona that aims to making it possible for everyone to access and enjoy the Basilica. It is designed for associations, organisations, centres and other institutions working in the third sector, and offers a dynamic experience adapted to the needs of each specific group and using simple, easily understood contents.

<https://sagradafamilia.org/en/social-project>

6. Haptic models (technical aids for blind visitors) of ground plans and front facades are available and can be borrowed at **12 UNESCO monuments (CZ)** and institutions focused on their promotion. Thanks to these models, blind visitors can improve their perception of the visited site. Each model has the information in braille.

[https://www.propamatky.info/cs/zpravodajstvi/cela-cr/zpravy-z-regionu/pamatky-na-dlani-%E2%80%93-hapticke-modely-ve-stavbach-unesco/5169/?fbclid=IwAR2IEA62JVB-O1Hh\\_MXsZ11yEM8mC1ApJmyiwn0BnRj\\_NBUpD5Ez6ZmeBIc](https://www.propamatky.info/cs/zpravodajstvi/cela-cr/zpravy-z-regionu/pamatky-na-dlani-%E2%80%93-hapticke-modely-ve-stavbach-unesco/5169/?fbclid=IwAR2IEA62JVB-O1Hh_MXsZ11yEM8mC1ApJmyiwn0BnRj_NBUpD5Ez6ZmeBIc)

7. **Norwich Cathedral (GB)** has a comprehensive accessibility strategy, which includes access for those with reduced mobility, training for employees and volunteers on disability awareness, anti-discriminatory employment policies, and emergency evacuation procedures for disabled people.

<https://www.cathedral.org.uk/accessibility>

8. The guidebook *How to conquer a castle* contains a list of **104 immovable monuments (CZ)** accessible for visitors with poor mobility.  
<https://www.npu.cz/cs/npu-a-pamatkova-pece/npu-jako-institute/publikace/7328-jak-dobyt-hrad-pamatky-takrka-bez-barier-2>
9. Specialized tours of the castle are prepared for blind visitors at **Křivoklát castle (CZ)**. The tour contains a detailed description of the interior and colourful historical explanations. There are hands-on exhibits along the whole route. These exhibits were carefully selected by professionals from the Institute of Heritage Protection. A simplistic model of the castle is available to the visitors for their whole visit.  
<https://www.vyletnik.cz/novinky/501-pilotni-projekt-naslepo-hradem-krivoklatem/>
10. The access program in the **National Gallery (IR)** focuses on individuals or groups with additional needs, to ensure that access is available to them either through general public programme, or through tailored activities and events that may be either onsite or via outreach projects.  
<https://www.nationalgallery.ie/what-we-do/education-department/access-programme>
11. The **National Museum of Art (RO)** has a Special Needs Programme focusing on visually and hearing impaired people who can take part in guided tours including feature workshops and multimedia experiences, which make use of special kits when necessary.  
<http://www.mnar.arts.ro/en/learn/special-needs>

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## 2 METHODOLOGY OF INTERPRETATION OF EUROPEAN HERITAGE

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**Interpretation of cultural heritage** is primarily **a means of communication with visitors** for ensuring their satisfaction and for creating a positive image among them.

The ICOMOS (International Council on Monuments and Sites) Charter for the Interpretation and Presentation of Cultural Heritage Sites (2008) defines interpretation as the whole **range of possible activities designed to raise people's awareness and improve their understanding of the complexity of cultural heritage/sites.**

“The interpretation provided by a cultural heritage site is a key element in a tourist’s experience.” (Biran, 2005)

### 2.1 OBJECTIVES OF INTERPRETATION

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#### **Main objectives of interpretation:**

1. To improve visitors’ experience.
2. To train visitors and to provide them with site-related information.
3. To stimulate visitors to learn, understand facts, rituals, and their significance.
4. To enable them to become aware of the need to preserve the presented heritage.
5. To highlight the cultural sites and heritage elements.
6. To entertain visitors.
7. To consolidate the relation between the site and those living nearby.

#### **Objectives of interpretation** can be set in different areas, such as:

- Educational objectives.
- Learning objectives.
- Behavioural objectives.
- Emotional objectives.
- Financial objectives.
- Objectives of protection of monuments.
- Environmental objectives.

Good interpretation also helps both visitors and locals develop their openness to discovering more information about the nature or cultural heritage they inherit and to understand why a place, a collection, an object or past event bears a particular significance (Poria, Biran, Reichel, 2009).

**Educational objectives** are to raise awareness of the site's significance and encourage interest in deeper exploration. This objective is aimed at encouraging the educational spirit by providing visitors with free or subsidised access to all interpretive resources and by developing special programmes.

**Learning objectives** include specific information that visitors will acquire through means of interpretation, increasing of visitor's knowledge of the site.

**Behavioural objectives** are related to what visitors should do and how they should behave during their visits to religious sites. It is essential that visitors respect and protect cultural heritage. Basically, interpretation should focus on managing visitor's behaviour by encouraging their personal development and self-accomplishment, being thus suggested that interpretation programmes could act in favour of behavioural changes in terms of inner lifestyle, which could further contribute to long term environmental sustainability (Roberts, Mearns, Edwards, 2014).

For example, site management can impose a certain dress code on visitors as well as certain visiting hours. Moreover, some sacred religious sites (famous churches, for example) require visitors to behave appropriately so as not to disturb prayers.

**Emotional objectives** are important in stimulating behavioural objectives. They enable visitors to feel anger, surprise, pride, and other site-related emotions. The interpretation of cultural heritage enriches our life by getting emotions involved, by improving experiences and in-depth understanding of both past and present places, people, events, and objects. Interpretation sheds light on the present and provides meaning to the past, it connects visitors to past generations' stories and represents the reward that heritage sites could offer their visitors (InHerit, 2018).

**Financial (economic) objectives** are focused on financial resources, costs, and revenues in connection with interpretation. In the broader concept they concern economic benefits for a cultural monument and wider region (e.g. generation of new jobs). Interpretation can lead to economic growth in that particular area.

**Objectives of protection of monuments** aim to identify general legal provisions for the protection of monuments reflecting the needs and condition of a particular historical place.

**Environmental objectives** specify suitable indicators monitoring the environmental burden caused by interpretation. Optimum and marginal vales of these indicators can be set.

## 2.2 PRINCIPLES OF INTERPRETATION

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The ICOMOS Charter attempts to establish **seven basic principles** on which interpretation and presentation (in any form) should be based. These principles refer to:

1. Access and meaning.
2. Sources of information.
3. Setting a context.
4. Preservation of authenticity.
5. Sustainability.
6. Care for inclusion.
7. Research, training, and evaluation.

### **Access and meaning**

This principle states that “Interpretation and presentation programmes should facilitate physical and intellectual access of the public to cultural heritage sites”. This means that the manager of a cultural site must pay attention to the following aspects:

- interpretation enhances visitor’s overall experience and helps them understand the significance of the site, thus contributing to raising awareness of the need to preserve the site;
- interpretation stimulates people's interest in discovering the meaning and establishes a connection with the site by discovering and learning new things through exploration;
- the interpretation is adapted according to a socio-demographic and cultural profile of a visitor, as these characteristics can influence their perception of the importance of the site;
- the interpretation and communication infrastructure must be adapted/ translated into the foreign languages required by the visitors;
- interpretation must be available and accessible to all interested parties;
- off-site (ex-situ) interpretation will be used when access to/into the attraction is not possible (reconstruction, high risk of demolition, cultural sensitivity, physical dangers).



## **Sources of information**

This principle is based on the premise that interpretation should be based on evidence gathered through recognised scientific and academic methods and living cultural traditions.

It is very important that the information provided to visitors is correct and that the main sources of information rely on this information to ensure its validity:

- direct sources – original documents about the construction of the building (if applicable), the materials used, the people involved in the process;
- traditions, oral history, etc;
- persons involved in the process of building the monument (in case of the more recent ones);
- members of the local community who participated in the events;
- indirect sources – members of the local community familiar with oral history (who may also be involved in the local interpretation), experts, photographs, maps, catalogues, registers, museums, testimonies, etc. that are scientifically sound;
- the need to have them validated by multidisciplinary research in order to reveal the original meaning and sense of some events and traditions. Based on these, stories and accounts will be presented to the audience by using attractive communication methods to get visitors involved in the process.

## **Attention paid to setting a context**

The interpretation of cultural heritage sites should relate to their wider social, cultural, historical, and natural contexts and settings. This means:

- interpretation of the site from all perspectives, social, historical, and artistic, is necessary because its meaning and value are linked to all of these;
- all the phases that have given meaning to the site over time must also be taken into account;
- the interpretation includes all groups that have contributed to its historical and cultural significance;
- the nature and geographical environment are considered a part of the interpreted site and treated as such;
- intangible elements (cultural and spiritual traditions, stories, local costumes, theatre, and gastronomy) are also a part of interpretation;
- various intercultural perspectives that give meaning to the site and are confirmed by scientific studies, ancient ways of life and past events are also included in the interpretation.

## **Preservation of authenticity**

The interpretation of cultural heritage sites must respect the basic tenets of authenticity in the spirit. Therefore:

- the preservation of authenticity is essential, and the interpretation will take this need into account by preserving traditional social functions and cultural practices as well as the dignity of the local community;
- the interpretation also aims to contribute to preserving the authenticity of the cultural site by presenting information in a way that does not detract from its meaning and value;
- the visible infrastructure must be adapted to the environment and be capable of highlighting both the importance and value of the site;
- interpretation programmes must preserve the importance and physical integrity of the site (dramatic interpretation, concerts, etc.).

For example: The information contained in the interpretation must be based on reliable documents and sources, and the way it is organised and presented to the public must be appropriate to its importance. For example, a religious site in a forest should reflect, through the methods of interpretation, the monastic atmosphere, spirituality and the specific difficulties of living in isolation, difficult access, the original environment in which people used to live, the way they dressed and the daily activities (breeding animals, agriculture, etc.).

## **Planning for sustainability**

A principle that meets current concerns about sustainability implies that the interpretation plan for a cultural heritage site must be sensitive to its natural and cultural environment, with social, financial, and environmental sustainability among the key objectives. Recommendations are:

- the integration of heritage interpretation and presentation activities into the management process of each cultural site;
- conducting studies to assess the potential impact of the interpretation infrastructure and the number of visitors on the cultural value, physical characteristics, and integrity of the site's environment;
- interpretation and presentation are geared towards more complex conservation, educational and cultural objectives, together with those related to financial issues and the number of visitors;
- interpretation and presentation are a means of raising awareness and motivating people to commit themselves to the preservation of the cultural site;

- interpretation techniques and technologies, which form the overall infrastructure for these activities, are used in such a way as to ensure their long-term functioning and maintenance;
- through education, training, and employment opportunities, interpreting programmes focus on all stakeholders, thus responding to the need for a fair distribution of social, economic, and cultural benefits.

The interpretation plan of a historical site will include the most important aspects that are geared towards the objectives of sustainability:

- studies on the possible impact of increased visitor numbers on the elements of cultural heritage;
- construction of roads to facilitate access for visitors by certain means of transport (noise, air pollution, etc.);
- development of specific infrastructure for interpretation (design of a specific area for receiving tourists and for access to the site, the need to protect certain areas by restricting access to them);
- influencing the daily life and solitude of the monks;
- the interpretation should include some essential information on the protection of the environment and the site, the need to contribute financially or otherwise to the reconstruction and conservation of the site.

### **Care for inclusion**

The interpretation of cultural heritage sites must be the result of meaningful cooperation between heritage professionals, host and associated communities and other stakeholders:

- multidisciplinary teams of researchers, practitioners, community members, caretakers and interpreters, tourism companies and restoration experts will be involved in the implementation of interpretation programmes to preserve the importance and value of cultural sites;
- securing intellectual property rights to the various elements of the site, both tangible and intangible;
- reinterpretation and modification of certain interpretations can be evaluated by taking into account public opinion at the time of planning.

One of the essential aspects in the process of interpreting a site is the maintenance of intellectual property rights relating to certain documents, objects, construction techniques and architectural projects, paintings, etc., which are owned by the site and acquired by donation or acquisition. Consequently, people responsible for the site must first and foremost ensure that their activity is carried out in compliance with the law.

## **Importance of research, training, and evaluation**

ICOMOS emphasises the fact that continuous research, training, and evaluation are essential elements in the interpretation of a cultural heritage site.

- continuous research and improvement to ensure understanding and appreciation are required;
- by involving both researchers and the community, by giving them the opportunity to propose changes and reinterpretations based on the conclusions formulated, the need for constant monitoring and evaluation is taken into account;
- it represents an educational resource for all age categories, which means that programmes for reinterpretation should be included in school curricula, both in formal and non-formal education, in voluntary work programmes, in the organisation of special events;

Training of specialists in the field of interpretation is a main objective (content creators, management, technology, guides, educators), and academic preservation programmes should include an interpretation and presentation component in their curricula.

## **2.3 STAKEHOLDERS OF INTERPRETATION**

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Cultural heritage interpretation is a way of raising the cultural objective's value for the stakeholders involved in tourism activities.

**Main categories of stakeholders** in interpretation activities are:

- Visitors
- Owners/property managers of monuments
- Central/National governmental institutions
- Heritage institutes, institutions of heritage protection
- Local authorities
- Local community
- Destination management organization
- Tourism agencies

When interpretation is being prepared, it is desirable to develop broad cooperation of all stakeholder to achieve a maximum synergy in interpretation. At the same time, interests of all stakeholders must be respected.

**Visitors** are the main stakeholders whose needs are primarily taken into account in the interpretation of cultural heritage. Interpretation will enable participants in a journey to a cultural sight to be its main beneficiaries because:

- By means of a good quality interpretation, visitors will find out information and facts which will contribute to a positive perception of the visited site, they will also understand why it is unique as well as the way it was established.
- The feeling provided by interpretation suggests that something new has been learned, that the beauty and uniqueness of some special places have been discovered.
- The information regarding the necessity of preserving the site contributes to raising tourists' awareness of the need for sustainability, thus motivating them to actively contribute to reaching this highly important objective.
- It increases the likelihood that visitors will promote the visited tourist attraction and cultural and educational tourism among friends.

**Owners/property managers of monuments** are interested in protection and preservation of monuments and ensuring sufficient funds for their maintenance and management through optimal visitor regime and quality interpretation.

**Central/National governmental institutions, Heritage institutes and Institutions of heritage protection and preservation** are interested in transmitting and perpetuating values such as respect for the past, cultural understanding and tolerance, in reaching some economic, social and environmental objectives, in preserving cultural resources as well as in raising people's awareness of the need to become actively involved in preserving cultural heritage. The poor quality of interpretation can generate negative behaviour and the perpetuation of some cultural clashes and stereotypes as well as a fall in the rate of involvement in reaching the above-mentioned objectives.

**Local authorities** are interested in achieving an interpretation under the auspices of patrimony and in emphasizing its uniqueness, thus making it more valuable for the local community, on the one hand, and, on the other, in setting tourism development objectives for improving the general welfare of the community by creating jobs, by collecting taxes, by attracting investors and improving infrastructure, and by training and involving community members in tourist activities. A poor, unprofessional interpretation can only harm local authorities.

**The local community** is represented by public or private organizations (local public authorities – city halls, non-governmental organizations – local associations and foundations with activities in the cultural, educational, environmental areas, local companies in manufacturing, arts, education, local suppliers, local investors).

**Tourism companies and destination management companies** create, promote, and offer tourist products. Thanks to quality interpretation, the destination and their products gain higher value, its potential for longer stays of visitors and higher revenues from tourism grow.

## 2.4 THE BENEFITS OF A GOOD QUALITY INTERPRETATION OF CULTURAL HERITAGE

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Benefits of quality interpretation can be monitored and evaluated from different points of view. E.g.:

- Benefits for stakeholders, e.g. benefits for visitors, local community, region/destination...
- Benefits from the view of sustainable development in individual pillars:
  - Economic.
  - Social.
  - Environmental.

**Economic benefits** refer to the additional economic value generated by appropriate interpretation and capitalization of the existing cultural heritage through tourism. By increasing the popularity of a historical site, interpretation can lead to economic growth in that particular area. Such benefits can be illustrated by economic indicators which reflect:

- improvement of the local population's welfare as a consequence of tourism development based on some existing cultural attractions;
- increase in tax income from tourism;
- regeneration of some urban areas in decline following the reduction or disappearance of some industrial activities, former mining areas, etc;
- new jobs for the local population in areas with a high level of unemployment, both urban and rural;
- capitalization of some cultural resources otherwise considered useless or cost-incurring in other industries (maintenance of monuments, traditions, etc.);
- increase of labour productivity in tourism by using new technologies;
- attraction of potential investors into the area.

**Social benefits** refer to:

- good quality free time of visitors, local community members and other people present in the destination;
- life-long learning opportunities for the public as well as for employees (facts and events described in the process, means of reconstruction);
- opportunities to get volunteers and employees involved in projects aimed at improving interpretation, presentation, and communication with tourists;

- creating a feeling of belonging to the local community, improving social cohesion, and promoting respect for diversity;
- possibility to get some people belonging to groups under high social exclusion risk (disabled people, etc.) involved in the process;
- improving the quality of life by investing in infrastructure;
- improving the level of education and access to new technologies used in interpretation;
- acquiring entrepreneurial skills by participating in lectures, seminars and enjoying the opportunities provided in the field.

**Environmental benefits:** The interpretation of cultural heritage takes into account the importance of nature sites and resources in a particular area and highlights the current environmental challenges, for example, water and energy consumption, air and water pollution, a fall in biodiversity that society must cope with. A good quality interpretation provides **environmental benefits** such as:

- Raising awareness of the importance of nature resources' preservation to limit the impact of tourism on the environment.
- Creating some attitudes and behaviours focused on the need to keep cultural and natural heritage unaltered, limiting consumption of primary resources and reducing the effects of tourists' activities on visited sites.
- Promoting, with the support of tourists, certain types of behaviour aimed at meeting the need to protect the environment.
- Implementing some actions aimed at preserving cultural heritage by using new resources (tourism revenues, donations).

Benefits to **the local community**:

- creating and maintaining the feeling of belonging to a group which inherits and maintains special memories thus contributing to preserving the cultural heritage it possesses;
- strengthening the motivation to preserve the heritage received from older generations by bringing new elements to the tourist circuit and by enriching cultural heritage;
- contributing to promoting cultural tourism;
- reaching some objectives regarding welfare, community members' education, and new skills and abilities acquisition;
- preserving some traditional cultural values which would be lost in the absence of tourism.

## 2.5 PLANNING INTERPRETATION

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An interpretation plan can be a useful tool because it:

- provides a framework for guiding the development of interpretation;
- makes it easier for those planning the design to identify opportunities and priorities;
- allows key themes to be presented in a variety of ways, based on site-specific stories;
- can be used to search for and obtain project funding.

### Interpretation plan

An interpretation plan is a comprehensive long-term strategy, a management tool, which tries to ensure the communication through the specific programmes of the significance of the places, structures, objects, or traditions included in the heritage.

It is intended:

- to identify and present the most significant themes and stories about places, buildings and collections;
- to outline the most appropriate way to present themes and stories, so that visitors have stimulating experiences;
- to ensure that the heritage values of places, structures and objects are preserved;
- to provide a framework for visitor management;
- to provide overall costs and a timetable for implementation;
- to be practical, achievable, and realistic, but especially flexible and open to further development;
- to outline a priority list of achievable projects and measurable objectives;
- to ensure the evaluation of the objectives.

Since knowledge and needs change over time, the plan does not have to be rigid. It is recommended the plan be flexible so that it can be adapted to the temporal and spatial developments.

Interpretation attempts to make experiences meaningful to visitors and to trigger a change in their understanding, feeling, or behaviour about a topic. These changes – in understanding, feeling, and acting – can be classified as **goals of interpretation** and are typically referred to as:

- cognitive goals;
- affective goals;
- behavioural goals.



**Cognitive goals** refer to knowledge. They are the things that visitors are supposed to learn, such as facts or skills.

**Affective goals** refer to the emotions that website visitors should feel about something related to a person, place, or event.

**Behavioural goals** refer to actions that a person should be inspired to perform. Some behavioural goals, such as a return visit to the area or the exploration of a place, are easy to achieve. Others are more ambitious but still worthy of identification, such as the decision to learn more about another culture.

The **steps to developing an interpreting plan** are:

- Creating a core team + building partnerships with stakeholders
- Laying the foundations – to define the preconditions, the purpose and objectives and review other plans and previous projects, if any.
- Initial research – what is known about a place or a subject and what is unknown. The results should serve as a preliminary guideline on how heritage and culture should be reflected and communicated in the future.
- Assessment and target group – market research identifying the current and potential audience and visitor projections.

Making the right decision about what kind of interpretation and where it should take place requires understanding a variety of variables, including:

- the physical, human, cultural and financial resources available;
- the public that will receive it;
- the content of interpretation – subjects and stories to be told;
- the quality and extent of available interpretation methods and devices;
- the implications of managing the development of interpretation facilities.

**Developing visitor experience objectives** – the interpretation plan determines the intellectual framework for the visitor, define the objectives of the visits. It is recommended that measurable outcomes be established.

**Identifying key themes and stories to be told** – the key stories and topics uncovered during the research are filtered and grouped into topics for interpretation. These topics correspond to the interpretation objectives and are often organised in a topic-related framework that provides a broad, balanced picture. An interpretation plan matches the stories into themes and determines the best places where the story is to be told.

**Development of interpretive tools** – once the themes are defined, tools are developed to express them. The tools can include many types of media, images, texts, built objects, programming or landscape changes. The main objective is to identify the most appropriate, efficient, imaginative, and interactive media.

### **Adjustment (revision), implementation, completion**

Finally, the plan should be reviewed if it relates to a dynamic environment and its preparation time is much longer. The implementation includes an action plan (timetable and tasks for individual phases) and the monitoring of the activities.

### **Evaluation is crucial to a transparent process.**

Evaluation can take three forms – at the beginning, middle, and end of the planning process. Tools such as focus groups, interviews, direct observation, and surveys can be used to test ideas and the effectiveness of prototypes during and after the interpretive planning phase of an exhibition project. Inviting feedback from the community ensures that the ideas, stories, and designs of the interpretation meet the expectations and understanding of visitors.

## **2.6 EVALUATION OF INTERPRETATION**

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In order to check whether the objectives are being met, the interpretation activity must be evaluated. Evaluation methods and techniques must be established from the beginning, during the planning phase of the whole process, when the setting of precise objectives is mandatory.

There are different forms of evaluation, depending on a variety of aspects:

- depending on the content evaluated: assessment of the achievement of management objectives (financial, marketing, organisational, etc.); assessment of the achievement of interpretation objectives (learning, emotional, behavioural, advertising);
- according to the time of the evaluation;
- evaluation before the planning phase of the interpretation, evaluation during the planning phase, final evaluation;
- depending on the nature of the impact: economic and financial, social, environmental, ethical, etc.;
- relating to the area of impact: assessment of the impact on the site, assessment of the impact on the community, etc.

The assessment methods may be direct or indirect, quantitative, or qualitative.

**Direct methods** imply that the assessment is carried out on the basis of the opinions of the visitors. Operators may interview or question visitors in order to collect data.

**Indirect methods** imply the absence of visitors in the evaluation process. Operators collect information by discreetly observing and analysing visitors' behaviour and attitudes.

**Qualitative methods** are based on oral descriptions (non-numerical data) of opinions, perceptions, feelings, attitudes, and behaviour.

**Quantitative methods** rely on numerical data which can be statistically processed. Each approach has advantages and disadvantages (see Table 2.1.6).

In order to evaluate interpretation appropriately, a mixed methodology is recommended.

**Table 2.1.6 Methodological approaches in evaluating interpretation.**

	Advantages	Disadvantages
<b>Quantitative Approach</b>	<ul style="list-style-type: none"> <li>• Clear information which can form the basis for various types of processing (aggregation, comparison, data summarizing, statistical analysis, modelling).</li> </ul>	<ul style="list-style-type: none"> <li>• Loss of semantic variety.</li> </ul>
<b>Qualitative Approach</b>	<ul style="list-style-type: none"> <li>• Preservation of semantic variety.</li> </ul>	<ul style="list-style-type: none"> <li>• Risk of errors of interpretation (there is a lot of implicit information).</li> </ul>

Source: adapted after Babbie, 2010.

### **Direct methods and techniques of interpretation evaluation**

#### **1. Qualitative**

##### **• *The focus groups***

Focus groups or group interviews enable the simultaneous questioning of several participants (6–8–10) by a moderator. The decision on the topic, its development, the appropriate sample, the homogeneity of the group and the ability of the moderator to control the dynamics of the group are essential to ensure the collection of good quality data. Sometimes more group interviews are conducted in order to benefit from the perspectives of the different participant segments. The visitors to a website can be very different and consequently their interests will be diverse.

The advantage of the focus group is that it not only provides data on the opinions and feelings of the participants, but it also gives reasons for these views. In addition, the exchange and comparison processes often lead to the discovery of some aspects that the team leading the interpretation project has overlooked. Thus, in response to the interpretation methods used, visitors can discover new meanings, discover new areas of interest not yet explored and observe reactions to solutions. The focus group can be used at any stage of the interpretation evaluation process, but it is advisable to obtain the data immediately before the interpretation plan is drawn up, as suggestions in this regard could prove extremely valuable. The data obtained can also be used as a basis for questionnaires.

##### **• *Analysis of reviews***

The online medium provides access to some important data about visitors' attitudes and perceptions. Positive or negative comments, recommendations, associations, etc. can form the basis for numerous interventions related to the interpretation and management of the site. The fact that visitors are not subjected to any pressure when expressing their opinion in this medium suggests that the degree of honesty could be higher, which is a great advantage.

## 2. Quantitative

- *Questionnaires*

These have the advantage that they collect direct, structured, and easy-to-process data in a very short time. The questionnaire can include open and closed questions. The data collected in this way can be very different (behaviours, preferences, attitudes, frequency of certain types of behaviour, etc.), as different types of scales can be used.

### Examples of types of scales:

The ordinal scale – enables the classification or the ranking of some objects according to some previously established criteria:

*Rank the following tourist attractions according to your personal preference to visit them (grade from 1 to 5, 1 being your first option):*

*Museum*

*Amusement park*

*Religious site/ Cathedral*

*Natural reservation*

*Archaeological site*


*Rank the following forms of tourism according to the frequency of practice (grade with 1 the most often chosen option and with 4 the most rarely chosen option):*

*to the seaside, abroad*

*to the seaside, in the home country*

*in the mountains, abroad*

*in the mountains, in the home country*


The Osgood scale (the semantic differential) – designed to measure attitudes towards objects, events, concepts. It is based on a pair of adjectives forming the ends of a bipolar scale, separated by a certain number of intermediate positions (5, 7, 10, etc.).

*How do you feel about the visited site?*

<i>Interesting</i>				<i>Boring</i>			
7	6	5	4	3	2	1	

<i>Dull</i>				<i>Stimulating</i>			
7	6	5	4	3	2	1	

<i>Pleasant</i>				<i>Unpleasant</i>			
7	6	5	4	3	2	1	

The Likert scale – expresses the degree of agreement of the respondent to a certain evaluating statement; it usually comprises five levels, just like in the following example:

*Circle the number which best expresses your opinion regarding the following statements:*

*This visit made me feel connected to the historical past.*

<i>Totally agree</i> <i>1</i>	<i>Agree</i> <i>2</i>	<i>Neutral</i> <i>3</i>	<i>Disagree</i> <i>4</i>	<i>Totally disagree</i> <i>5</i>
----------------------------------	--------------------------	----------------------------	-----------------------------	-------------------------------------

*This visit gave me the opportunity to learn new things.*

<i>Totally agree</i> <i>1</i>	<i>Agree</i> <i>2</i>	<i>Neutral</i> <i>3</i>	<i>Disagree</i> <i>4</i>	<i>Totally disagree</i> <i>5</i>
----------------------------------	--------------------------	----------------------------	-----------------------------	-------------------------------------

*The visit to the site was fun.*

<i>Totally agree</i> <i>1</i>	<i>Agree</i> <i>2</i>	<i>Neutral</i> <i>3</i>	<i>Disagree</i> <i>4</i>	<i>Totally disagree</i> <i>5</i>
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The intention scale – forecasts a future behaviour in terms of probability; 5 or 7 scales of evaluation can be used.

*On a scale from 1 to 5, which is your intention to return to this site?*

<i>I will never return to this site</i> <i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>I can't wait to return to this site</i> <i>5</i>
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*Will you recommend this site to others?*

<i>Absolutely not</i> <i>1</i>	<i>Probably not</i> <i>2</i>	<i>I don't know</i> <i>3</i>	<i>Probably yes</i> <i>4</i>	<i>For sure</i> <i>5</i>
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Appraisal scales – these allow for the measurement of the frequency of a behaviour or the level of importance of some statements.

*Winter holidays remind me of childhood.*

<i>always</i> 1	<i>usually</i> 2	<i>sometimes</i> 3	<i>rarely</i> 4	<i>never</i> 5
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*State the level of importance of the following criteria in selecting a tourist destination:*

	Extremely important	Very important	Average importance	Little importance	No importance
The quality of tourist sites' management					
Local traditions and culture					
The possibility to have new experiences					
The Sights, the environment					

Source: adapted after Somnea, Calciu (1998), Prutianu et al. (1999), Onea (2011), Muka, Cinaj (2015).

Questionnaires can be completed by the authors themselves or during the sessions, on the phone or online. The data collected in this way can be used at any time during the evaluation (in the pre-interpretation phase to prepare the interpretation planning, during the process to make necessary changes, at the end to assess the degree of achievement of the objectives and for new decisions).

- rules to be observed in the preparation of the questionnaire;
- selection of the appropriate format;
- use of questions and statements (to analyse different attitudes and viewpoints);
- use of closed questions (the respondent selects the answer from a list) and open questions (the respondent gives their own answer);
- clear formulation of the questions;
- avoiding dual purpose problems;
- formulating questions according to the competence of the respondents;
- formulation of questions that the respondents are willing to answer;
- formulating relevant questions;
- formulating short questions;
- avoiding negative questions;
- avoidance of distorted terms and questions (Babbie, 2010, pp. 341–350).

### 3. Mixt

- *Interviewing*

This technique makes it possible to collect data on the opinions and feelings of visitors. It requires direct interaction between the interviewer and the respondent and is based on a series of topics that need to be discussed in detail to ensure in-depth analysis of the meanings and attitudes generated by the interpretation. The interviewer must be very well trained and should have a clear idea of the aspects to be analysed. Both ready-made and new questions are asked to clarify the answer already received or to guide the interviewee to the desired area of analysis. The success of this method depends very much on the skills of the interviewer. He or she must be able to listen carefully, receive relevant answers without influencing the interviewee, and conduct the interview in a subtle way using guiding questions. Managing the balance of power is also important. The interviewer must play the role of the person who needs help without compromising his or her professional reputation or monopolizing the discussion. In fact, the interest towards the interviewee will usually manifest itself through listening.

The type of interview can range from unstructured, natural, in-depth (qualitative-method-specific), informal conversations to well-structured questions that can be conducted using questionnaires or according to a standard plan (quantitative-method-specific). The qualitative aspects of the data can be enriched by the application of this method, as the interviewer can obtain information about the motivations and feelings of the respondents and note the non-verbal reactions.

### **Indirect methods and techniques of interpretation evaluation.**

#### 1. Qualitative

- *Observation*

This technique consists of observing the behaviour of the visitors. The use of observation sheets with easy-to-understand checklists is recommended to ensure that the behaviour of each selected visitor/group is recorded. The behaviour observed during the visit (touching the exhibits, paying attention to details, reading texts aloud, etc.), the way space and time are used (the path followed compared to the path laid out, crowded places, attractive places that tempt visitors to spend more time there, the time spent discussing the exhibits, etc.), the non-verbal communication (positive/negative facial expressions expressing interest or disinterest), the socio-demographic variables describing the visitors (age, status, etc.) should all contribute to collecting data on the behavioural response during the visit. Data from conversations among visitors or between visitors and staff may also be collected on this occasion. Visitors' comments or questions can provide information on the way the content was received and can thus serve as a source of inspiration for the transformation of the message, since interpretation is a dynamic process that implies a return – a constant re-organisation and re-evaluation.

## 2. Quantitative

- *Number of visitors*

The number of visitors shows the interest in the website or in some of its aspects and reflects the impact of the application of interpretation methods. It is easy to monitor (by involving observers, counting the number of tickets sold, etc.) and provides the opportunity to make comparisons in order to see the changes resulting from the implementation of an interpretation plan, regardless of whether there are seasonal or other types of variations that may influence future decisions on interpretation or management. Context awareness is highly recommended to ensure an accurate data analysis. In certain periods, the number of visitors may increase due to some external factors such as some local or regional events. This increase is not seen as a consequence of the interpretation but could be considered as an opportunity in future decisions. Linking events to the experience of visiting a website can be a development and interpretation strategy with implications at the community level.

- *Time spent on looking at the exhibits*

The time spent admiring artefacts can be interpreted as a measure of the visitor's interest, although this is not sufficient to draw any conclusions. Someone might also spend more time in a particular area for other reasons, such as trying to understand a less friendly message, or simply out of melancholy, in a way that is completely alien to the subject of interpretation. The assumption that interest is the only reason that leads visitors to a certain place is wrong, and therefore the indirect techniques of interpretation evaluation must be combined with the direct ones.

- *The attraction power (of an exhibition/ of an artefact)*

The attraction of an exhibit or artefact is calculated as a percentage of the number of visitors who actually stop to look at the exhibit/artefact out of the total number of passing visitors. The data obtained can help to improve the interpretation for less attractive areas. This can be achieved by creating a more meaningful “story” that revolves around these specific areas/items. Things must be connected in such a way that they convey a homogeneous content and thus arouse interest. The visitor's affective memory needs this power to keep an image alive. To attract attention, appropriate signalling and an appealing title are required.

- *The holding power (of a site, of an exhibition, of an artefact)*

The holding power is calculated as a percentage of the average amount of time visitors spend at a location, exhibition or artefact, based on the real time required to travel and to follow a particular message or read a particular text. The interest in the message will convince visitors to allocate the necessary time, which confirms the quality of the interpretation.



## **Methods used to analyse the overall impact of interpretation:**

- *Analysis of turnover*

The preparation and implementation of an interpretation plan entails calculable general and operational costs. On the other hand, the income from attendance fees and donations can be monitored.

It is interesting to observe whether the interpreter turnover is higher than the one achieved before. It is also possible to evaluate the turnover generated during the various interpreting phases and projects.

- *Analysis of the ability to attract political and/or community support*

Presenting a high-quality interpretation that is capable of leading visitors to a valuable experience will motivate them to convey positive messages regarding the website. These messages will help to increase the number of visitors (some return, others visit the site for the first time) and thus have a positive impact at the community level. Demonstrating the value and benefits of the website will serve as an argument for community and government support.

- *Analysis of the site's mission and social/historical objectives achievement*

What is the number of visitors who actually receive the message as it was primarily designed? What are the costs? (for interpretation programmes and services, for advertising, for staff, etc.) On the basis of the answers to these questions, the cost per visitor can be calculated and the results can be related to the objectives set in order to determine the extent to which they have been achieved. Both qualitative and quantitative aspects are taken into account. Both the transmission and reception of the message and the financial cost play a role. Nevertheless, the benefits of interpretation must be greater than the costs. The benefit is not only financial, but also in terms of social, community welfare and other long-term positive effects.

- *Analysis of the ability to attract investments*

A region that is known for a valuable location can attract private investors who can further develop a business in tourism. Since they are probably interested in the image of the location, they will be willing to support the development of the location.

- *Analysis of the ability to generate additional income in the region*

A tourist attraction can lead to a growing interest in other nearby places. Consequently, the stay in the region can be extended. Small businesses can also develop to meet the daily needs of visitors.

The valuation methods must be selected according to the objectives of the evaluation. The results will suggest further directions for the development of interpretation plans and will also form the basis for some organisational decisions aimed at a regional socio-economic impact.

## 2.7 METHODS AND TECHNIQUES OF INTERPRETATION

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### Methods of Interpretation

**Methods of interpretation can be divided into personal and non-personal ones.**

In the **personal interpretation**, the interpreter meets a visitor directly. It can be a guided tour, shows and workshops with an instructor, live history, etc. This form of interpretation is usually considered most effective. Personal interpretation enables the interpreter to respond flexibly to the needs and interests of particular visitors and immediate situation. It is live, current, authentic, and persuasive. However, it is highly demanding from the view of its organisation and qualification of interpreters.

**Non-personal interpretation** uses various tools and media, e.g. printed materials, interpretative boards, audio-visual aids, digital media, projection in virtual reality. A visitor alone decides about the pace of the tour of the monument, decides about the range and depth of information he will use. Advantage of non-personal interpretation is its almost unlimited availability (information can be received almost anytime and anywhere), possibility to offer a wide range of language versions, variability of the range and depth of displayed information.

### Interpretation can be conducted in situ or ex situ

**Interpretation in situ** takes place at the authentic site (in situ) of the attraction. Interpretation is usually provided in the form of tours of the exteriors and interiors of the attraction.

**Interpretation ex situ** means off site interpretation, it means at a site, where the monument was transferred (e.g. a museum, skanzen) or where a specific environment for its interpretation (e.g. a visitor/interpretation centre) was created.

## 2.8 TRENDS IN INTERPRETATION

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Basic trends in the interpretation of cultural heritage are as follows:

- Change to the content of the information. Texts for guides are being changed, there is a shift from artistic and historic content of the message to a more contextual one, cultural heritage is interpreted in the frame of a social, cultural, geographical, and historical context.
- **The offer of interpretative programmes is being modernized.** Routes of tours are being changed, new and very specific topics are being offered (e.g. a guided tour of roof frames in the historical centre of the town of Cheb (CZ).
- **Innovative and imaginative solutions are being introduced.** Special technical aids offer **new untraditional views** of monuments. For example:
  - Mirrors installed under the vaulting, fresco or only in a visitor's hand facilitate a better view of some details.
  - Empty frames, watching tubes, telescopes draw visitor's attention to some specific details.

- Untraditional, **exceptional experiences** during interpretation involve the **emotional part of the brain**. An unforgettable experience is a visit to the cathedral in Sedlec (CZ) at equinox when the setting sun shines onto the main altar. Seeing this, the visitor can appreciate Santini Aichel's work even more. The experience is heightened by a concert of classical music that accompanies the scene. Night guided tours are also very popular. Another good example are tours in the form of revived (living) history. So-called installations of the last day belong to the type of emotional expositions used in technical monuments, where atmosphere of an ordinary working day is created.
- **Creative artistic interpretation** – a piece of art facilitates emotional perception of a monument. For example, the installation of statues in the Church of St. George in Lukova (CZ). The installed statues represent souls of resettled Sudeten Germans and point at the consequences of history for the region and the church. One of the artistic forms performed outdoors on the facades of structures, or in the interiors on walls is a specific site light show called video-mapping, e.g. the festival of lights in Prague (CZ), or a film about people visiting a Roman bath in Bath (GB).
- Application of **technologies** in interpretation leads to a shift **from textual to visual interpretation**. Another consequence is higher **interactivity** during the interpretation. In particular visitor and interpretation centres offer broad utilisation of modern technologies. There are many examples where mobile applications help with interpretation, e.g. an app with augmented reality in Casa Batlló in Barcelona (ES). Virtual reality enables the visitor to watch the building or reconstruction process of the monument, e.g. Gloucester Cathedral (GB).
- Incorporation of game elements into interpretation, so-called **gamification**, where the interpretation is linked to edutainment belongs also to trends of today. An example might be a code game called Stories from Casemates for visitors to the castle of Spilberk in Brno (CZ) which makes the visit more attractive.
- Haptic elements used during the interpretation enable the visitor to use another sense – touch. The role of these elements is not only to make cultural heritage accessible for visitors with visual impairment, but they enhance the exploration and are experience for all visitors. Good examples are metal 3D models of monuments and historical town centres, opportunities to take different museum exhibits into hands and experience, how heavy they are or perceive the structure of material these exhibits are made of. Handcraft workshop as a form of interpretation have a similar effect.

## 2.9 REFERENCES

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## 3 METHODS AND TECHNIQUES OF INTERPRETATION

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### 3.1 METHODS OF INTERPRETATION

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Now different methods of interpretation will be outlined in regard to their respective prerequisites and the advantages and disadvantages of their application.

- Guided tours
- Audio guides
- Characterized guides (living history)
- Interpretative books, leaflets, guides and maps
- Interpretative panels
- Audio-visuals (videos, audio clips)
- Demonstration activities (restoration, shaping, etc.)
- Interpretative interactive non-technological games (gamification)
- Virtual Reality
- Augmented Reality
- Computer interactives (gamification)
- Interactive itineraries
- Mobile Applications
- Audio guides (to be downloaded before the visit)
- Conferences (to be watched off-site)
- Interviews
- Explanations for different targets (off-site)
- Teaching materials for different educational levels
- Concerts
- Festivals
- Exhibitions
- Contests
- Tastings
- Trainings and workshops
- Shows and Demonstrations
- Living History Sites
- Interpretation Centres

## 3.2 DESCRIPTION OF METHODS OF INTERPRETATION

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### Guided tours (professional and volunteers)

#### Description

A guide is a person showing visitors around in the language of their choice. A guide is usually specialized in the region where the service is offered and presents its cultural and nature heritage to the visitor (ČSN EN 13809).

Guides work at sites (e.g. castles, monuments, museums, galleries) or offer sightseeing tours of towns. The presentation is strongly influenced by the guide's personality. An experienced guide can flexibly respond to the requirements of a visitor. Guide's added value is their profound knowledge of the place where the service is offered.

Guides can be dressed in historical costumes corresponding to the related period in order to increase the experience.

#### Varieties of guiding services


The content and presentation of guiding services can have various forms – purely professional presentation, presentation with experience or storytelling.

A “chain guiding” – There is a guide in each room of the castle or a museum who shows the arriving visitors around that room.

A so-called “rambling guide” walks through the exhibition/region and offers ad hoc explanation when a visitor shows interest.

#### Pre-conditions for the method's application

- qualified guide having adequate professional knowledge of the place and communicative and language skills
- organizational management of guiding services (manager/department of guides)

Pros	Cons
<ul style="list-style-type: none"> <li>• two-way communication</li> <li>• complementary questions and immediate answers</li> <li>• problem solving competencies in unexpected situations required</li> <li>• possibility to monitor the behaviour of visitors (e.g. easier security)</li> <li>• flexible adjustment to visitor's requirements</li> <li>• not very high investment</li> <li>• flexibility</li> <li>• uniqueness (live people, different every time)</li> </ul>	<ul style="list-style-type: none"> <li>• demanding on employees</li> <li>• demanding on organization</li> <li>• pace given by a guide</li> <li>• limited availability – given times</li> <li>• limited availability – orders</li> </ul>
Image	
	
Further reading / Recommendations	
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## Audio guides

### Description

Audio-guide is a piece of technical equipment used for the non-personal transfer of information. The presentation is recorded on a carrier and is reproduced:

- Either automatically (activation e.g. by a photocell) when a visitor enters a given zone;
- or when it is activated by a visitor.

An audio-guide is suitable for independent visitors and presentation can be offered in different languages which cannot be offered by a live guide.


#### **There are following varieties of audio-guides:**

- mobile device enabling an individual tour of a whole sight/town with recorded descriptions of attractions pointed out in the field;
- stationary audio-guides at selected exhibits of an exhibition (an earphone situated at an information panel) providing detailed information;
- audio-information at through places.

### Pre-conditions for the method's application

- technical equipment is needed (device, rechargers)
- staff must be able to provide the service – lending, recollection, assistance with operation of the device
- sustainability of technical condition



Pros	Cons
<ul style="list-style-type: none"> <li>• availability of more languages, higher quality if recorded by native speakers</li> <li>• adaption to the individual pace of the visitor, level of details</li> <li>• recording can be accompanied with music, dialogues, sounds</li> <li>• easy operation</li> <li>• depth of information according to visitor's interest</li> <li>• possibility to get back to information or to skip it</li> <li>• specialized recording for children to make it more attractive and understandable</li> </ul>	<ul style="list-style-type: none"> <li>• higher investment</li> <li>• higher demands on maintenance</li> <li>• risk of damage or loss</li> <li>• no possibility of asking complementary questions</li> <li>• not flexible</li> <li>• time demanding and costly introduction</li> <li>• uncomfortable for the user</li> <li>• difficult hygiene</li> <li>• difficult/costly maintenance</li> <li>• limited number of devices</li> </ul>
Image	
	
Further reading / Recommendations	
<ul style="list-style-type: none"> <li>• Playandtour. Free city guides. (2019). <i>Prague</i>. Retrieved from: <a href="http://www.playandtour.com/audioguides/prague-en">http://www.playandtour.com/audioguides/prague-en</a></li> <li>• Vasa Museet. (2019). <i>15 soundtracks telling the history of Vasa</i>. Retrieved from: <a href="https://www.vasamuseet.se/besok/audioguide/audioguide-english">https://www.vasamuseet.se/besok/audioguide/audioguide-english</a></li> </ul>	

## Characterized guides (living history)

### Description

Interpretation in the form of dramatization of historical events is provided as specially prepared performances of edutainers, animators or actors.

This method is close to the method of demonstration. However, the authenticity of the presented event is higher.


Besides played performances and dramatizations, reconstructions of historical events can also be presented.

This method of interpretation is used e.g.:

- To imitate life in an open-air museum.
- For fencing duels or presentation of historical or local dances.
- To show executions, trials, witch lawsuits.
- To show work of medieval scribes.

### Pre-conditions for the method's application

- HR management – actors
- provision of material and technical equipment – costumes, requisites, audio equipment
- dramatization of the event – defining the message of interpretation
- space for the performance – stage, visibility for the audience
- safety and security aspects related to visitors, actors and the monument

Pros	Cons
<ul style="list-style-type: none"> <li>• emotion</li> <li>• direct contact</li> <li>• experience</li> <li>• uniqueness (live people, always different)</li> <li>• provides long lasting experiences, emotional experiences</li> </ul>	<ul style="list-style-type: none"> <li>• financially and organizationally demanding</li> <li>• demanding preparation</li> <li>• difficult to formulate and interpret the goal or mission of the message (not to mix interpretation and pure entertainment)</li> <li>• demanding on space</li> </ul>
Image	
 <p>A photograph showing two individuals in historical costumes. On the left, a person in a light-colored shirt, dark trousers, and a headscarf is gesturing with their right hand. On the right, a person in a dark vest, white shirt, and a bowler hat is holding a red box. They are standing in front of a rustic building with a wooden door and a large wheel. Several sacks are visible on the ground.</p>	
Further reading / Recommendations:	
<ul style="list-style-type: none"> <li>• Sheppard, B. (2009). Interpretation in the Outdoor Living History Museum. <i>History News</i>, 64(1), 15–18. Retrieved March 10, 2020, from <a href="http://www.jstor.org/stable/42654196">www.jstor.org/stable/42654196</a></li> <li>• Allison, D. B. (2016). <i>Living History: Effective Costumed Interpretation and Enactment at Museums ....</i> Rowman, Littlefield. USA.</li> </ul>	

## Interpretative books, leaflets, guides and maps

### Description

This method of interpretation uses various printed media. Information printed on paper is a well-established and popular form of interpretation. It is mostly used during guided tours for visitors speaking less common languages. It is also suitable for interpretation of more specific topics as it facilitates the provision of more detailed information.

Printed publications can have a form of:

- an interpretative text – prepared texts on castles, museums, etc.;
- a brochure;
- a leaflet;
- a travel manual;
- a guidebook;
- a map, plan, infographics.

Texts are available at the site:

- freely;
- for borrowing: they must be made of durable material with hygienic surface;
- for sale.

Texts can also be distributed out of the monument/attraction – through the network of information and interpretation centres, bookshops, giftshops, front-desks of accommodation facilities or they can be posted on websites (the printing costs are covered by the visitor, or visitors can read the text online).

Thanks to new technologies texts at modern exhibitions are shown on light boards and panels. Although this type of interpretation may seem interesting at first sight, it is often quite uncomfortable for the visitor. The length of text exposure is given and might not suit everybody. Then the visitor doesn't manage to look at everything or read all the details if they read more slowly.

<b>Pre-conditions for the method's application</b>		
	<ul style="list-style-type: none"> <li>• attractive text</li> <li>• good readability of the text (size of letters, contrast, lightning of the space where the visitor is moving)</li> <li>• lucidity of information</li> <li>• visual attractiveness, interesting graphics</li> <li>• text – image ratio</li> <li>• quality material – hard paper</li> </ul>	
	<b>Pros</b>	<b>Cons</b>
	<ul style="list-style-type: none"> <li>• possibility of more language versions</li> <li>• possibility of detailed information</li> <li>• individual pace of the tour</li> <li>• focus only on the field of interest</li> <li>• cheap compared to other interpretation methods</li> <li>• interpretation possible also off-site (away from the monument)</li> <li>• visualization</li> <li>• message can be read repeatedly or can be skipped</li> <li>• can be distributed easily</li> <li>• the text and graphics can be adjusted for young readers</li> <li>• the text can be written in braille alphabet to suit visually impaired visitors</li> </ul>	<ul style="list-style-type: none"> <li>• non-personal</li> <li>• perceived as an outdated method</li> <li>• lack of flexibility – the message cannot be changed easily</li> <li>• additional emotional context is missing</li> </ul>

## Image



## Further reading / Recommendations

- Peel, V., & Sorensen, A. (2016). *Exploring the Use and Impact of Travel Guidebooks*. Channel View Publications. UK. ISBN 978-1-84541-1
- Maya Mazor-Tregerman, Yoel Mansfeld, & Ouzi Elyada (2017). Travel guidebooks and the construction of tourist identity, *Journal of Tourism and Cultural Change*, 15(1), 80–98, DOI: 10.1080/14766825.2015.1117094

## Interpretative panels

### Description

Interpretative panels should not only inform the visitor, but they should primarily attract their attention, encourage curiosity and make them look for further information. These panels must be prepared, designed, and created with a lot of care, otherwise they will not achieve their goal.

Interpretative panels are placed at the site, where interpretation takes place, and their appearance should complement the atmosphere.

Panels can contain fixed or interactive texts.


They can have the form of a:

- board;
- kiosk.

Their installation can be permanent at the site usually of a monument, or temporary, usually in the case of an exhibition.

### Pre-conditions for the method's application

- readability – size of letters, contrast, light conditions
- design, graphics
- text – image ratio
- choice of information
- harmony with the surrounding space and atmosphere, not to be disruptive

Pros		Cons	
	<ul style="list-style-type: none"><li>• attractive</li><li>• space limited – need for a good selection of information</li><li>• easy operation, maintenance</li><li>• possibility of being interactive</li></ul>		<ul style="list-style-type: none"><li>• high investment</li><li>• maintenance needed</li><li>• threatened by vandalism</li><li>• can disrupt the surrounding and atmosphere</li><li>• unsuitable for large groups of visitors (they cannot all read the information at once)</li><li>• limited space – little information</li></ul>
Image			
			
Further reading / Recommendations			
	<ul style="list-style-type: none"><li>• Adams, A. (2020). <i>Recommendations for Developing Interpretive Signs</i>. Retrieved March 10, 2020, from <a href="https://history.sd.gov/preservation/docs/CHTInterpretiveSignRecommendations.pdf">https://history.sd.gov/preservation/docs/CHTInterpretiveSignRecommendations.pdf</a></li><li>• Failteireland. (2015). <i>New Interpretive Panels to Bring Story of Dublin to Life for Visitors</i>, Retrieved March 10, 2020 from <a href="https://www.failteireland.ie/Footer/Media-Centre/New-Interpretive-Panels-to-Bring-Story-of-Dublin-t.aspx">https://www.failteireland.ie/Footer/Media-Centre/New-Interpretive-Panels-to-Bring-Story-of-Dublin-t.aspx</a></li></ul>		



## Audio-visual (videos, audio clips)

### Description

Interpretation by audio-visual media includes:

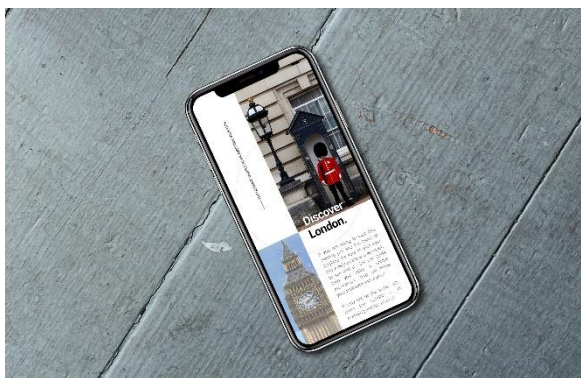
- documentary films (length 5 – 60 minutes), short films often contain images or complement exhibitions. Their topics are often specific;
- documentary about the life of some personality;
- recording of a historical moment, or traditional feast;
- acted reconstructions of historical events;
- discussions with eyewitnesses;
- records of reconstruction activities;
- slide show with a soundtrack;
- video mapping = specific site light show. Video mapping can be performed outdoors on the facades of structures, trees, water or in the interiors on walls. It is more a single piece of art. It used to show how e.g. castles used to be built or refurbished.

Films can also be used as a part of an audio-guide, guide in a tablet, or a part of an exhibition.

In addition to showing films at the site, films can also be distributed off-site via the Internet, TV Broadcasting and other carriers (CD, DVD).

### Pre-conditions for the method's application

- technical requisites for showing films (projector, screen, etc.)
- comfortable space for visitors to watch the film (seats, quiet place)
- suitable size of the room

Pros		Cons	
	<ul style="list-style-type: none"><li>• modern technology – attractive way of interpretation</li><li>• emotions</li><li>• showing items, which cannot be exhibited – details, interiors, inaccessible places, passing events</li><li>• understandability of explanation/possibility of detailed comparison</li><li>• complexity of the message</li></ul>		<ul style="list-style-type: none"><li>• demanding production (time demanding and costly)</li><li>• limited number of language versions (max. 1 language and subtitles)</li><li>• demanding on visitor's time</li><li>• personal approach is missing</li><li>• no possibility for additional individualized questions and answers</li></ul>
Image			
			
Further reading / Recommendations			
	<p>Lombardo, V., &amp; Damiano, R. (2012). Storytelling on mobile devices for cultural heritage, <i>New Review of Hypermedia and Multimedia</i>, 18(1–2), 11–35, DOI: 10.1080/13614568.2012.617846</p>		

## Demonstration activities (restoration, shaping, etc.)

### Description

Interpretation through shows, demonstrations or workshops.

This is the way in which historical handcrafts or local traditions are presented. This method can make visitors familiar with a local tradition of dining, traditional cooking and baking, with textile crafts, production and decoration of pottery, mintage. In addition, it may also feature local music, musical instruments, and dance.

Shows of falconry are also popular.

This is one of the most efficient methods of interpretation which facilitates a long-lasting experience.


Shows can be organized in situ as well as ex situ:

- On a permanent basis in specialized workshops called showrooms/rooms in museums, open-air museums, or as a part of guided tours of castles.
- Occasionally, within festivals (traditional celebrations or festivals of towns, etc.).
- At production premises in the form of excursions to factories (e.g. glass blowing, glass cutting, production of traditional wooden toys or Christmas decorations).

Sometimes visitors can also try the craft on their own, which is very popular. It is also possible to sell the products and thus generate additional revenues for the particular monument. In Gloucester cathedral visitors can try working with medieval and contemporary tools of cathedral masons.

### Pre-conditions for the method's application

- staff skilled to perform and comment on the activity
- space suitable for demonstrations and visitor's activities
- provision for the safety of visitors
- provision of good visibility for visitors and time for trying activities

Pros		Cons	
	<ul style="list-style-type: none"><li>• attractive</li><li>• a visitor uses different senses and so remembers more and longer</li><li>• interactive</li><li>• exclusivity</li><li>• active involvement of visitors</li></ul>		<ul style="list-style-type: none"><li>• organizationally demanding</li><li>• demanding on HR management</li><li>• limited capacity</li><li>• need to comply with safety rules and provisions for protection of the monument</li><li>• space demanding</li></ul>
Image			
			
Further reading / Recommendations			

## Interpretative interactive non-technological games (gamification)

### Description

A visitor can explore the site also through a game.

A game can involve them more into the plot, it can be more attractive thanks to specific topics and details and can enable the visitor to actively perceive cultural heritage. The success of this method relies on the visitor's willingness to cooperate.

The level of game difficulty must respect different segments of visitors, their knowledge, experience, age, skills, physical condition, etc. During a follow-up discussion after the game the visitors should learn the correct solution and thus show that they understood the message of interpretation.

The reward is usually only symbolic – a good feeling from a well-done job. Nevertheless, the best performers can be rewarded e.g. with free tickets for visits to the monument in the future, which usually turns a once-in-a-lifetime visitor into a loyal visitor who may return with friends.


The game can be printed on paper, or visitors can use tablets or some mobile application.

Interpretation in the form of a game includes the following activities:

- Quizzes containing questions on which answers are to be found by a visitor during the tour.
- Quests containing coded riddles to which visitors can find clues during the tour.
- Rallye – a team game. Teams move along a given trail and solve various tasks.
- Activity sheets contain tasks leading to thinking and the visitor's own activity through which the visitor can understand the interpreted topic.
- Play – interactive tools in the exhibition do not serve primarily for interpretation, but their aim is to encourage visitor's interest in the topic (e.g. building of a model of a tower).

### Pre-conditions for the method's application

- organizational management
- need to provide feedback to the players
- allocation of space for the game
- safety of the game participants and other watching visitors

Pros	Cons
<ul style="list-style-type: none"> <li>entertaining and educating</li> <li>interactive</li> <li>easy to remember</li> <li>motivating to further learning (important especially for children and school groups)</li> <li>relatively cheap</li> <li>not staff demanding</li> <li>chance of multiplying the revenues from admission fees thanks to new loyal visitors</li> </ul>	<ul style="list-style-type: none"> <li>fashionable</li> <li>providing relatively little information</li> <li>time demanding for the visitor</li> <li>concept demanding</li> <li>good knowledge of the target group necessary</li> </ul>
Image	
	
Further reading / Recommendations	

## Virtual Reality

### Description

Creates an alternate reality that may be viewed through the lens of a specific pair of glasses or in a particular room or enclosed device. Other forms include the use of a tablet or smartphone although the sensory experience may not be as complete because the user is not fully immersed in the alternate world.

The simulated environment is generated through computer-generated images (CGI) and the user can interact with the environment, meaning the virtual world will change depending on his or her actions. This creates varied types of sensory feedback and enables the user to be immersed in an experience that would otherwise not be possible in a physical environment.


For example, recreating how people used to live in the 19th century can only be achieved through this type of reality, as augmented reality would not be sufficient for generating a complete experience given that society changed significantly during that time span.

#### Examples:

- Finland: Helsinki City Museum **Time Machine** (experiencing how individuals lived in the area hundreds of years ago);
- Netherlands: National Maritime Museum **Dare to Discover** (experiencing 17th century Amsterdam);
- Italy: Museo d'Arte Orientale **Forbidden City** (immersing into Beijing's Forbidden City, exploring as if the visitors were physically in China).

### Pre-conditions for the method's application

- Specific equipment (mainly VR lenses).
- Installations that enable the VR experience.
- User's willingness to explore an immersive experience.

Pros		Cons
	<ul style="list-style-type: none"><li>• Creating a unique experience.</li><li>• Enlarging the information for visitors through interactive actions.</li><li>• Fostering the experience beyond the visit.</li><li>• Experiencing and visiting sites that no longer exist.</li><li>• Enabling visits to sites that are located in remote areas</li></ul>	<ul style="list-style-type: none"><li>• High initial investment.</li><li>• Requires constant technological updates</li><li>• Users could feel motion sickness (less probable).</li></ul>
Image		
		
Further reading / Recommendations		
	<ul style="list-style-type: none"><li>• Guttentag, D. A. (2010) Virtual reality: applications and implications for tourism. <i>Tourism Management</i>, 31 (5), pp. 637–651.</li><li>• Huang, Y. C., Backman, K. F., Backman, S. J., &amp; Chang, L. L. (2015). Exploring the Implication of Virtual Reality Technology in Tourism. <i>International Journal of Tourism Research</i>, 18 (2), pp. 116–128.</li><li>• Jung, T., Dieck, &amp; M. C. (2018). <i>Augmented Reality and Virtual Reality. Empowering Human, Place and Business</i>. Springer Nature. Manchester, UK.</li><li>• Tussyadiah, I. P., Wang, D., &amp; Jia, C. H. (2017) Virtual Reality and Attitudes Toward Tourism Destinations. In R. Schegg, B. Stangl (Eds.), <i>Information and Communication Technologies in Tourism</i>. Cham.</li><li>• Tussyadiah, I. P., Wang, D., Jung, T. H., &amp; Dieck, M. C. (2018) Virtual reality, presence and attitude change – Empirical evidence from tourism. <i>Tourism Management</i>, 66, pp. 140–154</li><li>• Williams, P., &amp; Hobson, J. S. P. (1995) Virtual reality and tourism: fact or fantasy? <i>Tourism Management</i>, 16(6), pp. 423–427.</li><li>• Yung, R., &amp; Khoo-Lattimore, C. (2017). New realities: a systematic literature review on virtual reality and augmented reality in tourism research. <i>Current Issues in Tourism</i>, 22, pp. 2056–2081.</li></ul>	



## Augmented Reality

### Description

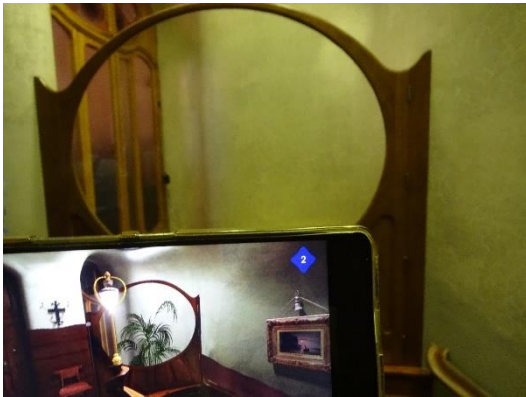
Comprises all technologies that are able to incorporate computer-generated elements to improve the visitor's experience. This can be achieved by using a mobile phone (in which a superimposed image appears while showing the real background) or by using screens where additional features can be seen in the environment where the audience is located. Filters on Snapchat, Instagram or Facebook are examples of this type of technology, and it can be applicable to a wide variety of industries including but not limited to cultural heritage and tourism.

#### Examples:

- Italy: **City of Varese** (Museo Civico d'Arte Moderna e Contemporanea del Castello di Masnago, Musei Civici di Villa Mirabello, Museo Baroffio e del Santuario del Sacro Monte sopra Varese, Casa Museo Ludovico Pogliaghi, among others). The initiative allows tourists who visit the city of Varese to expand their experience and see additional specific cultural elements from the city and includes information about paintings or photographs, or visualizing how murals or ancient books looked like in their original form and how they were created.
- Spain: Museo Lázaro Galdiano **Enigma Galdiano**. Exploring the museum finding specific characteristics and solving puzzles hidden in the museum's exhibition relating to the Galdian islands that will lead the visitor to finding the treasure.
- Austria: Haus der Nature **Haus der Nature Guide**. Visitors can tour the exhibition at their own pace without following a predetermined route, learning about each element they see by scanning it with the specific app. It also offers 3D movies and video visualization to complete the experience.

### Pre-conditions for the method's application

- User's knowledge and the domain of Smartphones.
- Having specific apps pre-downloaded (on user's phones or on institutional tablets/phones).
- Suitable Wi-Fi connectivity to ensure usage

Pros	Cons
<ul style="list-style-type: none"> <li>• Creating a unique experience.</li> <li>• Enlarging the information for visitors through interactive actions.</li> <li>• Fostering the experience beyond the visit.</li> <li>• Experiencing and visiting sites that could not be seen without this technology.</li> </ul>	<ul style="list-style-type: none"> <li>• High initial investment.</li> <li>• Requires constant technological updates.</li> <li>• Adaptability to different devices and the way in which the user positions themselves to view the added elements.</li> <li>• Reluctance of users to download more apps on their own devices.</li> <li>• UX/UI design according to the wide variety of cultural backgrounds.</li> </ul>
Image	
	

### Further reading / Recommendations

- Han, D., Dieck, M. C., & Jung, T. (2018) User experience model for augmented reality applications in urban heritage tourism. *Journal of Heritage Tourism*, 13(1), pp. 46–61.
- Jung, T., & Dieck, M. C. (2018). *Augmented Reality and Virtual Reality. Empowering Human, Place and Business*. Springer. Manchester, UK.
- Jung, T., Lee, H., Chung N, & Dieck, M. C. (2018). Cross-cultural differences in adopting mobile augmented reality at cultural heritage tourism sites. *International Journal of Contemporary Hospitality Management*, 30(3), pp. 1621–1645.
- Kounavis, C. D., Kasimati, A. E., & Zamani, E. D. (2012) Enhancing the Tourism Experience through Mobile Augmented Reality: Challenges and Prospects. *International Journal of Engineering Business Management*, 4, pp. 1–6.
- Kysela, J., & Storkova, P. (2015). Using Augmented Reality as a Medium for Teaching History and Tourism. *Procedia – Social and Behavioral Sciences*, 174, pp. 926–931.
- Scareles, C., Casey, M., & Treharne, H. (2016). *Enriching the visitor experience: augmented reality and image recognition in tourism. CAUTHE 2016: The Changing Landscape of Tourism and Hospitality: The Impact of Emerging Markets and Emerging Destinations*. Sydney: Blue Mountains International Hotel Management School.
- Tscheu, F., & Buhalis, D. (2016) Augmented reality at cultural heritage sites. In: A. Inversini, R. Schegg (Eds.). *Information and Communication Technologies*. Springer, Cham.

## Computer interactives (gamification)


### Description

Gamification is the use of mechanics based on games, aesthetics and playful thinking to motivate actions, promote learning and solve problems. Gamification consists of the application of the main tools used in many games, such as scores, interactions between participants, motivational elements, etc. in order to achieve attractive processes in other fields, such as education.

In many cases, these types of tools are closely related to the use of new technologies: screens, devices or buttons are usually used to make the experience more attractive and stimulating. In a sense, the concept of fun and entertainment is manipulated to serve real world goals.

### Examples:

- Spain: City of Caravia, Asturias, (Museo del Jurásico de Asturias, MUJA). In addition to the exhibition halls, a workshop room can be found in the museum, where children and young people can enjoy various activities that have been designed for them to enjoy the visit from another point of view. Visitors can play and compete with each other, in order to better assimilate the concepts and contents exhibited in the museum. The idea is to offer a different approach to interpreting Palaeontology.
- Gamera Nest is a company created in 2013 with the aim of creating transversal narratives that link the interactivity of videogames with institutions such as museums, art galleries and cultural institutions. The goal of the company is to promote and link cultural patrimonial institutions, artists, authors, students and professionals, using new technologies (especially video games) as a way of creating a different type of interaction. Some of their most outstanding projects are:
- Nubla: a videogame that links the Thyssen-Bornemisza Museum and PlayStation.
- Other extraordinary trips by Julio Verne: workshop developed together with the education department of the Telefónica Foundation to deepen in the mind of the viewer the images contained in the author's works.
- Digital cartographies (with the Fundación Telefónica): aims to value the Telefónica building at an architectural and iconographic level, as well as demonstrate its relationship with Telecommunications technology and history.

<b>Pre-conditions for the method's application</b>	
<ul style="list-style-type: none"> <li>• Positive attitude on the part of the participants.</li> <li>• Preparation of the environment to develop gamification.</li> <li>• Possible need for staff support to direct and explain the process.</li> </ul>	
<b>Pros</b>	<b>Cons</b>
<ul style="list-style-type: none"> <li>• Innovative and attractive experience for participants.</li> <li>• Better knowledge and learning processes.</li> <li>• Increase the emotional bond of the participant with the event.</li> <li>• Positive feedback spread.</li> </ul>	<ul style="list-style-type: none"> <li>• Requires prior scenario preparation.</li> <li>• Each player must have an open and positive attitude towards the other participants.</li> <li>• Some games can be difficult to understand if they are not well designed.</li> <li>• It may be expensive.</li> <li>• Possible need for staff support.</li> </ul>
<b>Image</b>	
	

### Further reading / Recommendations

- McGonigal, J. (2011). *Reality Is Broken: Why Games Make Us Better and How They Can Change the World*. New York: Penguin Press.
- Kapp, K. (2012). *The Gamification of Learning and Instruction: Game-Based Methods and Strategies for Training and Education*. San Francisco: John Wiley, Sons.
- Marczewski, A. (2015). *Even Ninja Monkeys Like to Play: Gamification, Game Thinking, Motivational Design*. UK: Blackwell.
- Mashable (2010, February 20). *Farmville surpasses 80 million users*. Retrieved from: <http://mashable.com/2010/02/20/farmville-80-million-users>
- MacMillan, D. (2011, January 19). *'Gamification': A growing business to invigorate stale websites*. Retrieved from: [http://www.businessweek.com/magazine/content/11\\_05/b4213035403146.htm](http://www.businessweek.com/magazine/content/11_05/b4213035403146.htm).
- Zichermann, G., & Cunningham, C. (2011). *Gamification by Design: Implementing Game Mechanics in Web and Mobile Apps*. Cambridge, MA: O'Reilly Media.

## Interactive itineraries

### Description

Includes itineraries such as those designed by curators and art experts in order to guide the visitor through a didactic path. The goal is to show the viewer a wide range of works of art that may or may not belong to the same period, style, or person, but that have something in common. This common element provides the background for the whole itinerary, since it is represented in all the works. Following the itinerary along a predesigned path, visitors have the chance to realise how styles, historical characters, social institutions, cultural clichés, and any other concept identified as the common element, have changed through time. They are usually available in the link to virtual resources in the museum's website, and users can access them from anywhere, at any time.


Recently, a new form of interactive itineraries has appeared, such as those that provide tourists with the opportunity to discover the history and the main details of the cities they are visiting. In this case, visitors need only to download the relevant app. This kind of app tends to offer different itineraries, according to the interest of the tourists. Once an option has been chosen, the itinerary guides the person through the map and, every time they reach one of the hotspots, they can play the recording explaining why the place is important in relation to the tour chosen.

### Examples:

- “Los trabajos de las mujeres en el Museo del Prado” (Museo del Prado – Madrid – España). Analyses the role of women through history, considering different paintings from the best-known artists represented in the institution.
- “City” Map and Walks: available for Android and IOS. It is necessary to type the name of the city being visited; for instance, “Amsterdam Map and Walks”. Once the app is downloaded, it offers different self-guided itineraries with additional information to help the user know the local history and relevant details.

### Pre-conditions for the method's application

- User's knowledge and the domain of computers, smartphones, or electronic devices in general.
- Specific interest in the museum or exhibition.
- Suitable Wi-Fi connection.

Pros		Cons	
	<ul style="list-style-type: none"> <li>• Original approach to heritage arts.</li> <li>• Analysis of the evolution of concepts and ideas through time.</li> <li>• Different perceptions of the same reality in different socio-cultural contexts.</li> <li>• Opportunity to go through the itinerary anywhere.</li> </ul>		<ul style="list-style-type: none"> <li>• Specific design for online visit: mobility inconveniences if carried out in-site.</li> <li>• Precise interpretations of certain experts: might not be shared by the viewers.</li> <li>• Some topics are not as interesting as others, so not everyone might feel moved by them.</li> <li>• Need to document everything accurately.</li> </ul>
Image			
			
Further reading / Recommendations			
	<ul style="list-style-type: none"> <li>• Huerta Ramón, R. (2015). Saragossa Sites. Education from the city through heritage routes. <i>JETT</i> 6/1, pp. 67–79.</li> <li>• Mora-Fernández, J., Martín, A., Barragan, A., &amp; Lopez Culebras, A. (2014). Artechnology, accessibility in museums. In V. A. Perire, A. C. Castellary, I. M. Sánchez. <i>ArTecnología: conocimiento aumentado y accesibilidad</i>, Madrid: Universidad Complutense, pp. 201–217.</li> <li>• Martínez, V., Pérez, L., Pérez, M., &amp; Esther del Moral Perez, M. (2018). Geolocalización y realidad aumentada para un aprendizaje ubicuo en la formación inicial del pofesorado. <i>Revista d'innovació educative</i> 21, pp. 40–48.</li> </ul>		



## Mobile Apps

### Description


Mobile applications offer the possibility to improve the user experience through software installed in a mobile device. In the artistic environment, there are already a large number of these applications, which promote and participate in different phases of the artistic process, from the creation stage through to the sharing and enjoyment of the content. One of the great advantages of this type of technological tool is that most users have access to this technology in the devices they use regularly and are increasingly accustomed to using it. In addition, these applications can be used anywhere and anytime. The ease of use and speed of downloads favours continued growth of this technology, as well as its dissemination.

### Examples:

- WikiArt – Encyclopaedia of Fine Art: offers instant access to one of the largest online repositories of fine art. It includes over 2,000 artists and 110,000 artworks from 73 countries around the world.
- The official app of the Musée du Louvre allows users to stay up to date with exhibitions, browse hundreds of masterpieces, and learn about the museum's prestigious history from experts. Many other museums offer also similar types of apps to improve the visitor's experience.

### Pre-conditions for the method's application (3 bullet points)

- It is necessary to have a device that allows the download and use of these applications.
- A Wi-Fi network for downloading and updating content.
- Basic knowledge of the use of this technology.

Pros		Cons
	<ul style="list-style-type: none"> <li>• Each interaction improves the user experience of this technology.</li> <li>• The information that is generated from the user can be used to understand them better, which drives product and content improvement and adaptation to their preferences and needs.</li> <li>• Possibility of communicating and sharing updated content between the event and the user.</li> <li>• Improves the link between company and client, using the application as a means of providing offers and promotions.</li> </ul>	<ul style="list-style-type: none"> <li>• Needs permanent analysis and updating of the contents by the creators.</li> <li>• Difficulty to analyse the received data and transform it into useful information.</li> <li>• Need to communicate the existence of the app for the customer to know of its availability and to start using it.</li> </ul>
Image		
		

### Further reading / Recommendations

- Aguado, J.-M., Martínez, I. J., & Cañete-Sanz, L. (2015). Tendencias evolutivas del contenido digital en aplicaciones móviles. *El profesional de la información*, 24(6), pp. 787–795.
- Wong, S. H. R. (2012). Which platform do our users prefer: website or mobile app? *Reference Services Review*, 40(1), pp. 103–115.
- Kapp, K. (2012). *The Gamification of Learning and Instruction: Game-Based Methods and Strategies for Training and Education*. San Francisco: John Wiley, Sons.
- Briggs, J., & Blythe, M. (2013). Apps for art's sake. In M. Rohs, A. Schmidt, D. Ashbrook, E. Rukzio (Eds.), *Proceedings of the 15th international conference on Human-computer interaction with mobile devices and services – MobileHCI '13* (p. 45). New York, New York, USA: ACM Press.
- Enriquez, J. G., & Casas, S. I. (2014). Usabilidad en aplicaciones móviles. *Informes Científicos Técnicos – UNPA*, 5(2), pp. 25–47.

## Audio guides (to be downloaded before the visit)

### Description

European cultural heritage comes to life when a good explanation places it in context. Traditionally the explanation was provided by guides themselves (in person, face to face with the public), but as technology has evolved recordings are becoming more common. Generally used on site, these audio guides can also be downloaded beforehand and listened to before the visit in order to build up or improve relevant background knowledge, making the experience more enjoyable by providing a deeper insight into the cultural heritage.


Both technology and content have evolved over time. The first audio guide systems were made with cassettes., and Amsterdam's Stedelijk Museum was amongst the pioneers in introducing handheld guides in 1952 (Kamal, Petrie, Power, 2011: 92). More recently, the use of ICT has dramatically changed the way information is presented to the different publics. The ubiquity of smartphones makes it possible to download- either paid for or free audio guides produced by the exhibitors themselves or, in some cases, by enthusiastic self-appointed guides.

On the plus side, unlike for some onsite audio guides available on loan, no special equipment is needed (just an MP3 player) and a basic production can be afforded by most budgets. More advanced is the professional studio production using actors' voices to represent different characters, adding background music and sound effects, all of which entail a cost but enhance the result.

An added nuance is the possibility of adapting the content to the public receiving the guide, offering audio guides in different languages, different tours of the same collection, or featuring special content for children, first time visitors, experts, etc. At the same time, audio guides can be adapted for people with disabilities, whereby graphic descriptions of exhibits on display can be created for the visually impaired or made available in Easy Read format so that they can be understood by people with cognitive disabilities.

### Pre-conditions for the method's application

- Writing a sketch of the visit and recording it.
- Making it available to the public beforehand on a proprietary website, a generic site for podcasts or through an online store (in its more sophisticated app version).
- Having the means to publicize it and engage the audience.

Pros	Cons
<ul style="list-style-type: none"> <li>• Easy to produce.</li> <li>• Inexpensive at its most basic.</li> <li>• Prepares the visitor for the experience.</li> <li>• Caters to different audiences with different needs.</li> <li>• Offers detailed explanations of exhibits.</li> <li>• Combines visual and aural stimulus.</li> <li>• Can also be enjoyed by people who do not visit.</li> <li>• Popular with younger generations.</li> </ul>	<ul style="list-style-type: none"> <li>• Insufficient research about how audio guides influence the actual visit.</li> <li>• Lack of interactivity, as users are mere listeners.</li> <li>• Can lead to TMI (Too Much Information) Syndrome or information saturation.</li> <li>• Prospective visitors can lose interest in visiting.</li> </ul>
Image	
	
Further reading / Recommendations	
<ul style="list-style-type: none"> <li>• Lee, S. J. (2017). A review of audio guides in the era of smart tourism. <i>Information Systems Frontiers</i>, 19(4), pp. 705–715.</li> <li>• Othman, M. K., Petrie, H., &amp; Power, C. (2011). Engaging visitors in museums with technology: scales for the measurement of visitor and multimedia guide experience. In <i>IFIP Conference on Human-Computer Interaction</i> (pp. 92–99). Springer, Berlin, Heidelberg.</li> <li>• Snyder, J. (2005). Audio description: The visual made verbal. <i>International Congress Series</i>, 1282, pp. 935–939.</li> <li>• Phillips, E. (2019). Frieze Sculpture opens in Regent’s Park. Retrieved from: <a href="https://www.townandcountrymag.com/uk/culture/arts/a28289763/frieze-sculpture-opening-london/">https://www.townandcountrymag.com/uk/culture/arts/a28289763/frieze-sculpture-opening-london/</a></li> </ul>	

## Conferences (to be watched off-site)

### Description

With the advancement of ICTs, conferences and other events held in museums and other cultural heritage sites, can now be broadcast in streaming, so that people from all over the world can see them live. Furthermore, they can also be recorded and viewed before or after visiting the exhibition, as a complement to enhance the visitor's appreciation of the cultural heritage.

When an aspect of cultural heritage visits a new location or is opened up to the public for the first time, different institutions might organize an event to promote or explain it. Thus, when an exhibition features a living artist, the artist may be invited for an interview or a conference where he or she tells the public about the works displayed. In other cases, the curator of an exhibition or an expert (or group of experts) could be invited to talk about related relevant topics.


Such conferences can be recorded and uploaded to the webpage of the institution in different formats: just a teaser to promote visits, as part of a more elaborate documentary, or in its original form without any video editing.

### Examples:

- Thyssen-Bornemisza National Museum. On the occasion of the exhibition about fashion designer Balenciaga and Spanish painting, several videos featuring the “making of” presented by the curator of the exhibition have been uploaded to the website and can also be watched in the museum's YouTube site under the tag #Thyssenmultimedia
- Likewise, the March Foundation and Telefónica Foundation offer videos of conferences held on their premises.

### Pre-conditions for the method's application

- Recruiting an expert or experts who can speak about the topic at hand.
- Getting the technologies required to record the conference.
- Disseminating the recordings through the appropriate channels: website, YouTube, application, etc.

Pros	Cons
<ul style="list-style-type: none"> <li>• Widely available: anyone can watch at any time.</li> <li>• Efficiency: held once lived, enjoyed many times.</li> <li>• Enhances the visitor experience in a didactic and enjoyable way.</li> <li>• Inexpensive for the institution, at no cost for the receiver.</li> <li>• The ubiquity of TICs, most people have devices (mobile phones, tablets, PCs) on which they can watch the event.</li> </ul>	<ul style="list-style-type: none"> <li>• Some preparation is needed.</li> <li>• Should be used as a complementary resource, not as the main one.</li> <li>• Could go unnoticed if videos are not placed in the right place.</li> <li>• If not translated or subtitled it will be of little use to speakers from other languages.</li> <li>• If not properly scripted, could be boring for the viewer.</li> </ul>
Image	
	
Further reading / Recommendations	
<ul style="list-style-type: none"> <li>• The Van Gogh Museum (n.d.): Lessons and Teaching Materials. Retrieved from <a href="https://www.vangoghmuseum.nl/en/group-and-school-visits/schools/lessons-and-teaching-materials?v=1">https://www.vangoghmuseum.nl/en/group-and-school-visits/schools/lessons-and-teaching-materials?v=1</a></li> <li>• Art Class Curator (n.d.): E-Learning resources for school closures. Retrieved from <a href="https://artclasscurator.com/5-art-museum-websites-with-fantastic-and-free-educational-resources/">https://artclasscurator.com/5-art-museum-websites-with-fantastic-and-free-educational-resources/</a></li> <li>• Lakerveld, J. V, &amp; Tilkin, G. (2016): Educational Goals of Interpretation. In Tilkin, G. (ed.): <i>Professional Development in Heritage Interpretation</i>, Landcommanderij: Alden Biesen. Retrieved from <a href="http://www.interpret-europe.net/fileadmin/Documents/projects/InHerit/Manual-InHerit-EN.pdf">http://www.interpret-europe.net/fileadmin/Documents/projects/InHerit/Manual-InHerit-EN.pdf</a></li> </ul>	

## Interviews

### Description

Provides the visitor with a description and analysis of different concepts related to the element being observed, which in the case of an artwork may include the period, style, artist, historical development, and social relevance. Interviews are usually conducted with experts based on a script in which the interviewer encourages the expert to highlight the most relevant or interesting facets. They may also focus on anecdotes or lesser known facts, to stimulate the viewer's curiosity in order to strengthen their interest in the element being observed.

When the creator participates in the interview, personal experiences and motivations add to the aforementioned elements, all aimed at encouraging the viewer to visit the heritage attraction. The interviews are available on specific links within the heritage attraction website, and they are usually freely accessible. Very often, interviews are linked to temporary exhibitions, thus increasing the appeal to the public, as not only does the interviewee emphasize the importance of the cultural event or element, but he/she also stresses the fact that it is temporary, and those interested in visiting it should do so as soon as possible.

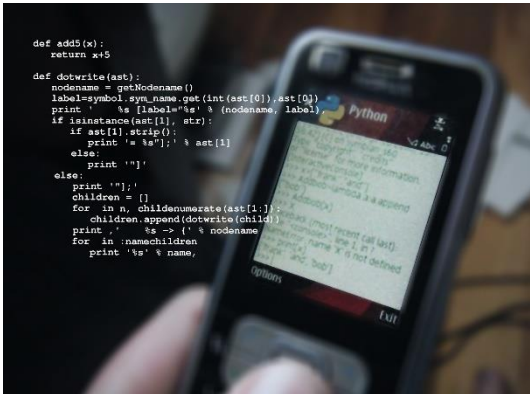
### Examples:

- **Spain: Interview to Andreas Huyssen at the “Museo Nacional Centro de Arte Reina Sofía”.** In 2011, Huyssen described the dilemma of whether going back to the past undernotes a melancholic perspective or is a way of looking at it from a critical perspective. He also hinted at a new concept of “modernity” that set power relations, hierarchies, and geographical aspects apart.
- **The Netherlands: Multisensory Museum. Interview with the Architects (Van AbbeMuseum – Eindhoven).** In this case, the architects that designed the museum building provide the spectator with different keys to enjoy visiting the site using all their senses. This is how they make their original idea of creating a multisensory museum reach the wider public.

### Pre-conditions for the method's application (3 bullet points)

- User's knowledge and the domain of computers, smartphones, or electronic devices in general.
- Specific interest in the museum or exhibition.
- Suitable Wi-Fi connection.



Pros	Cons
<ul style="list-style-type: none"> <li>• Clear explanations of the work of art and everything that surrounds it.</li> <li>• Deeper knowledge about certain theoretical debates that may be of interest to the specialised public.</li> <li>• Possibility of viewing the video at anytime and anywhere.</li> </ul>	<ul style="list-style-type: none"> <li>• Inability to interact with the people that participate in the interview.</li> <li>• Sometimes links expire, so the user cannot access the content unless he/she has previously downloaded it.</li> <li>• Some interviews are too specialised, and viewers might find them boring instead of encouraging.</li> </ul>
Image	
	
Further reading / Recommendations	
<ul style="list-style-type: none"> <li>• Martino, V., &amp; Lovari, A. (2016). Cultivating media relations through brand heritage. <i>Public Relations Review</i> 42(4), pp. 539–547.</li> <li>• Mora-Fernández, J., Martín, A., Barragan, A., &amp; Lopez Culebras, A. (2014). Artechnology, accessibility in museums. In V. A. Perire, A. C. Castellary, I. M. Sánchez. <i>ArTecnología: conocimiento aumentado y accesibilidad</i>, Madrid: Universidad Complutense, pp. 201–217.</li> <li>• Viñarás Abad, M. (2005). Una aproximación a la gestión de la comunicación en los museos: Cambios y tendencias en el cambio de siglo. <i>Vivat Academia</i> 67, pp. 37–63.</li> </ul>	

## Explanations for different targets (off-site)

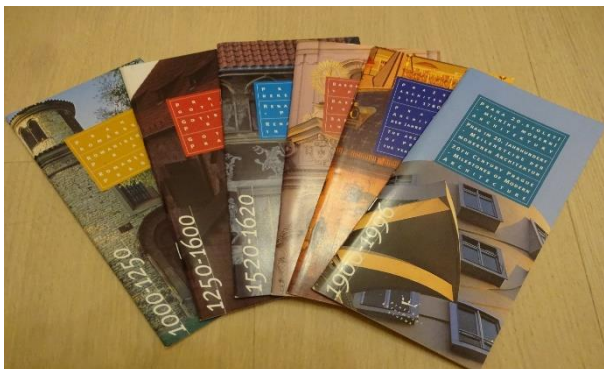
### Description

Not everyone can travel to Paris or Rome to visit a cultural heritage site or a monument. There is therefore a huge need for all those who want an explanation of, or interaction with, such elements for it to take place through alternative means. This includes a wide potential audience including students, teachers, art aficionados, and so on.

For this, there is a wide array of supporting materials, both physical and online/intangible. In particular, the growth of the Internet and its widespread use at every social level, and especially in education, has opened up multiple new opportunities.

### Examples:

- Books: Throughout history, books have been a common and effective way to become familiar with content. Whether involving scientific content or more straightforward material, books have brought cultural heritage closer to the public.
- Radio: For years radio broadcasting corporations have created programmes to explain and raise interest in different topics.
- Video: Video content makes it easier to understand a wide variety of cultural elements since it adds the graphic element. TV broadcasters have produced programmes and documentaries in which such topics have been the main subject.
- Internet video/YouTube: The Internet era brings us instant access to multimedia content, especially with video platforms such as YouTube, Vimeo and alike. In these websites, we can already find specialized channels in which great cultural works are described and thoroughly explained.
- Tactile artwork for the blind and visually impaired: By converting 2D images into 3D objects, visiting a site and interacting with it has become accessible for those with visual limitations.
- Podcasts: These are audio platforms in which professional and independent broadcasters convey interesting content about diverse topics.
- Online courses: Hybrid and full online teaching materials allow us to approach and attain a deeper knowledge of culture through varied content, i.e. videos, texts, online seminars, forums, etc. More recently, platforms for massive online courses (also known as MOOCs) such as Coursera or Udemy provide people with the opportunity to obtain a lot of knowledge for free or at a very low price.
- Art games: Video games with an educational purpose, in which culture or a concrete person or concept is part of the plot or the main topic of it.

	<ul style="list-style-type: none"> <li>Virtual visits: large companies such as Alphabet already offer free access to virtual tours of many cultural sites around the world. The website “Google Arts and Culture” currently offers visits to some museums in different locations of the world.</li> </ul>				
	<b>Pre-conditions for the method’s application</b> <ul style="list-style-type: none"> <li>Access to the Internet in the case of Internet-based contents such as online videos or training platforms</li> <li>Access to libraries of purchasing power to buy art books</li> <li>Ability understand the most frequently used languages in which content about art is developed</li> </ul>				
	<table> <tr> <th>Pros</th><th>Cons</th></tr> <tr> <td> <ul style="list-style-type: none"> <li>All year-round access</li> <li>Free or very cheap in most cases</li> <li>Convenient, allows us to access the content from anywhere</li> <li>Shareable</li> <li>The content can be accessed even if it is not owned (libraries)</li> </ul> </td><td> <ul style="list-style-type: none"> <li>Lack of contact with other human beings while “interpreting” art</li> <li>Fewer senses are engaged during the interaction</li> <li>It is up to the individual to deepen into the knowledge</li> <li>Sometimes the content might be incorrect or partially wrong</li> <li>Less emotionality</li> </ul> </td></tr> </table>	Pros	Cons	<ul style="list-style-type: none"> <li>All year-round access</li> <li>Free or very cheap in most cases</li> <li>Convenient, allows us to access the content from anywhere</li> <li>Shareable</li> <li>The content can be accessed even if it is not owned (libraries)</li> </ul>	<ul style="list-style-type: none"> <li>Lack of contact with other human beings while “interpreting” art</li> <li>Fewer senses are engaged during the interaction</li> <li>It is up to the individual to deepen into the knowledge</li> <li>Sometimes the content might be incorrect or partially wrong</li> <li>Less emotionality</li> </ul>
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	<b>Image</b> 				
	<b>Further reading / Recommendations</b> <ul style="list-style-type: none"> <li>Ward, C. W., &amp; Wilkinson, A. E. (2006). Conducting meaningful interpretation: A field guide for success. Golden, Colo: Fulcrum Pub.</li> </ul>				

## Teaching material for different educational levels


### Description

For decades, books have been the major source of information for students of primary and secondary schools in discovering and understanding their local and international cultural heritage. Materials prepared by lecturers also simplified the interpretation of heritage where it was related to the teaching curriculum. With universal access to personal computers, teachers have been able to work in a more meaningful way throughout keynotes, videos, photographs, interactive visits, and the like. Today, there is a plethora of teaching materials available, which can be used to bring culture close to students of any age.

Books remain the main path for acquiring quality knowledge, even though the previously mentioned tech-based contents have helped teachers give a more thorough and hands-on approach to heritage.

### Examples:

- Lecture: The teacher or expert explains a specific item of general concept, supported by different written or multimedia materials, from chalkboard to screen, puzzles, comics or videogames.
- Readings: Preparation for the class or material to be used during the session.
- Video: Content making it easier to understand heritage, since it provides a graphic approach. TV broadcasters have produced programmes and documentaries in which heritage and history has been the main topic.
- Internet video/YouTube: The Internet permits instant access to multimedia content, especially with video platforms such as YouTube, Vimeo and others. In these websites, there are specialized channels in which pieces of art are described and thoroughly explained.
- Podcasts: These are audio platforms in which professional and independent broadcasters convey interesting content about diverse topics.
- Online courses: Hybrid and full online teaching materials permit an approach to attaining a deeper knowledge through varied content, i.e. videos, texts, online seminars, forums, etc. More recently, platforms for massive online courses (also known as MOOCs) such as Coursera or UdeMy provide the opportunity to obtain knowledge for free or for a very limited price.
- Virtual visits: Large companies such as Alphabet already offer free virtual tours of major world museums. The website “Google Arts and Culture” provides visits to different cultural heritage sites in varied locations around the world.

<b>Pre-conditions for the method's application</b>	
<ul style="list-style-type: none"> <li>• Content must be part of an educational programme and have specific objectives.</li> <li>• Teacher must be trained to convey the message and use the right materials as he or she sees fit.</li> <li>• Students need to know how they will be assessed and evaluated in line with the objectives of the curriculum.</li> </ul>	
<b>Pros</b>	<b>Cons</b>
<ul style="list-style-type: none"> <li>• Long tradition of heritage-related studies worldwide, which provides broad experience in educational tools, materials, etc.</li> <li>• Closer interaction between professor and student.</li> <li>• Usually the teacher has ample experience on the best ways to explain art to his or her students.</li> <li>• Technology nowadays helps lecturers to give a broader and more accurate perspective.</li> </ul>	<ul style="list-style-type: none"> <li>• Sometimes students are not motivated.</li> <li>• Approaches that are more theoretical may have little impact on students.</li> <li>• Old educational methodologies do not attain the expected goals.</li> <li>• Young students need a richer and more tech-based approach to education.</li> </ul>
<b>Image</b>	
	
<b>Further reading / Recommendations</b>	
<ul style="list-style-type: none"> <li>• Ward, C. W., &amp; Wilkinson, A. E. (2006). Conducting meaningful interpretation: A field guide for success. Golden, Colo: Fulcrum Pub.</li> </ul>	

## Concerts

### Description

The concert is a way of performing music. The performance of music basically requires two categories of participants: on the one side musicians and on the other side listeners. This kind of musical performance refers historically to the minnesong, where troubadours sang to lay people and their beloved ones in order to tell the stories about the world and to impress their auditorium. “Concerto” in its Italian origin means “to compete” and “to get together”. In this sense the method of the concert is useful for interpreting the European cultures of different music styles like for example folksongs, religious singing, pop concerts and solo concerts of Mozart.


The concert is a form of performance, which attracts interested listeners to an auditorium. The only role of the audience is to enjoy the musical performance by listening and observing. The performance of music is also used at events like dancing events, shows and ball events. The difference between these event forms in contrast to the concert lies in the grade of interactivity of the audience. A dancing event like a ball invites guests to interact with the flow of the music by dancing.

The method of the “concert” puts music on the stage and thus into the focus of attention. Musical traditions and culture from all over the world can be performed with the help of skilled musicians on every stage. The form of a live concert is place independent. With the help of media technology musical performance also becomes time independent.

A concert performance is able to raise awareness about rare and minor music cultures, when put on stage. The attractiveness increases with the dramaturgy of explicit focus.

The sujet of a concert is suitable for the target group of culture tourists and regionally interested tourists, as the guests need no kind of further expertise to experience the performance.

The organisation of a concert requires at the minimum: identification and invitation of musicians, performance place (stage and auditorium room), advertising materials (e.g. info flyer, poster, website), advertising process (exp. media dissemination), budgeting (e.g. wages, music fee, room rent, pricing ...), technical equipment for performance (e.g. microphones, boxes) and recording (postproduction).

<b>Pre-conditions for the method's application</b>	
<ul style="list-style-type: none"> <li>• Music performers</li> <li>• Stage &amp; Auditorium room</li> <li>• Audio-visual equipment</li> </ul>	
<b>Pros</b>	<b>Cons</b>
<ul style="list-style-type: none"> <li>• Increasing demand for music culture via stage performance</li> <li>• Auditorium needs no expertise</li> <li>• Useful for every kind of music style</li> <li>• Music traditions of minorities or endangered music styles can be promoted in a respectable way</li> <li>• Direct returns for tourism are accompanied with indirect returns for regional cultural life.</li> </ul>	<ul style="list-style-type: none"> <li>• Less interactive</li> <li>• Needs further interpretation and communication via media marketing</li> <li>• Profit is visitor dependent and therefore risky.</li> <li>• Music preferences may not be compatible with music supply of the tourism destination.</li> </ul>
<b>Image</b>	
	
<b>Further reading / Recommendations</b>	
<ul style="list-style-type: none"> <li>• Hughes, L. H. (1987). Culture as a tourist resource – a theoretical consideration. <i>Tourism Management</i>, 8(3), pp. 205–216.</li> <li>• Hoeven, A., &amp; Hitters, E. (2019). The social and cultural values of live music: Sustaining urban live music ecologies. <i>Cities</i>, 90, pp. 263–267.</li> <li>• Hudson, R. (2006). Regions and place: music, identity and place. <i>Progress in Human Geography</i>, 30(5), pp. 626–634.</li> </ul>	

## Festival

### Description

A festival is characterized as a celebration of cultural acts, like musical performances, dance, film, theatre and sport often accompanied by exhibitions, marketplace and workshops.

Festivals gather several acts over more than one day, like for example the Woodstock Festival (USA), the Salzburger Festival (A) or the Glastonbury Festival (GB). Although it is possible also to celebrate also in wintertime the majority of festivals, take place in the warmer seasons in open-air venues.

“Festivals are universally important for their social and cultural roles, and increasingly they have been promoted and created as tourist attractions. They are also viewed as tools in place marketing and destination image making, and are valued for their ability to animate cities, resorts, and attractions.” (Andersson, Getz 2008)



Festivals have the ability to raise awareness and popularity of performed cultural heritage. Festivalgoers evaluate their experience in a subjective response, they enjoy the festival as a time for being in an extraordinary space and time away from everyday life. The dimensions of experience contain not only the physical organization of the festival and communication of culture, but the high intensity of social interaction. The communal celebration with others gives them time and space to share collective myths and to initialize cultural revolution, like Woodstock.

Festivals offer a forum for social interaction. They provide benefits not only to local business, but also to industries, related to the festival core culture, for example, a film festival supports the popularity not only of film, but also of filmmakers and distributors and a music festival increases the demand for music media.

The tasks of event management in the case of a festival organisation contain not only basics like marketing, finance, human resource management and coordination, but also further the big picture of entertainment. In reference to the time management of a festival, which takes place over several days, this means not only holding a popular opening ceremony and a great finale but creating a conscious dramaturgy of a festival climax.

Pricing strategy should include all-in-tickets and/or pricing for certain parts of the festival, e.g. days or parts of days. All-in-tickets can support the attendance of less popular acts, whereas partial pricing can lead to visitor peaks for more popular acts and times.



Pre-conditions for the method's application (3 bullet points)		
	<ul style="list-style-type: none"><li>• Attractive open-air venue</li><li>• Popular artists</li><li>• Municipal support and regional acceptance</li><li>• Interested group of customers</li></ul>	
<div>ProsCons</div>		
	<ul style="list-style-type: none"><li>• Celebrations raise the Happiness Index for guests and locals</li><li>• Regional branding via a festival raises the attractiveness of the region as a tourist destination</li><li>• Fostering creativity</li><li>• Cultural events covering several days affect indirect returns like gastronomy and the hotel trade.</li></ul>	<ul style="list-style-type: none"><li>• Weather dependent</li><li>• Dependent on major suppliers like artists and celebrities</li><li>• One, nearly homogeneous market segment</li><li>• Institutionalisation over the years</li><li>• Rising costs</li><li>• Risky entertainment factor past the climax</li></ul>
Image		
	<div></div>	
Further reading / Recommendations		
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## Exhibition

### Description


Looking at exhibitions as a method of interpretation, one has to differentiate between several main types of exhibitions. Firstly, there is the classical art exhibition, which in most cases is permanent as is the venue, in which it is taking place. Secondly, there are temporary exhibitions, often being held at the occasion of e.g. some anniversary. Then there are commercial exhibitions such as trade fairs or technology shows. Relatively new in this field are digital exhibitions, such as the virtual reality Museum of Fine Art on the Vive, which is entirely digital, and cannot be physically visited.

A more complex category of exhibitions is that of interpretative exhibitions. The latter require much more information and a well-balanced mix of interpretation methods to explain the items, topic or period of history put on display. It lies in the nature of interpretation that there is room for debate about how to interpret. There might be misconceptions arising from conflicting definitions (Tilden 1957). Tilden (1957) writes that the following principles are the key to interpretative exhibitions:

- Interpretation has to relate to the displayed objects.
- Interpretation is more the information – it is revelation. However – all interpretation includes information.
- Interpretation must combine many forms of presentation.
- The aim of interpretation is not instruction, but provocation.
- Any interpretation has to follow a holistic approach.
- Interpretation intended for children should not be a watered-down version of the interpretation to adults but require specially designed programmes.

### Pre-conditions for the method's application

- Thorough scientific backup
- Access to infrastructure suitable for interpretative exhibitions
- Capacity to plan a suitable interpretative design for different audiences

Pros	Cons
<ul style="list-style-type: none"> <li>• High involvement of the target group</li> <li>• Memorable experience throughout</li> <li>• Positive effect on the surrounding area</li> <li>• Once established, it has low labour intensity</li> </ul>	<ul style="list-style-type: none"> <li>• Cost intensive – depending on design and infrastructure</li> <li>• Might provoke controversy depending on theme and design of interpretation</li> </ul>
Image	
	
Further reading / Recommendations	
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## Contests

### Method's description

Contests and competitions are the most fundamental form of social struggle. Sutherland, Woodward and Maxwell (1952) state, that “competition is an impersonal, unconscious struggle between individuals or groups for satisfaction”. Contests and competitions such as sports events have always attracted visitors and spectators since the beginning of recorded history.

There are always those who actively take part in contests and competitions and those who passively consume. Sports events have become major attractions not only in the context of global competitions such as World and European Championships and Olympic games, but also on a smaller scale as means of cultural interpretation. Events such as the Scottish highland games attract tens of thousands of visitors every year, celebrating and upholding Scottish and Gaelic culture.


Research has shown that contests and competitions can have a positive effect on the creation of a place's identity (Hinch and Nicholas, 2017), which is a prerequisite to successful destination branding.

The **Eroica**, a heritage cycling event with its origin in Tuscany, is a cross-over of sports event and technical and sports heritage conservation initiative. Started in 1997 as small private initiative, it has grown into a global movement, with spin offs in Germany, Spain, Great Britain, Japan and South Africa.

Participants have to ride a 200km course on historic gravel roads on bikes built before 1988. There are strict regulations on which technical equipment is allowed and vintage which style clothing and accessories are recommended. In 2019 the Tuscany event attracted more than 8.000 participants and thousands of spectators. The race is accompanied by numerous side events such as wine and local cuisine tastings, a film festival and a heritage fair with traditional crafts on display. The Eroica has become a landmark event in Italian tourism generating considerable turnover in the destination and has contributed to activating the off-season, as the event takes place in October.

Contests and competitions may include:

- Sports events such as football matches, Paralympics, Olympic games, tennis championships, Marathons, etc.
- Heritage events such as vintage bicycle races or historic car meetings
- Representations of immaterial culture

<b>Pre-conditions of the method's application</b>		
<ul style="list-style-type: none"><li>• High level of competence in event organisation</li><li>• Willingness to cooperate – organiser, local community, police, local administration etc.</li><li>• Infrastructure for hosting contests and competitions must already exist</li></ul>		
<b>Pros</b>		<b>Cons</b>
<ul style="list-style-type: none"><li>• High emotional involvement of participants</li><li>• A means to boost the off-season</li><li>• Positive contribution to destination identity</li></ul>		<ul style="list-style-type: none"><li>• Contests and competitions may put stress on communities (e.g. large crowds)</li><li>• Devaluation of the core subject through commercialisation</li><li>• Effects that may be counterproductive to sustainability</li></ul>
<b>Image</b>		
		
<b>Further readings / Recommendations</b>		
<ul style="list-style-type: none"><li>• Valls, J.-F., Mota, L., &amp; Franco, M. (2019). Sport tourism and destination planning, <i>15</i>, pp. 13–18.</li><li>• Hinch, T., &amp; Higham, J. E. S. (2004). <i>Sport tourism development</i>. Buffalo: Channel View.</li><li>• Hinch, T., &amp; Holt, N. L. (2017). Sustaining places and participatory sport tourism events. <i>Journal of Sustainable Tourism</i>, 25(8), pp. 1084–1099.</li></ul>		

## Tastings

### Method's description

Fischler (1988) states that “Food is central to our sense of identity”, and at the same time defines the individuality and distinctiveness of whoever eats or drinks. There is more than just the simple nutritional function to food – it defines a psychological and social collective. With a trend towards a more authentic, regional and educational experience in tourism, food has emerged as a key factor in achieving success in destination branding and marketing. Food, certain dishes or drinks often play a central role in the definition of the self of communities. The UNESCO has listed a number of culinary traditions as intangible cultural heritage, such as the Vienna Coffeehouse and the Vienna Heurigen restaurants. Food plays an important role in creating identity claims (Brulotte et al. 2014).


Every destination offers culinary specialities. A recent study has revealed that the French associate wine with friendship, cheese, sharing, heritage, and conviviality (Mouret et al. 2013). In France, wine is inseparable from the terroir, which forms wine and its taste. A terroir contains a mixture of soil, the winemaker's skills, technology, wine and climate that defines a wine and reflects its geographic origin. Even though the effect is scientifically disputed, it plays an important role in wine- and tourism marketing. It allows the promotion of a product closely linked to an origin – or as in our case a destination.

Wine producing regions can benefit from linking the destination to wine as a product that reflects the geography, climate and community of the place visited. Wine tasting tours and packages are well-established in the repertoire of tourism providers, leading to an increase in travel satisfaction (Stone et.al. 2018). As in other methods, the ultimate goal is to provide a memorable experience, as they guarantee returning customers.

**Südtirol Wienstrasse** in Italy has become the good example in wine tasting tourism. Travellers can book a whole range of packages from simple tastings in wineries to lavish dinners. Tourism services offered include:

- Most wineries have tasting rooms and offer a wide range of tastings for all levels of involvement.
- Winery tours with a focus on wine making techniques.
- Cooperage and winemaking courses for the interested amateur.
- Accompanied Wine / Food pairing experiences.
- Vineyard hikes accompanied by tastings.
- Wine and dine experiences.
- Continued education courses in winemaking.

Cultural events such as music, cinema and theatre festivals accompanied by wine and dine experiences.

<b>Pre-conditions for the method's application</b>	
<ul style="list-style-type: none"> <li>Existing food and/or drink production with close ties to the destination</li> <li>Established infrastructure such as tasting rooms or venues</li> <li>Experts providing insights about the products tasted</li> </ul>	
<b>Pros</b>	<b>Cons</b>
<ul style="list-style-type: none"> <li>Positive effect on other tourism branches such as restaurants and accommodations</li> <li>Contribution to safeguarding culinary heritage</li> <li>High involvement of travellers with lasting effect</li> <li>Increase in travel satisfaction</li> </ul>	<ul style="list-style-type: none"> <li>Maybe limited to specific season</li> <li>Tastings involving alcohol may face legal or administrative challenges</li> </ul>
<b>Image</b>	
	



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## Training and workshops

### Method's description

Craftsmanship is most likely the most tangible manifestation of intangible cultural heritage. It is for that reason, the 2003 UNESCO Convention is seeking to safeguard knowledge and skills, rather than the product itself. There are countless expressions of artisan-, craftsmanship and skills tied to a region or a community, that has been passing on these skills for generations.

The modern tourist is increasingly seeking an authentic experience with an educational value. The market has reacted by offering all kinds of workshops and trainings adding extra value to the average holiday experience. Targeted audiences for those experiences often seek a deeper insight into the social network of visited destinations. Especially in times of gentrification and the phenomenon of over tourism these trainings can contribute to raising awareness of the community at the tourist's destination.


In the past 70 years approximately 70% of residents have left Venice, to make space for apartment rentals and Chinese run souvenir shops. **Venezia Autentica** is offering a whole range of services to allow tourists to “discover and support authentic Venice” in order to have a more meaningful experience. Venezia Autentica has teamed up with more than 150 local businesses, to promote traditional shops and workshops to help them to stay in Venice. The aim is to save “endangered traditional craftsmanship” and to empower “Venetian artisans to continue living in their city”.

The workshops and trainings offered by Venezia Autentica include:

- Introduction to the art of mosaics
- Murano glass bead making
- Ancient art of bookbinding
- Decorating Venetian carnival masks
- Learning how to row traditional Venetian boats
- Cooking courses and workshops, using local ingredients

Today's many travellers do not simply want to bring back distinctive souvenirs from their trip, they want to learn how to make them and meet the artists, designers and craftspeople who pass on the knowledge. Workshops and trainings are a successful method of both satisfying the customer and safeguarding the passing on of cultural heritage.


Trainings and workshops as aspects of educational tourism have the great potential to counteract an increase in cultural and religious intolerance (McGladdery, Lubbe 2018).

<b>Pre-conditions for the method's application</b>	
<ul style="list-style-type: none"> <li>• Trained staff, capable of transferring knowledge and skills</li> <li>• Workshops equipped to handle training sessions</li> <li>• Existence of crafts typical for the destination</li> </ul>	
<b>Pros</b>	<b>Cons</b>
<ul style="list-style-type: none"> <li>• Authentic experience</li> <li>• Contribution to sustainable tourism</li> <li>• Survival of skills and techniques, that would otherwise be lost</li> </ul>	<ul style="list-style-type: none"> <li>• Danger of commercialisation of craft or skill</li> </ul>
<b>Image</b>	
	
<b>Further reading / Recommendations</b>	
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## Shows and Demonstrations

### Description

Events such as shows, and demonstrations have become an important driving force for tourism. They are important attractions in the development and marketing of tourist destinations. Touristic exploited shows and demonstrations, a growing segment in tourism, contribute to a destination's attractiveness and are related to the positive economic development of a region. Tourism events promote employment in a region and improve its income development. "An important factor ... is the analysis of the impact of an event on the satisfaction of the needs of visitors. From the point of view of influence on the development of tourism, special events should be preferred, aimed at meeting the interests of homogeneous groups of tourists, or long-term recurring events listed in the calendar of tourist events... It is advisable, however, to pay attention, as some authors have pointed out, to the fact that not all events need to be tourism-oriented, due to some potential negative impacts, which may be associated with adopting marketing orientation: Custido and Perna (2008) identify these problems as loss of authenticity, opportunity cost and inflated prices, and community resistance. Focusing deeply on the economic impact, Brida et al. (2010) examine the question of causality between tourism and economic growth, investigating the so called "tourism-led growth"... Results show that, among others, tourism specialization has a positive impact on the level of both income and prices, suggesting a positive effect of tourism on productivity, community-building, urban renewal, cultural development and fostering national identities...there are potential benefits when countries actively pursue business tourism in harmony with environmentally friendly practices." (Nadotti 2019, p.119). Tourism events can help communities improve cultural traditions and offer tourists a unique opportunity to witness cultural atmosphere and get in touch with locals as they engage in events tied to a certain region. Community festivals are examples of sustainable tourism practice and invite a wider audience to view and/or take part in certain cultural events. Authentic events attract cultural tourism and as such ensure that these events are kept alive (Attanasi et al. 2019). These events allow the local population to welcome new visitors and teach them about cultural diversity and thus promote mutual understanding. Such events help to make the host communities better known to an international audience. Of course, there are also some drawbacks to setting up events-related tourism activities. They include rising prices for goods and services, increased spending on infrastructure, construction and price rises in real estate. Some research also suggests that some of the negative aspects of tourism shows and demonstrations entail higher crime rates and interruptions to the lives of local communities and a negative impact on a regions environment due to increased noise and pollution. Overall, however, research suggests that the positive impact of shows and demonstrations in tourism outweighs the negative impact for destinations opening up their cultural heritage to tourists. Among the leading positive arguments for marketing cultural events and shows are rising sales for local merchants,

	<p>increasing employment rates among locals and the conservation of a culture's heritage. Also, by staging such cultural events, local cultures become popular beyond their borders, which has a unifying effect among peoples. (Ivanova 2017).</p>	
	<p><b>Pre-conditions for the method's application</b></p> <ul style="list-style-type: none"> <li>• Events need to have been part of a long cultural tradition</li> <li>• Infrastructure has to support welcoming visitors</li> <li>• Community has to be in support of turning cultural event into a tourism attraction</li> </ul>	
	<b>Pros</b>	<b>Cons</b>
	<ul style="list-style-type: none"> <li>• Positive economic development of a region</li> <li>• Increased attractiveness of a destination</li> <li>• Boosted sustainability of goods and services</li> <li>• Authentic cultural ambience</li> <li>• Possible conservation of disappearing rare events</li> </ul>	<ul style="list-style-type: none"> <li>• Erosion of distinct cultural traits</li> <li>• Selling out of cultural identity of a people</li> <li>• Commercialisation of long-standing traditions</li> <li>• Shows rather than authentic cultural practice</li> <li>• Negative environmental impact and rising prices</li> </ul>
	<b>Image</b>	
		

### Further reading / Recommendations


- Attanasi, G., Passarelli, F., Urso, G., & Cosic, H. (2019). Privatization of a Tourism Event: Do Attendees Perceive it as a Risky Cultural Lottery? *Sustainability*, 11(9), p. 2553.
- Ivanova, T. P. (2017). Studying the impacts of event tourism on the host communities in Bulgaria. *Economic Processes Management*, 5(1), Retrieved from: [http://epm.fem.sumdu.edu.ua/download/2017\\_1/epm2017\\_1\\_5.pdf](http://epm.fem.sumdu.edu.ua/download/2017_1/epm2017_1_5.pdf)
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## Living History Sites

### Method's description

Skansens are ethnographic open-air museums, often located in rural areas that provide visitors and members of local communities with a historical setting in which they can learn about their history and partake in leisure time activities. The word 'Skans' is Swedish and means 'small fort' (Bak et al. 2014). Skansens exhibit collections of historic and rural buildings in which they bring the past to life. They allow visitors to engage all their senses in the museum experience. Such open-air museums feature gastronomic services in order to present the food culture and rural tradition of the region to their visitors. This is done to improve the Skansens' attractiveness and raise their economic support, which in turn has a positive impact on the local community. Skansens promote a more sustainable form of cultural tourism. The Skansen in Stockholm (opened in 1891), the Norsk Folkmuseum near Oslo (opened in 1881) and Edo – Tokyo Open Air Architectural Museum in Tokyo (Rentzhog 2007; Magelssen 2007) are world-famous examples of this type of folk museum (Pawlikowska-Piechotka et al. 2016). Skansens are especially popular in Northern Europe and Russia. They are a distinct type of open-air museum established in Scandinavia around the end of the 19th century. Petr Baranovsky (1892–1984), well-known preservationist and architectural conservator, was concerned with the protection of architectural monuments of the Russian North. In the 1920s P. D. Baranovsky founded the first Russian Skansen - an open-air museum of wooden architecture in Kolomenskoye outside Moscow. He managed to transport examples of wooden architecture that were bound to be destroyed to Kolomenskoye. The transport of the historic buildings was a highly challenging task, some of the monuments barely survived and some of them, like the "Mokhovaya Tower of the Sumsky Ostrog" – was assembled and installed in Kolomenskoye as late as the 1990s (Tzvetnov 2018). The Skansen concept soon spread throughout Europe and North America, later Asia. Since the late 19th century, numerous open-air museums have been created all over the globe. Skansens aim to document earlier ways of living, cultural habits, and folk customs. Skansens form a popular venue and backdrop for performances staged by folklore ensembles or entire folklore festivals, which in turn attract a lot of public. Often, these festivals are connected with religious events and liturgies. Skansens arrange folk architecture in its natural environment. Rural settlements are staged comprising public buildings such as churches, and schools, commercial buildings such as blacksmiths and bakers, as well as farmsteads and ordinary people's dwellings. The individual buildings show the artisans' traditions and living situations of ordinary people alike and once common household items turn into historical showpieces (Chervinskyi 2014). Skansens raise some share of their annual operating budget through ticket sales, sponsorship and the sale of regional food and folk art. Most Skansens have websites, providing information about their profile and opening hours, admission fee policy, temporary and permanent exhibitions, museum lessons, cultural events, job opportunities. In



	<p>addition, they also give information about renting halls for private festivities and other services like gastronomy available on site. Some Skansens have costumed employees staging everyday life. The various forms of interpretation mainly focus on folk culture and heritage of the Skansen's region embedded in rural traditional architecture, displaying historic furniture, clothing and tools.</p>	
	<p><b>Pre-conditions for the method's application</b></p> <ul style="list-style-type: none"> <li>• distinct rural tradition/architecture/way of life that should be preserved</li> <li>• cultural context in which visitors can see the evolution of their heritage</li> <li>• a framework for a type of 'time travel' into the past in order to learn about one's heritage quasi first-hand</li> </ul>	
	<b>Pros</b>	<b>Cons</b>
	<ul style="list-style-type: none"> <li>• involves all senses</li> <li>• good for all ages</li> <li>• perfect for schools, so students can actually see how life was in the past and try out artefacts</li> <li>• conservation of heritage</li> <li>• makes history come to life</li> </ul>	<ul style="list-style-type: none"> <li>• mostly in harder to reach rural areas</li> <li>• expensive in terms of upkeep</li> <li>• very large areas may be difficult for persons with special needs to visit</li> </ul>
	<b>Image</b>	
		

### Further reading / Recommendations

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## Interpretation Centres


### Description

In 1967 Freeman Tilden laid down 6 principles for tourism and heritage interpretation that still apply today. Institutions that focus on the interpretation of cultural attractions in tourism have common goals: the preservation of heritage and the development of centres that support these preservation efforts. These principles are:

- Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile – this is especially important for guided tours, given the interpersonal connection between the guide and the visitors.
- Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information – the accuracy and ethics of quality interpretation is based on a balanced mix of science and art.
- The ultimate goal of interpretation is to provide a memorable experience rather than train at any cost.
- The chief aim of interpretation is not instruction, but provocation.
- Tourism interpretation should present a whole, rather than a part, should capitalize on the heritage through contextualization.
- Interpretation intended for to children should not be a dilution of the presentation to adults but should follow a different approach.

Tilden's 6 principles encourage dialogue and engagement, provocation and intrigue. Successful interpretation centres keep these principles in mind, regardless of them being skansens, museums, visitor centres, (virtual) guided walks, trails, bus/boat tours, concerts, architectural gems, historic buildings like churches or important places for trade and handicraft. (Dumbraveanu et al. 2016, p.64ff). Weiler et al. (2016) stress the importance of following best practice principles for interpretation, such as “actively engaging audiences”, “using cognitive and affective messaging”, “multisensory interpretation” and “interpretation, that is relevant to the audience”. This means that successful interpretation centres allow tourists to use the visited space actively.

Both intangible features such as a regions' or city's culture or the mentality of its inhabitants should encompass more tangible aspects such as its museums and sites of cultural heritage. Literature indicates that guided tours are highly effective means for interpreting a wide range of attractions in cultural tourism. This suggests that the human element is key in the successful interpretation of cultural goods. Telling stories was particularly interesting as part of an interpretative strategy. while educational objectives can be met, too (Mitsche et al., 2014).

<b>Pre-conditions for the method's application</b>	
<ul style="list-style-type: none"> <li>• Interpretation centres collect historical data/stories/items</li> <li>• Such centres process the collected artefacts so as to make them accessible to various public groups</li> <li>• Interpretation goes hand in hand with knowledge transfer and enriching visitors cultural and historic understanding</li> </ul>	
<b>Pros</b>	<b>Cons</b>
<ul style="list-style-type: none"> <li>• Information is accessible in one defined space</li> <li>• Artefacts are on display and explained to visitors of all ages, cultural and educational backgrounds</li> <li>• Multi-media enhancements make interpretation easily accessible to visually impaired visitors and audio guides are available in various languages</li> </ul>	<ul style="list-style-type: none"> <li>• The artefacts on display or accessible are defined by some curation process and thus pre-selected by someone else</li> <li>• Sites may be limited to certain visitor groups</li> <li>• Any interpretation is always subject to the point of view of the interpreters</li> <li>• The quality of an interpretation is linked to the quality of the presentation/the personnel presenting it</li> </ul>
<b>Image</b>	
	

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## 4 DIFFERENT INTERPRETATION FOR DIFFERENT TYPES OF ATTRACTIONS

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Cultural heritage includes different features related to the development of the society. This chapter briefly presents the specifics of interpretation in six important segments of European tangible and intangible cultural heritage, which are essential for European cultural identity. These are: architecture, fine arts, religious monuments, music, gastronomy, and folklore with folk traditions. They all represent very important tourist attractions for all visitors.

### 4.1 INTERPRETATION METHODS FOR ARCHITECTURE AS A TOURIST ATTRACTION

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#### 4.1.1 ARCHITECTURE

Politicians, scientists and artists form the face of the world, however, architects have always played a key role in creating its physical appearance.

Architecture co-creates the environment in which a visitor is moving, and, in many cases, architecture is the main motivation for people to visit a destination.



Architecture has multiple links to the life of local communities – their economy, technical development, culture, arts, religion, ideology and tourism. “Architecture is not only an issue for architects. It also concerns those, who order the building and those, who rule. The story of architecture is also a story of priests, kings, queens, captains of industry, business, master builders, enlightened patrons and misled politicians” (Glancey, 2007, p. 21). Understanding the architecture of different epochs increases the understanding of the history, fates, culture and politics of individual nations (Glancey, 2007).

This is the reason why interpretation of European architecture is very important for understanding European society, its history, culture, and identity.

#### 4.1.2 SPECIFICS OF EUROPEAN ARCHITECTURE

European architecture as well as all European culture is very diverse and has a very rich history. This diversity is a result of the historical development of the continent and geographical differences between individual European regions.

**Historical diversity of European architecture** results from changes in individual architectural styles across several centuries. Structures from prehistoric times up to modern architecture can be found in Europe.

**The geographical diversity of European architecture** is created by local specifics and traditions, which in turn are influenced by the availability and choice of building materials, form of structures and their decoration. For example, gothic cathedrals or renaissance palaces have the same features typical for these architectural styles everywhere in Europe. Nevertheless, they look different in individual regions. Compare e.g. the gothic cathedrals in Reims in France, in Milan in Italy and in Ulm in Germany.

**Generic diversity of European architecture** is based on a wide range of structures used for different purposes. Two distinct types can be identified, religious structures (churches, basilicas, rotundas, synagogues, monasteries, small religious architecture in the countryside) and secular structures (residential structures, town buildings, structures of public utility, transport infrastructure, etc.).

This diversity of European architecture forms a wide variety of tourist destinations for visitors to Europe and makes each region an original. On the other hand, however, this leads to high demands on the individual approach to the interpretation of different pieces of architecture.

#### 4.1.3 BRIEF CHARACTERISTICS OF ARCHITECTURAL STYLES IN EUROPE

Architecture has developed hand in hand with changes in society in the course of its history. It was influenced not only by social, ideological, and political requirements of the time, but also by changes in the esthetical feelings of people. It goes without saying that any architecture depends on the available materials and building technologies in the particular region.

Characteristic features of European architecture have changed across centuries. More than 20 different building styles can be found in Europe. The styles differ by shapes, building materials and decorations used.

New building styles spread throughout Europe from their place of origin with a certain delay and they used to be regionally modified and locally specific. Whenever a new style emerged, there was overlapping of the old and new styles in the region (and even at one site) that could last for several decades. In most styles, early, top and late phases can be distinguished. Such a development results in the exquisitely diverse architectural heritage of Europe.

**Table 4.1.3 Overview of architectural styles in chronological order.**

Architectural style	Period
Prehistoric architecture	10 – 2 thousand B.C.
Architecture of ancient empires (Greece, Rom)	13th century B.C. – 6th century A.D.
Pre-Romanesque/Pre-Carolingian architecture, Carolingian and Ottoman Renaissance	5th – 11th century A.D.
Romanesque style	12th – 13th century
Gothic style	13th – beginning of the 16th century
Renaissance style	15th – 17th century
Mannerism	Turn of the 16th and 17th century
Baroque style and its modifications <ul style="list-style-type: none"> <li>- Baroque gothic</li> <li>- Countryside baroque</li> </ul>	16th – 18th century Turn of the 16th and 17th century Turn of the 17th and 18th century
Rococo	18th century
Classicism (Neo-classical revivals)	18th – 19th century
Empire	Beginning of the 19th century
Romanticism and New styles	18th – 19th century
Secession	Turn of the 19th and 20th century
Styles of the 20th century <ul style="list-style-type: none"> <li>- Cubism</li> <li>- Art deco</li> <li>- Functionalism</li> <li>- Bauhaus</li> <li>- Constructivism</li> <li>- Sorrel</li> <li>- Brutalism</li> <li>- Deconstructivism</li> <li>- Organic architecture</li> <li>- High-tech architecture</li> </ul>	1904 – 1908  1906 – 1933 1950s – 1980s 1950s – 1970s  Turn of the 20th and 21st century  Turn of the 20th and 21st century

Source: Author's own table, based on Sedláková, 2004, Koch, 1988.

#### 4.1.4 INTERPRETATION OF ARCHITECTURE

When interpreting European architecture, it is desirable to take into consideration both the visitor's country of origin as well as the visitor's experience with the architecture in their country/continent. Visitors from other continents in particular, often have different experience with the perception of historical architecture and the variety of European structures fascinates them. Traditional Asian architecture is specific, however, over whole millenniums it stuck to the same morphology, which is very similar for both religious and secular structures. American architecture is dominated by modern structures of the 20th century. It's only modern architecture that removes the differences between continents. Distinctive solitaire structures are

often prestigious city projects, usually very original ones, which mostly are not based on traditional architecture.

Many destinations have architecture as one of the major topics in their offers of tours or they offer a lot of topics connected with architecture. Tour providers offer other topics connected with architecture. Architecture is presented in basic promotional and information materials. There are also specific types of interpretation offered as products for visitors, as is mentioned below. There are even separate promotional campaigns of destinations based on architecture.

For example: The campaigns “We live in monuments”, 2012 South Bohemia or “Baroque in the Czech Republic (Live the Baroque through all your senses)”, 2017 in the Czech Republic or “100 years of Bauhaus 2019 in Germany”.

Interpretation of architecture must address the specifics of this kind of cultural heritage. Architectural monuments are immobile and often very large in size. Their interpretation mostly takes place at the authentic site (in situ) of the architectural monument/structure or city district. Interpretation is usually provided in the form of tours of the exteriors and interiors of the structures, walking city tours, walking tours of gardens, etc. In order to make the tour more interesting or available to different segments of visitors, the offer includes also tours by horse-drawn carriages or carts, veteran cars and small electrical trains. Hands-on touch models of buildings or even city plans facilitate the perception of architecture to visually impaired visitors.

**The basic forms of interpretation of architecture are as follows:**

- guided tours;
- tours with an audio-guide;
- tours with the support of a mobile application;
- papers or brochures with informative texts for individual tours;
- interpretation at the site in the form information panels;
- information boards on the walls of buildings.

**Interpretation ex situ** takes place:

On the premises of authentic monuments, or at the sites to which the monuments have been transferred, like an **open-air museum** (also called skansens).

In **museums in the form of permanent or temporary exhibitions**, where exhibits related to architecture are presented. The most common exhibits are as follows:

- original fragments of structures or their copies in real size;
- reduced-size models of whole structures or their parts;
- plans, drawings, projects (sometimes showing even projected but never built structures);
- historical paintings showing the structure in different periods of its history;
- photos showing individual details and air photos which a visitor cannot see during a regular tour, documentary photos showing the course of a building's construction of reconstruction and/or the refurbishing of the structure;



- documentaries about the sight, the artists and their works, owners of the structure, donators, etc.;
- virtual 3D models, animated building procedures, changes of the structure across the centuries.

#### **Examples of museums housing permanent exhibitions related to architecture:**

- Museum of architects:
  - castle Lužany converted into a museum of architect Josef Hlávka (CZ).
  - Museum in the native house of architect Josef Hoffmann in Brtnice (CZ).
- Museums of architecture:
  - Museum of Architecture in Wroclaw (PL),
  - Museum of New Generation, in Žďár nad Sázavou, (CZ),
  - Bauhaus Museum Weimar (D).

#### **Museum of a new generation in Žďár nad Sázavou**

*An example of a multimedia experience exhibition, interactive museum devoted to baroque and work by architect Jan Blažej Santini Aichl.*

The museum is situated in the premises of a former Cistercian monastery and chateaux in Žďár nad Sázavou in the Eastern part of the Czech Republic. The exhibition is based on the most modern audio and visual technologies and includes many multimedia effects. Individual exhibits are floodlit and animated in harmony with the movement of the visitor which means the visitor can perceive the exhibition with all senses.

The visitor is guided by a virtual guide. A monk's voice tells the story of the former Cistercian monastery and the current chateaux, emphasizes the beauty of Cistercian arts and makes visitors familiar not only with important personalities connected to the complex (Abbot Vejmluva, architect J.B.Santini Aichl), but also with the life and work of monks and production of books in the middle ages. The second part of the exhibition is about baroque and visitors enter it through a mirror kaleidoscope. Music, light, shadows and moving pictures form the entrance space. The exhibition is designed as a kaleidoscope of a period of prosperity, since the baroque period was a period of rapid development and boom in arts, science, medicine and architecture. It makes visitors familiar with the work of a genius architect Jan Blažej Santinu Aichl, who incorporated a strange mystique in the style of so-called baroque gothic. On Zelená hora, a hill above the museum one can visit his best-known work – the pilgrimage Church of St. Jan Nepomuk, which is on the UNESCO World Heritage List.

**Figure 4.1.4a Mirror kaleidoscope.**



Source: author's archive (Jarolímková. 2017).

**Figure 4.1.4b Pilgrimage church of St. Jan Nepomuk on the hill Zelená hora in Žďár nad Sázavou.**



Source: <https://pixabay.com/cs/>.

## **Exhibition Halls**

Exhibition Halls focused on architecture (house temporary exhibitions oriented mainly towards a professional public - themed exhibitions, exhibitions of the best structures winning various awards, exhibitions on the occasion of anniversaries of well-known architects, etc.)

For example:

Architekturzentrum Wien in Vienna (A), Jaroslav Fragner's gallery in Prague (CZ).

### **Exhibition “Prefab Housing Estate” (Uměleckoprůmyslové museum v Praze, 2017)**

*Example of complex interpretation. A vast scale of topics which related to the second half of the 20th century in the Czech Republic but are still “hot” even today were presented and interpreted here. (Almost 1/3 of people in the Czech Republic live in prefab houses). These topics are discussed even abroad – urbanism, architecture, design, culture of housing, fine arts, lifestyle civil engineering, demography, social policy, etc.*

Prefab housing estates represent an important urbanistic, architectural and historical phenomenon. They were the most typical and widespread form of collective housing structures in the 1950s –1980s in the Czech Republic (and also in other countries). The exhibition in the Museum of Applied Arts in Prague (January – May 2018) responded to the growing interest in prefab housing not only among experts but also among the general public. Plans, models and photos of the respective periods were used to present the history of 73 housing estates in the Czech Republic linked to relevant social, political, economic and cultural contexts and technologies available in the construction industry of each period. There were also exhibits from the field of fine arts, housing culture and design on display. Visitors could take part in follow-up programmes such as guided tours of the exhibition commented by curators or lecturers, cycles of lectures or workshops for general public.

### **Exhibition Ten Centuries of Architecture (DAM.architekti, 2001; Skřivánek, 2001; Polívková, 2019)**

*An example of rare interpretation of development of architecture on the territory of the Czech Republic, which attracted the attention of many Czech and foreign visitors.*

It is a unique project regarding the scale and content whose aim was to present the most significant styles of architecture in the Czech Republic. The exhibition had a very interesting scenario, the exhibits were displayed at authentic premises and so visitors had direct contact with the real architecture of the given period. Original exhibits were completed with plans and models of the structures. Music, sounds, e.g. recorded noise from marketplaces and streets and light effects co-created the atmosphere of individual exhibitions. The exhibition was divided into six parts and placed in six premises of Prague Castle:

**Romanesque Architecture – stone witness:** on the ancient Romanesque floor of the Royal palace. Darkness and cold everywhere, stone walls of halls, fragments of constructions from the period of Great Moravia (833–1055 A.D.) created the atmosphere of the period more than ten centuries ago. The visitor came across the remains of the original Romanesque fortification of Prague Castle and the space of an original Romanesque chapel, a model of St. Vitus's rotunda, townsmen houses and a relief of the tympanum from St. George basilica.

**Gothic Architecture – way towards light:** the gothic period was a boom period in the Czech kingdom. The exhibition showed characteristic features and important constructions in the gothic style, particularly the architecture of cathedrals. The exhibition included a tour of the Equestrian Stairs and Vladislav Hall.

**Renaissance Architecture – wisdom and sensibility:** a model of a fictional square of a typical Czech renaissance town that met the architectural criteria of humanism in Europe was presented in the Summer Residence of Queen Ann (a palace often said to be the nicest renaissance building to the North of Italy). This was done so as to present the renaissance beauties of the whole Czech Republic and to portray the aesthetic ideals of renaissance architects.

**Baroque architecture – play of lights and shadows:** This exhibition introduced some basic baroque themes: the contrast of materials, colours and geometry. Pictures of vaulted ceilings and domes of baroque churches were projected onto the ceilings of the exhibition rooms. The landscape work of baroque architects and its intended and conceptual links with buildings and other structures were shown on a model of Špork's chateaux Kuks. Baroque theatricality was demonstrated by a large-scale Gate of Glory on the occasion of Jan Nepomuk's canonization. The exhibition was completed with works of great baroque sculptors.

**Architecture of the 19th century – enchantment by progress:** The exhibition was placed in a replica of one structure typical for the 19th century – a cast iron greenhouse from Lednice in Moravia. The greenhouse was built by the Viennese architect Wingelmüller in 1842–1845. This smart structure made of cast iron and glass is an excellent example of the utilization of new building materials, which initiated a revolution in civil engineering. The presence of live flowers and plants, fountains and cages with parrots and singing canary birds intensified the illusion of a greenhouse. In this atmosphere the visitor learned about different influences of that time and their reflexion in architecture. This period, called “Romanticism” was characterized by a return to the history, development of a modern town, development of transport and the founding of spas.

**Architecture of the 20th century – a place for our life:** Representative premises of Prague Castle modernized by Josip Plečnik at the beginning of the 20th century housed the exhibition depicting the most significant activities in the field of Czech architecture, such as the Villa Müller by Adolf Loos in Prague, the villa Tugendhat in Brno, the first “skyscraper” by Vladimír Karfík in Zlín, the tower hotel and TV transmitter on the mountain Ještěd by architect Hubáček. The Tatra 87 – a car made in 1947 in which travellers Jiří Hanzelka and Miroslav Zikmund completed their tour around the world was also exhibited there as a rarity.

The exhibition was prepared by a team of experts and took more than 3 years to complete. The exhibition was accompanied by a set of 6 books, each introducing one historical style. All together they comprise 1500 pages of text and 2500 photos. The exhibition was held from April to October 2001 in Prague. A lot of documentaries about this topic have been filmed, the most popular one being repeatedly broadcast by Czech TV and thus opening the topic of Czech architecture to many people.

Accompanying interpretation methods are tours with commentaries given by curators of the exhibition or by professional lecturers, creative and “hands-on” workshops, programmes complemented with film shows, or follow-up discussions. Catalogues and professional monographs are usually provided.

**Interpretation centres** (sometimes also so-called visitor centres) represent a specific space for the interpretation of architecture. Exhibits used for the interpretation are original fragments of structures or their copies in real size, smaller models of whole structures or their parts, drawings,

plans, plans of projects that have never been implemented, historical paintings (showing the structure at different periods and stages of construction and/or preservation), photo documents with aerial photographs, i.e. views a visitor can't experience otherwise, documentary films about the monument or about the authors (builders and artists) and their lives and work, virtual 3D presentation and augmented reality. Besides permanent exhibitions, numerous educational programmes are provided for various target groups of visitors.

For example: The Educational and presentation centre of UNESCO cultural heritage Dačický House in Kutná Hora (CZ), Besucherzentrum Welterbe Regensburg (D).

**The contents of an interpretation of architecture** can focus on various topics which are adapted to specific goals of an interpretation and to the interests of the visitors to the site:

- Architecture – architectural style, typical features.
- Technical and building solution.
- Social and historical context of the structure, the situation in which it was built, its historical importance.
- Relation of the structure to its surroundings.
- Personalities (architects, builders, donators, artists participating in the decoration, owners, users).
- Current utilization of the structure.
- Preservation and/or reconstruction of the monument.

Interpretation based on “story telling” can recount tales of:

- people (architects, builders, donators, artists participating in the decoration, investors, owners, users);
- structures – their history and fate;
- places – benefits and impacts of the structures on their surroundings;
- events – which historical events the structure witnessed (prosperity, stay of important guests, plunders, capture).

**Some specific methods of interpretation have become typical for different types of architectural monuments**

*Historical city centres* use **guided sightseeing tours** as the main means of interpretation. These can be guided sightseeing tours on foot or by coach. Where the situation allows, guided tours are offered also by cruise ships (river cruises) or by electric panoramic trains, thus meeting the requirements of sustainable tourism development.



For example: Guided sightseeing tours can focus on different topics, as e.g. in Berlin (D): Original Bauhaus, Architecture of the Moderna, Moderna after the World War II. Sometimes guides are dressed in historical costumes of the respective period in order to enhance the experience.

### Printed materials for interpretation

For example: The city of Zlin (CZ) published a detailed description of Zlin's architecture. In it, a visitor can read about the city and about the functional concept applied in the first half of the 20th century. Visitors can learn about the construction of the city and how the principles of standardization, unification and economy were applied. The city Semering (A) offers a brochure called Semering Architecture, familiarizing visitors with interesting structures of this spa town. Visitors can rent audio-guides, or use various mobile applications, respectively QR codes in order to get the information if they prefer exploring the place without a guide.

There are **marked sightseeing trails** in many historical towns facilitating orientation for independent visitors. The visitors can follow guiding lines on the pavements and read information panels installed at key structures. Thanks to modern technologies these panels can be designed in very creative ways.

For example in Krems (A), a visitor comes across glass panels displaying reproductions of structures no longer present at places where the vista gives the visitors the opportunity to imagine what the town looked like in the past (see the image below).

**Figure 4.1.4c Information panel in Krems.**



Source: Author's archive (Jarolímková. 2017).

Other interpretation methods for city architecture incorporate “gamification elements” such as **city rallies or quizzes**.

*Castles, chateaus, palaces*, etc. usually offer **guided tours as a basic form of interpretation**. They use a **complementary form – information sheets or audio-guides** to overcome the issue of language barriers. Guided tours may be focused on some specialized topics (e.g. Christmas at the castle) or target groups (e.g. school children). Guides may work in costumes in order to increase the attractiveness of the tour.

*Technical architectural monuments* (former industrial sites) may house a specific type of exhibitions, e.g. the so-called **presentation of the last day**, which evokes the atmosphere of a daily routine of an ordinary working day and thus render the tour more authenticity.

For example:

**Figure 4.1.4d Presentation of the last day, Mine Michal in Ostrava (CZ).**



Source: Author's archive (Jarolímková. 2016).

The interest of people in architecture can also be increased by organizing special events, e.g.:

- Days/weeks of architecture.
- European Heritage Days – free entry into monuments/buildings which are usually not open to the public.
- Castle Nights.
- Castle Advent.
- Project of the Czech National Heritage Institute called “the Room No.13” opening of unusual rooms for loyal visitors (towers, depositories, etc.).

Non-traditional, exceptional experiences during interpretation address mainly the emotional part of the brain.

For example, a **creative artistic interpretation** is installed at the Church of St. George in Lukova (CZ). Installed statues represent souls of resettled Sudeten Germans and points at the consequences of history for the region and the church.

**Figure 4.1.4e Presentation of the last day, Mine Michal in Ostrava (CZ).**



Source: author's archive (Jarolímková. 2020).

**Figure 4.1.4f Artistic interpretation, Church of St. George in Lukova (CZ).**



Source: author's archive (Jarolímková. 2020).

For example, an unforgettable experience is a visit to the cathedral in Sedlec (CZ) at equinox, when the setting sun shines on the main altar. Seeing this, the visitor can appreciate Santini Aichel's work even more. The experience is heightened by a concert of classical music that accompanies the scene.



**Figure 4.1.4g Equinox in the cathedral in Sedlec.**



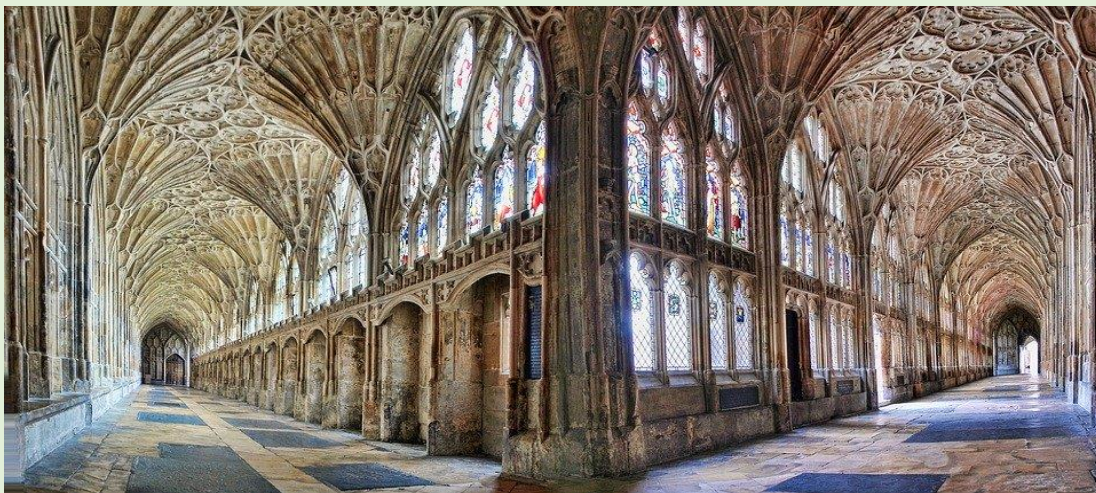
Source: Author's archive (Jarolímková. 2018).

Complex planning of interpretation of an architectural monument can be traced in Gloucester Cathedral in Great Britain.

***A good example how a cathedral can interpret its story to a wide audience made up of both religious and secular visitors.***

The cathedral was built of stone in 1089 and stone plays one of the key roles in interpretation today. The experience starts in the square in front of the cathedral, where individual stones represent the milestones in the history of both the cathedral and the city of Gloucester. Besides the options of individual tours, guided tours, tours with audio-guides or a sophisticated mobile application, “visitors can experience interactive fun” and learn a lot about medieval architecture and the life throughout history. In the main nave, a visitor can admire the high vaulting with help of a large mirror, positioned horizontally on the floor. Thanks to their own stone masonry team and their workshop, visitors can find out how medieval masons built the cathedral and compare it with how masons work today. In the new tribune gallery visitors can see, try and compare mason's tools from the past and today, they can design their own gargoyle. The tribune gallery houses copies, photos and descriptions of the original gargoyles on the walls of the cathedral. Walking through the gallery and admiring the ribbed vault, visitors can dress up as a character from the Front East Window. This makes children in particular walk and look around the cathedral with more awareness and attention.

**Figure 4.1.4h and 4.1.4i Gloucester Cathedral (GB).**



Source: <https://pixabay.com/cs/>.



**Figure 4.1.4j to 4.1.4n Examples of interpretation in the Gloucester Cathedral (GB).**



Source: author's archive (Jarolímková. 2017)

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## 4.2 INTERPRETATION METHODS FOR FINE ARTS AS A TOURIST ATTRACTION

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### 4.2.1 FINE ART

#### Definition and meaning

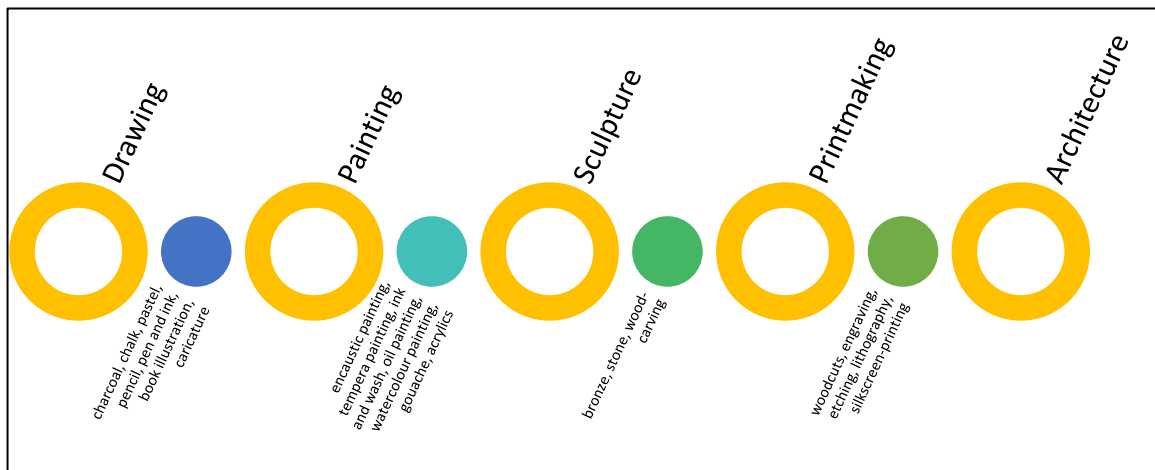
While there has been a constant evolution of the concept of fine art, it can be summarized as an art form practiced primarily with the objective of creating a visually attractive element.

Some schools considered it “art for art’s sake”, differentiating fine art from functional or applied art, which is aimed at creating artistic elements with a particular objective. Certain practices, for example architecture, can be difficult to classify as depending on the style, it can be considered as either applied or fine art. Architectural landmarks such as the Great Wall of China, the Egyptian Pyramids, the Colosseum, the Greek Parthenon and the Taj Mahal are examples of architecture as fine art, as the style of the building is symbolic of the cultural values of the civilization that built it.



Thanks to the creation of the Accademia dell'Arte del Disegno (Florence, Italy) and the Accademia di San Luca (Rome, Italy), fine art became more important in the 16th century, and artists began to learn different skills in specialized academies. When the English Arts and Crafts Movement emerged at the end of the 19th century, fine art covered drawing, painting, sculpture, printmaking and some forms of architecture. Figure 4.2.1a shows some of the subsets of each of these areas.

**Figure 4.2.1a The main areas and subsets of fine art.**

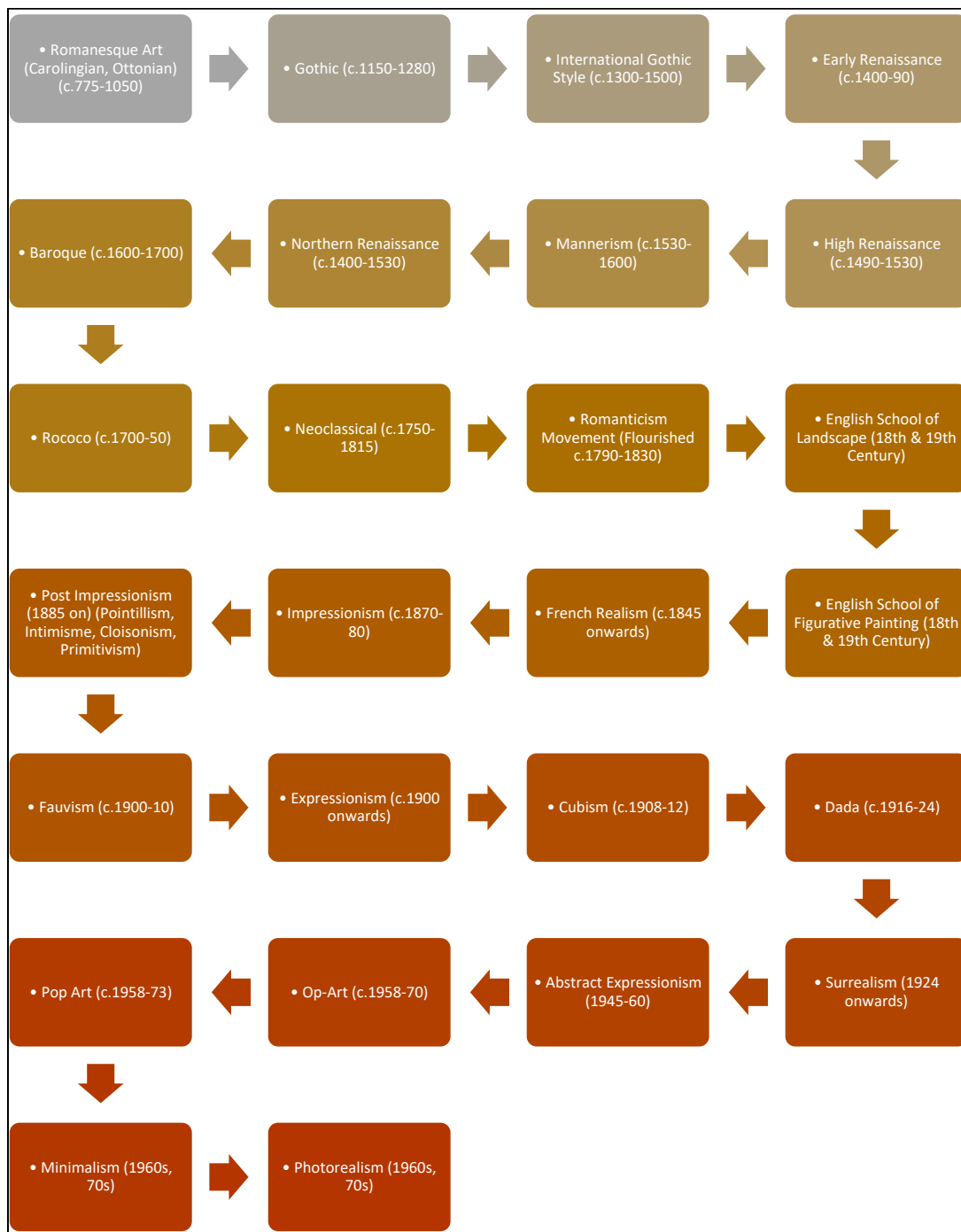


Source: author compiled.

In the 20th century, artistic movements and the implementation of various technologies lead to a widening of this concept, incorporating areas such as visual art. In addition to this, some types of decorative arts such as ceramics were also included, specifically when the pieces were produced with the aim of presenting beauty and style, rather than to be used in any functional way. Finally, calligraphy, photography, manuscript illumination and animation have also been incorporated into 21st century definitions, when their purpose is to create elements that are attractive from an aesthetic point of view.

Figure 4.2.1b provides a map of the major schools of fine art. Nowadays, it is difficult to talk about a single dominating artistic trend. However, that is not to say that throughout Europe, since Ancient Times, the cultural transformations that have provoked changes in the fine arts have been similar. As time went by, regional differences have become more evident, but the main guidelines have always been the same, thus allowing us to talk about a European common cultural heritage that still prevails today.

**Figure 4.2.1b Short chronological list of the major schools of fine art.**



Source: author complied.

### Fine Art as a tourism attraction

Visiting a new city, region or country can be based on an inner desire to learn more about a particular country, visit sites seen in books, TV or the internet, through “*taking trips and making visits to historical sites and monuments, museums and galleries, artistic performances and festivals, as well as places displaying lifestyles of communities*” (Medlik, 2003, p. 48). Visitors expect to have a cultural experience (Lomine and Edmunds, 2007) and this is still today

the main reason for travellers to choose a particular destination to visit (Douglas et al., 2001). This cultural tourism can be defined as “*any individual who visits cultural institutions or places such as museums, archaeological and heritage sites, operas, theatres, festivals or architecture while away from home*” (Stylianou-Lambert, 2011, p. 405).

Culture and cultural heritage are the basis of many of today's tourism products. Approximately 40% of international tourists are cultural tourists motivated by learning about new cultures (Garaña, 2017). These people focus their attention on destinations with museum spaces, through which they can understand and enjoy the culture and heritage (which can be tangible or intangible), of the destination community. These destinations, in turn, develop products based on culture and heritage for the visitors, either hoping to reinforce the destination's image, or to innovate and diversify their more traditional tourist attractions.

Tourisms use and management of historical and cultural resources increases a destination's competitiveness. Authenticity is a key factor that allows one destination to differentiate itself from other destinations that initially may appear to offer a similar experience. Increasing the competitiveness of a tourist destination through the use of cultural and heritage resources also has positive effects on the inhabitants' quality of life, in that cultural attractions form a basis for economic improvement. Additionally, with today's focus on sustainable tourism, other effects include the emergence of tourists with different consumption and behavioural traits, a changing perception of local communities towards tourism, and increasing participation by local populations in the management of their local, regional or national tourist attractions.

Indeed, the new cultural tourist is also a more creative tourist and has a special interest in discovering and getting to know the local culture. Attending to these needs opens infinite possibilities and brings added income and value to the destinations that rely on creative tourism, based on their culture and cultural heritage.

The use of cultural goods in tourism also reinforces the identity of the local communities, through supporting the preservation of the living cultural patrimony, promoting urban creativity, and generating spaces for education and intercultural dialogue. All of these are key elements in the current models of tourism governance (OMT, 2018).

During the last few decades, Europe has increased the supply of its cultural attractions, which has led to an increase in competitiveness between different European destinations (Richards, 2001). As a result, a challenge for those involved in the commercialization of these cultural products is the creation of multi-destination packages that are highly attractive for long-distance markets interested in visiting Europe's great cultural icons (Garaña, 2017).

This “European cultural tourism policy” is enabling countries to support, to a greater or lesser extent, the concept of European culture as a whole, but also to reinforce their national or regional identities. Thus, art galleries, museums of all kinds, libraries, bookstores, architectural heritage, open spaces with different types of goods (sculptures, archaeological sites, etc.), and temporary exhibitions, are being promoted under innovative and accessible formulae for tourism consumption, generating significant tourist flows and a strong cultural offer.

According to some researchers, tourists that indulge in cultural tourism have a higher level of education than the average tourist (Richards, 1996) and are strongly interested in the cultural experience that a particular site can offer to them (Smith et al., 2010). Art in its various forms is one of the drivers of cultural tourism, which can lead to a subset definition of art tourism,



which “*focuses on both visual and performing arts, as well as cultural festivals and events*” (Smith et al., 2010, p. 32). Consequently, art tourism focuses on galleries, museums, concerts and theatres as the main sightseeing highlights for visitors. In particular, museums’ missions align with this objective, as their goal is to offer “*individuals the opportunity to withdraw from the busy world and to gaze on works of art at their own pace and choice*” (Ibid, p. 77). Additionally, museums play other roles in the broad perspective of cultural tourism, as they can contribute to “*the reactivation (and/or diversification) of the economy of their cities*” (Plaza and Haarich, 2009, p. 259). This is particularly true when they are able to become a globally recognized landmark (e.g. Guggenheim, Louvre, Galleria degli Uffizi) and this directly reflects on the atmosphere and attraction of a city (Hamnett and Shoval, 2003).

### **Fine Art and Museums**

Museums or museum spaces, mainly in urban environments, are an increasingly important attraction for many travellers. All of the most-visited museums in Europe have a heavy focus on fine art (Rubin, 2016). Some of these museums, such as the British Museum, the National Gallery, the Louvre, the Reina Sofia or the Prado Museum, are examples of how the destination has become strongly identified with the institution. The number of visitors to each of these museums in 2017 was between three and seven million (European Commission, n.d.). The architecture of these buildings, their age, the collections and large exhibitions held within their walls, and the new experiential activities on offer, are undoubtedly part of their success.

Museums and museum spaces that are part of the tourism economy are a major factor in the image of cultural destinations, and their activities benefit the local population in many ways. They are an important part of the competitiveness of cities as tourist attractions, and provide a range of services, including opportunities to generate diverse cultural experiences and products, spaces to create and innovate, and systems to transform knowledge and apply new technologies. Such services are not only found in large cities and cultural tourism destinations with global reputations. Increasingly, smaller cities and public administrations in rural areas are opting for the creation of museum spaces or other types of facilities with museum functions as part of their growth and economic development policies (Prieto et al., 2002).

The city of Malaga (Spain) is an example of this type of policy. Malaga currently has 37 museums and is one of the cities with the highest density of museums in its old town quarter. These include the Picasso Museum, the Pompidou Centre of Malaga, and the Malaga Contemporary Art Centre. Over the last ten years, the city has worked to promote cultural tourism, with the result that there has been a substantial increase in tourist numbers, directly influenced by the existence of an attractive and interesting cultural offer. The policy has also managed to increase the competitiveness of the destination, creating employment opportunities, generating income and reinforcing feelings of local pride and self-esteem (García and García, 2016).

Within European cultural policy, the commitment to products based on cultural routes is becoming more important. This approach makes it possible to offer, within the same product, different cultural and heritage resources, including museums. In 1987, the Council of Europe launched a specific programme to promote Europe's cultural heritage, thanks to which various cross-border cultural routes and itineraries have been created. There are now 31 such routes that



cross more than 50 countries, combining and covering different types of heritage such as industry, art, architecture, archaeology, landscapes, gastronomy, music and literature (European Commission, n.d.). These cultural itineraries have generated possibilities to stimulate responsible tourism and sustainable business development, favouring above all the food and hotel sectors.

Initiatives such as cultural clusters or districts also offer an option to innovate and enhance the cultural assets of a destination. Thus, cultural institutions such as museums and related activities, which are located and concentrated in the same destination, can unite and benefit economically by sharing resources when designing joint products. According to Frost-Kumpf (1998), a high concentration of cultural services, such as museums, can be very attractive for the development of other activities. Examples include the Paseo del Arte in Madrid, the Murano in Venice, and the Museums quartier in Vienna.

#### 4.2.2 FINE ARTS INTERPRETATION METHODS, TECHNIQUES AND FOCUS

From a humanistic viewpoint, the history of art has a precise objective, which is to interpret artistic work to discover meaning. The purpose of art, or the reason for its creation, is to communicate a meaning that influences the viewer. This meaning may be the implanting of ideas, the reflection of different realities, the creation or recreation of fantasies, or the provocation of emotions and feelings. This constitutes what we might call the first level of significance, which is established the moment someone sees the artwork.

A second level of significance concerns context. This involves the awareness that a work of art is never isolated, but rather is part of an intricate set of factors that affect interpretation, and include people, places, moments in history, and social conditions. In short, what is done today takes into account what was done yesterday, either to respect it or to reject it, and plays a role in preparing what will come afterwards. Disseminators of art must work to demonstrate this context and allow viewers opportunities to interpret how these factors influence the artwork itself, as well as their perception of it.

There is a wide range of interpretative methods that can be used to communicate different learning objectives linked to a specific piece, or collection of fine art. As has already been noted, the great museums of fine art in Europe are attracting millions of visitors and making long-term investments in the way they enhance the public's interaction with their collections. In this sense, these large museums are centres of innovation in interpretation methods applied to heritage, and they continue to develop new methods and techniques that can be used in other heritage tourism resources.

Taking into account the variety of disciplines to be found within the fine arts (see Figure 4.2.1b), the interpretive methods defined in this book are potentially applicable to all of these areas, including painting, sculpture, cinema, theatre, photography and poetry. The following section will build upon the information already outlined, providing a series of examples, as well as highlighting the different approaches or learning outcomes that interpretation can offer.

### **Modigliani Atelier Virtual Reality, Tate Gallery, UK**

The Ochre Atelier reimagines Modigliani's final Parisian studio, where he lived and worked in the final months of his life in 1919 and 1920. A previously undocumented space, the artist's studio has been brought back to life through more than 60 objects, works of art and materials. Almost 100 years since the artist's death, visitors can hear the words of those who knew Modigliani best and explore the studio where he is said to have painted 'Self-Portrait 1919'. There are no photographs of the studio from the 1910s. Using the actual space as a template, as well as first-hand accounts and historical and technical research, researchers have reconstructed the studio to reflect accurately the artist's living environment. Each object included in the experience has been carefully researched, validated by art historians and modelled authentically by the team at Preloaded.

For more information visit: <https://www.tate.org.uk/whats-on/tate-modern/exhibition/modigliani/modigliani-vr-ochre-atelier>

### **Interpreting the meaning of a work of Art**

To understand a work of art it is necessary to analyse it at three separate levels of meaning:

- The motivation that moved its authors and promoters to create it. This includes the identification of material, spiritual or other needs that led to its creation.
- The particular historical context in which the work was created. This can be an important factor in understanding it.
- The relevance of the work through the ages. In many cases, viewers will not recognize a work in its original meaning, but instead create their own, thereby permitting the work to remain relevant over time. This is influenced by its technical qualities or symbolic potential, as well as by the means that ensure its survival, and the capacity of society to value and enjoy it. Such enjoyment in turn requires support from museums, recognition of the artistic heritage of each country and region, the education of the community, and the involvement of the relevant institutions.

### **Interpreting history through Art**

Art can mean many different things at different times and places. However, it is very important to be aware of the historical context in which a work was developed to understand its essence. The dimensions of art are always historical, and art is more than a simple reflection of the social, political and economic issues of the day, but rather an example of changes evolving over centuries. Artistic movements are studied within this perspective as an inherent reflection of varied social, political and economic contexts. Interpretive techniques actively contribute to communicating the historical context which is usually one of the first characteristics of the works of art that is transmitted to the viewing public.

## **Interpreting social and religious factors in Art**

Art, according to structuralism, is a language, and its primordial function is to act as a means of communication. However, as the sociology of art demonstrates, it also has an important function as a commentator on society, suggesting that its main purpose is a means of social communication.

Often, art is associated with a propagandistic sense of a certain political, religious or economic power, which visually influences society, showing not only the grandiloquence of its power, but also on occasion, certain ideological viewpoints. Most artistic works have some such component, as traditionally, artists and artistic styles required patrons, who usually sought to see their own glory reflected in the work. (The exception is contemporary art, which arises from the spontaneity and freedom of the individual creator).

The relationship between art and religion is similar. Through artistic works, religious powers seek to provoke in the spectator a feeling of devotion and mystical fervour that resonates with the concrete beliefs of a certain doctrine. Of course, in this case there is also an important propaganda component.

## **Interpreting individual participation in Art**

Different individuals play an important role in the creation, preservation, and dissemination of art. Different interpretative techniques may focus in on any one of these roles to amplify viewers' knowledge and understanding of the work under observation.

### Artists

Works of art are the result of the artistic output of an author who has lived in a specific historical and geographical context. In this sense, knowing the most relevant features of the biography of the artist and the characteristics of their professional career and private life in the particular moment in which a certain work of art was created is very relevant to understand its meaning. Doing so permits understanding of the motivations and thoughts of the artist, the theme inspiring the work, and the purpose of its creation. Knowledge of the artist's life may also be juxtaposed with a viewer's own personal experiences. Focus may also be placed on the different artistic stages in the evolution of the artist's life to enhance interpretation.

### Patrons & donors

Patrons or donors are people who have funded works of art, and therefore play an essential role in their inception. Traditionally, the vast majority of art were commissioned works, with a well-defined objective set by the patron, which could be religious portrayal, personal embellishment, historical commemoration, etc.

These patrons or donors have played an essential role in the history of art, which can be important to understand the work's context, and comprehend its meaning. It is true that patrons are not strictly necessary for art to be created, and many artists create works of art based on their own motivations and needs, especially in the contemporary era. However, historically they have played an important role and many art centres consider that such information is relevant and useful.

### Owners down the ages

In certain occasions, the history of the work itself until reaching its current location contains relevant information that illustrates the impact the work has had at different times. These include, for example, armed conflicts, expropriations, fires and other natural disasters that may have affected the work of art. On the other hand, sales and auctions, including the market price, can be set up as relevant data to be included in the work's interpretation processes.

The state of conservation of the work of art is compromised by the passage of time and it is another element susceptible to interpretation. The works that have suffered major deterioration have had to undergo deeper processes of restoration. The preservation conditions provided by museums and the materials and the restoration techniques used are a further potential element to be integrated into the interpretation of this type of heritage.

### **Interpreting Themes**

The theme of the work is an element susceptible to interpretation that must be taken into consideration. The subject, the objective and the purpose are elements susceptible to analysis so that visitors can understand it from a comprehensive approach.

In many works of art, the influence of religion or mythology is essential. In this sense, it is necessary to contextualize the different biblical passages or the meaning of the representations in Greek or Roman mythology that contribute understanding of it.

### Interpreting Artistic style: techniques, materials, influences, innovation

The history of art is full of artistic movements that have been emerging chronologically over centuries as is shown in section 2 of this chapter. The use of different techniques, materials, tools, styles, influences and innovative elements reveal essential information to aid understanding of the nature of the work, which visitors should be aware of to help them discover different aspects of meaning. On many occasions, these elements confer a particular artistic character to the work itself.

### Emotions and Experience

The emotions created by art at the individual level are an essential part of their enjoyment. Learning to identify and strengthen them is an important objective in the interpretation process. Human beings value not only what they know and recognize as their own heritage, and its place in defining identity, but are able to use the same cognitive techniques to draw satisfaction from that which may be new to them. For this reason, the emotions that fine arts visitors can experience are directly proportional to viewers' general level of awareness, knowledge and interest in the subject being visited.

Stimulating such feelings when interpreting fine art can improve the visitor experience, as well as generating a sense of connectivity to the object being viewed. Such feelings can then also be transported by viewers to other art works, converting tourists into passionate cultural tourists across multiple destinations.

### 4.2.3 HOW FINE ART INTERPRETATION CONTRIBUTES TO IMPROVING VISITORS' SATISFACTION

Although fine arts are by definition a type of art dedicated to the aesthetic delight of its spectators, its mere observation without further information means that the experience does not develop educational and emotional potential. Therefore, the interpretation of fine arts contributes to improving the visitor experience and achieving greater levels of satisfaction and loyalty. In the case of fine art, museums play an essential role in the conservation and enhancement of the artistic works for the enjoyment of society. In this section, the role of fine arts museums in society will be analysed, as well the capacity of dissemination as a tool to educate society through the appreciation of fine art.

#### **The role of Fine Art Museums in society**

Museums are social institutions, in charge not only of preserving heritage but also of disseminating it. According to the International Council of Museums (ICOM), they fulfil four functions: documentation, conservation, research and dissemination. *“A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment”* (ICOM, 2007).

There is some controversy about the role of museums in the current era of the Internet and virtual reality. On the one hand, there are prestigious scholars who resist the idea of discarding the traditional role of a museum as a physical place where examples of fine arts are kept and exposed. Hernández Cardona and Rubio Campillo (2009) highlight the fact that while the knowledge society is supposed to be founded on the huge amounts of information that can be accessed through the Internet, much of that information tends to be misused. They argue that instead of being useful, the interactive digital tools that museums use with the intention of allowing visitors to broaden their knowledge about the work of art, are in fact useless, because they simplify different issues, and focus on anecdotes and secondary facts that do not lend themselves to better understanding. They describe the deficient information that such resources provide, depicting a future in which museums will no longer be places of learning, but instead entertainment spaces. They argue for a refocusing on the traditional function of museums as places where fine arts are shown, as no other tool can substitute directly experiencing the work of art.

On the other hand, there is an argument that says that such a perspective is somewhat pessimistic and may be somewhat biased. The internet provides multiple opportunities to demonstrate one viewpoint or another but may not do much to help understanding as to the strength of each one. Studies have analysed the possibilities that technology offers for expanding art viewing and interpretation beyond a museum's walls, making the elements within them accessible to a broader public, and educating this public in the proper use of virtual tools to make the most of their interaction with the fine arts (Lemus and Treviño, 1993). Joan Santacana (2006) argues that it is impossible to understand works of art without placing them in a context. Otherwise visitors who are not experts in the genre become bored, visitor numbers fall, and museums come to be seen as places where only specialists enjoy their time, because they are the only ones to

understand the language spoken. That is why the public need mediators, meaning a wide range of resources and alternatives to provide them with useful information, so that they can know what they will find in the museum and what it means before seeing it, enabling them to benefit fully from the contemplation of the art piece.

Today, technology provides a huge variety of tools to interpret what is being observed, improving the possibilities of making museums more popular among publics of different ages. People in charge of creating virtual contents in museums have become aware of the need to take into consideration the features of the different public segments they want to reach, and creating effective tools to make the message understandable to different age groups, which may range from the very young to those well advanced in years (Serrano Moral, 2014).

### **Fine Art dissemination: Educating society through Fine Art**

Educating society through access to fine arts contributes to a number of objectives. These are:

- Improving visitor flow management within museums (improving carrying capacity).
- Enhancing the place of art within society (conservation, restauration, and preventing vandalism).
- Making fine art attractions more striking for visitors.
- Increasing attractiveness and revenue. A more satisfied visitor will contribute to improving tourist services and products for visitors in the future creating a feedback loop.
- Developing and deepening the tourism offer related to emotions and experiences.

The history of art has the obligation to not only research, study, and conserve, but also to disseminate to society the results of these endeavours. This is where tourism and fine art interpretation play a fundamental role as educational tools for all visitors. Some cultural and professional ethical codes expressly include public education and disclosure as a mandatory principle; and among the fundamental reasons for preserving and promoting museums and other exhibition places of the fine arts are the following:

- Managers of the fine arts are socially responsible, not only in preserving works of art but also in making them accessible -physically and intellectually- to the public.
- Through the conservation of the artistic works of the past, society can consider the value of their heritage and demand policies for its preservation and enhancement.
- Fine art displays can lead to new learning, allowing multiple perspectives and critical evaluation of the interpretations currently offered.

In recent years, there has been a vigorous debate on the need to revitalize the cultural heritage industry and to overcome old rigid management models, whereby control remains in the hands of public administrations, and the public is somewhat isolated in its ability to participate. However, new strategies should not rely on intellectual elites, as has been done traditionally, but instead give prominence to visitors, including tourists. According to this vision, civil society would gradually become involved in conservation based on knowledge that provides access to heritage.

The objective of science and research is to disseminate results to society. An ideal formula to raise awareness and educate the public is to provide a quality tourist visit with high levels of satisfaction and learning outcomes. That makes it necessary to channel management objectives towards guaranteeing research, conservation, dissemination and economic profitability for the destination hosting the cultural heritage.

The fine arts and tourism have coexisted in a natural way without much cooperation between both fields. Although fine arts are currently a significant component of tourism in Europe, it is necessary to enhance the coordination between cultural management and tourism management. This requires the creation of interdisciplinary working teams capable of developing real tourism services and products based on the enhancement of fine arts with a focus on creativity, innovation, planning and management skills.

The economic sustainability of the fine arts is an interesting example of how the product can be enhanced by interpretation, which contributes to generating increasingly profitable tourism products and services. In this way, revenues allow a continuous improvement of the tourist experience and contribute to the fundamental tasks of conservation, restoration, research and documentation. The success in the creation of tourist services and products around the fine arts will be essential to providing feedback on the financing of new and innovative interpretive processes.

If different stakeholders are involved, the confluence of multiple interests becomes more evident. On the one hand, public administrations must guarantee conservation, research and access to fine arts heritage. On the other hand, the private sector, interested in furthering an offer with quality tourist services and products, must focus on developing the economic and tourist potential of fine art, while doing so in a way that is both preservation-focused, and economically sustainable. Finally, visitors' views and intentions must be addressed, and a clear understanding reached as to why they access fine arts attractions, be it with the aim of learning, being entertained, or for personal fulfilment. This is one of the most important challenges of current cultural tourism, inscribed within the framework of an increasingly cultured, free and democratic society (del Río, 1999).

Tourism can also be put at the service of the fine arts when it comes to raising public awareness, being an important weapon to enhance conservation and local participation. Such awareness and local commitment contribute to economic development and job creation and enhances heritage protection. The key lies in the creation of cultural tourism services and products that are capable of transmitting the right message to society based on tourist services and products that meet the expectations of tourists. It is necessary to develop formulas guaranteeing the satisfaction of the tourist experience and enhancing the intrinsic educational function in the process of consumption of tourist-cultural products. To the extent that tourism achieves these objectives with different audiences, it will lead to greater appreciation of the fine arts in society as well a territorial and heritage profitability necessary to ensure the sustainability of tourism development, especially in small towns and countryside destinations.

## Visual Guide to the Prado Museum

This Visual Guide is an educational resource intended to facilitate the preparation of the museum visit for people who understand better through images. It has been compiled and illustrated with the participation of people with autism spectrum disorders, and it addresses different issues related to the museum: its history, its rules, its location, its buildings, its staff, the access points, and a series of formal and personal explanations of the museum artworks. This autonomous material is intended to be a reference and support resource for educative environments and for relatives too.

For more information visit: <https://www.museodelprado.es/en/whats-on/multimedia/visual-guide-to-the-prado-museum/4621ae59-3080-43bb-892b-34721f47ca96>

### 4.2.4 CONCLUSION

European cultural heritage belongs to society, and tourism is a very useful and successful way to allow people to interact with this heritage. Fine art, an important contributor to this heritage, is composed of aesthetically attractive elements, often referred to as “art for art’s sake”, and differentiated from functional or applied arts, which combine artistic intentions with a particular objective.

Tourism offers a way for many people to experience this fine art aspect of their heritage. The number of museums dedicated to its dissemination continue to grow. At the same time, the existence of fine art in a specific place plays an important role in improving tourism potential, ranging from brand location to leisure and educational opportunities. These opportunities are enhanced by offering visitors and viewers opportunities to interpret the work in ways that improve the viewing experience.

However, there is a lot of untapped potential, specifically in two areas. The first focuses on the different interpretative methods and techniques available, and when and how they might best enhance the interaction of the visitor with the work. The second focuses on what can be transmitted or learnt when viewing the work, and how such knowledge might affect the visit. Both points are intimately linked, and there remain many questions as to what results can be achieved when combining an interpretative technique, with a learning outcome.

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## 4.3 INTERPRETATION METHODS FOR RELIGIOUS HERITAGE MONUMENTS AS A TOURIST ATTRACTION

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### 4.3.1 RELIGION AND RELIGIOUS TOURISM

People have been led to travel since ancient times by their desire to visit temples or sacred sites and to pray or participate in rituals and certain events dedicated to the gods venerated at the time.



During the last decade, there has been a significant increase in people's interest in spirituality. This is reflected in people's willingness to become involved in activities which imply the manifestation of feelings and fulfilment of profoundly human needs, like not being isolated, achieving others' respect and being valued, of being essentially good, of giving or searching for the deep meaning of life. While, particularly for Western Europeans, spirituality rather implies experiencing everyday life, formal ceremonies are, on the contrary, specific to Eastern European countries, where the population is keen on the religious practices implied by religious fondness (CBI, 2016).

People's willingness to search for deep meanings, to participate in highly symbolic events, to relax spiritually can be capitalized on in tourism due to its potential elements which can thus react to the influence that people's willingness exerts on the travelling market. Religious tourism (also known as spiritual tourism or faith tourism) is one of the main forms of tourism by which people can meet their spiritual needs.

ICOMOS (2004) defined religious property as any form of property with religious or spiritual associations: churches, monasteries, shrines, sanctuaries, mosques, synagogues, temples, sacred landscapes, sacred groves, and other landscape features, etc. The term sacred space refers to areas of special spiritual significance to peoples and communities, and "Sacred natural site" corresponds to the areas of land or water having a special spiritual significance to peoples and communities (UNESCO, UNESCO/IUCN Guidelines for the Conservation and Management of Sacred Natural Sites, 2008).

**Religious tourism** is defined by CBI (Centre for Promotion of Imports from developing countries) as a form of tourism in which travelling motivations are exclusively or at least strongly related to religion, people choosing religious holiday in order to "confirm, deepen or reflect on their faith" (CBI, 2016). Their expectations are related to:

- connection to a sacred place;
- better understanding of religion;

- finding peace and purpose of life;
- hope and release from stress.

Religious tourism in Europe means visiting edifices which include sanctuaries, temples, churches, cathedrals, mosques, synagogues, monasteries, mausoleums, and cemeteries. Along with these, visiting religious events, concerts and sacred natural sites are also included in the definition of religious tourism.

If we consider tourists' most powerful motivation for travelling, we identify:

- **sites dedicated to pilgrimages** – places where tourists go to pray to saints' relics, and which are of no interest to profane visitors; these have a deep religious component.
- **sites with a double attraction** – places religious and non-religious tourists are interested in because of their attractions related to history, art, or the scenery of the destination;
- **religious festivals** – as destinations chosen by tourists in order to participate in religious events. Rural areas with orthodox churches can have special celebrations to the honour of certain saints. On these occasions, certain villages receive visitors on a particular day that is dedicated to celebrating the patron saint of the parish church.

Spiritual tourism activities in Europe (Griffin and Raj, 2018):

- Traditional Pilgrimage
  - Spiritual Pilgrimage
  - Secular Pilgrimage

Examples of the best-known pilgrimage itineraries and sites in Europe:

- Camino de Santiago (Saint James Route), (ES).
- Seven Pilgrim Churches of Rome (I).
- Sanctuary of Fátima (PT).
- Assisi Pilgrimage (I).
- Jasna Góra Monastery in Częstochowa (PL).
- Monastery of Santa Maria de Guadalupe (ES).
- Pilgrimage from Glastonbury Tor to Stonehenge (UK).

- Religious Events
- Religious music festivals
- Missionary and Volunteering
- Spiritual retreat
- Religious Routes
- Leisure / Fellowship Vacations/ Getaways

### 4.3.2 INTERPRETATION AND RELIGION

A great number of extremely valuable monuments have been built in the name of gods or people considered gifted with divine, superior powers (the famous Greek, Egyptian or Roman temples, churches, etc.) Many of these structures can still be visited today and many of them have become important religious and cultural attractions.

**Religious heritage** is very old and differentiates a site's significance in terms of values that are not easily interpreted and presented to visitors. The reasons for these difficulties in understanding their significance are:

- the existence of different religions at different times, in geographical areas, in communities;
- the religions changed under the pressure of some historical events (especially wars);
- the lack of primary sources of information for some religions' significance;
- some sensitivities of worshippers in interpreting different events;
- the variety of sociodemographic characteristics of visitors at the religious sites.

**The interpretation at a religious site** must consider all these sensitivities, cultural and religious differences, restrictions imposed by traditional religious rules. Some methods of interpretation and specific infrastructure could be successfully used at the religious sites (guided tours, for example), some may or may not be appropriate (video games, for example, at a monastery aiming to portray the ancestral ways and lives of monks).

#### **Guided tours**

**Guided tours (by vehicle or on foot)** are used when visiting some far-away sites or sites with difficult access, for visitors to have a new perspective on certain places (to notice some aspects regarding the particular position of a religious site, or aspects related to specific architecture, etc).

The content of interpretation and delivery methods used are essential for a successful interpretation in religious tourism. Guides can use different techniques to interpret the architecture, the events and traditions, the most used being storytelling (about the buildings, the saints who are dedicated and their life, the historic context of its creation and evolution). This content can be delivered in many forms. The most effective presentation is face-to-face presentation because the visitors can be involved in presentation, can ask questions. Face-to-face presentation allows better understanding of significance and meaning of the messages, symbols, history, traditions, and uniqueness of the place.

Guides in special costumes generally recreate a certain atmosphere and, although they do not actually play roles related to past life or events, they connect tourists to old times. In religious tourism, such techniques are not accepted by some religions, being considered a blasphemy. Nevertheless, costumes mark special occasions to highlight traditions in a certain ethnographic area (for example, people in some villages in Bucovina wear traditional costumes on Sundays, when they go to church, or on other religious holidays). During a guided tour of the Moldavian

monasteries, guides (or other people responsible for sites' presentation) could wear such costumes.

*Re-enactment of real events* is a technique which enables tourists to connect to the history of the visited site, both emotionally and mentally.

For example, this can be achieved by acting some scenes illustrating special moments in people's lives in a particular place (cooking traditional foods specific to some significant orthodox days, like The Eastern etc). These are all touching scenes that most people are familiar with and which are best individualized by traditions.

*Ordinary guides* introduce visitors to various places by telling them legends, stories, myths related to religious sites. They may speak about people, places, symbols, historical and religious facts which connect tourists to that particular place and help them understand past lifestyles, ways of spending leisure time and other historical and religious events.

Guided tours are organized using professional guides or volunteers involved in different interpretation programmes. The professionals are trained to guide visitors during their travel or only to deliver information on the interior of a cultural site.

The volunteers are usually priests or monks who live or work in visited churches and monasteries or students or local community members who know about the history of the sites, about traditions and customs.

**Pre-conditions for this method of application** are:

- There are well-trained guides that can be hired.
- The infrastructure is built in such a manner to restrict independent access to the religious site.
- The visitors can be contained in a specific area.

In religious tourism, there are:

Pros	Cons
<ul style="list-style-type: none"><li>• Sites with a large number of visitors;</li><li>• Guides can manage interaction between visitors and the monastic life;</li><li>• Guides ability to attract the attention of visitors, to provide social interaction, to ask and questions and to involve the participants;</li><li>• Immediate feedback is allowed;</li><li>• Provides employment and generates income.</li></ul>	<ul style="list-style-type: none"><li>• Guide's lack of knowledge can have a negative impact on the overall experience of visitors' satisfaction;</li><li>• The cultural values of a guide, or their religious faith can disturb the message delivered to the audience;</li><li>• Guides can be costly;</li><li>• Demanding organization and training programme, especially when volunteers are involved;</li><li>• It could be difficult to provide guiding services throughout different periods and seasons of the year.</li></ul>

For example: **The depiction of the Last Judgement on the wall of Voronet Monastery**

The visitors are invited to a guided tour of Voronet Monastery in Moldova, where a monk who lives there interprets and presents the history of the church founded in 1488 by Stephen the Great on the advice of Daniil Sihastrul. The monument is included in the UNESCO Cultural Heritage list and is considered to be The Sistine Chapel of the East for its fresco of the Eastern wall where the Day of the Last Judgement is presented. It is also remarkable for the colour used to paint the facade, blue of Voronet, considered by specialists to be unique in the world. The local guide interprets the painted scenes especially as Christian faithful significance as the Bible statues. He also talks about the architecture and artistic treasure of Moldavian people.

### **Printed materials (brochures, guidebooks, maps)**

**Brochures** are the most used way to get information about a religious site to visitors. They include interpretation and deliver information about the history, the founders, the local community, rituals, traditions; they could be designed as a guidebook for people who are going to visit the site. They can include guidelines for the dress code, behaviour and politeness at the site, information about different events, such as festivals, pilgrimages held at the premises. The brochures must follow the interpretive plan and the theme adopted. They can contain a map of the site for an independent (self-guided) tour and could be promoted at the cultural site and in other locations (tourism information centres, restaurants, hotels).

**Maps** are printed materials which guide visitors at a religious site. They show the location of major attractions and visitor facilities and inform how to get there. A short interpretation of the religious site can be included on the reverse side of the map. Maps are very useful at large sites, with many attractions and a large number of visitors.

They could be accompanied by brochures or could be offered or sold alone.

Printed materials are very useful in religious heritage interpretation especially when:

- Visitors may have difficulty understanding the meaning of some artefacts. Objects, rituals are difficult to be understood by visitors because of their different religion, values, traditions;
- The visitors are encouraged to take independent self-guided tours;
- There are a great number of visitors who visit the religious site (churches, monasteries, pilgrimages etc).

The main advantages (pros) and disadvantages (cons) of the method are considered:

Pros	Cons
<ul style="list-style-type: none"> <li>• Provides more information about the entire site</li> <li>• Presents information about a complex or sequential story</li> <li>• Can be published in many languages and addressed to specific audience;</li> <li>• Printed materials are taken home by visitors; they can understand better the site, it's a souvenir, useful for promoting religious site;</li> <li>• It is a source of income if offered for sale.</li> </ul>	<ul style="list-style-type: none"> <li>• Requires a distribution system;</li> <li>• People don't like to read additional materials;</li> <li>• The sensitivity of visitors to natural environmental protection can lead to criticism of printed materials as a source of primary resources consume;</li> <li>• It can be expensive to develop, edit, print, and deliver the materials;</li> <li>• Materials require permanent revision to be up to date.</li> </ul>

**Interpretive panels** or boards are a method of interpretation which delivers the interpreter's message to the public by a written text posted on a different kind of panels installed in suitable locations to be accessible for the visitors. Their role is not only to inform the visitors about the existence of the attraction, but to capture their interests, to provoke their curiosity, and get them emotionally and even actively involved with the cultural heritage, landscape, and location. The texts, images, graphics, and written texts on the panel should make visitors feel as if they are a part of the story and help them understand the significance of the site.

**Signs** may occur as road signs indicating the direction towards religious sites. Accurate signs should include all the information tourists may need because, in this way, they can provide easy access to the religious site.

For example, the Land of Monasteries is indicated close to Gura Humorului.

#### **Pre-conditions of the method's application are:**

An interpretive panel is a good choice when:

- The terrain is physically appropriate to sustain a panel or many boards (if needed);
- The information contained could be available for a long period of time (usually 5–10 years);
- It interprets and gives significance to a large and representative cultural and religious site.

Pros and cons of the application of this method in interpretation of religious heritage could be:

Pros	Cons
<ul style="list-style-type: none"> <li>• Welcome visitors and deliver them a guide of the site;</li> <li>• Are useful for establishing an identity of the site;</li> <li>• Provide interpretation at any time of the season when guides are not available;</li> <li>• Diagrams, or graphics help visitors to understand the past better;</li> <li>• Are not expensive and could be replaced quickly.</li> </ul>	<ul style="list-style-type: none"> <li>• Could be inadequate to interpret complex stories because the space is limited;</li> <li>• Are perceived as being static when compared to other media tools;</li> <li>• They are dependent on the weather conditions (could be destroyed by extreme weather events);</li> <li>• Could be vandalized;</li> <li>• Require professional skills to be prepared.</li> </ul>



## Audio and video materials

**Audio and video productions** are excellent means of conveying large amounts of information within small areas. In this way, even when the staff is not available, visitors are provided with coherent information about the site significance and value. They must be carefully prepared before they are used. In this regard, the interpretation is based on the theme and subject following the general plan of interpretation of the religious site.

They are useful at a site where:

- There is a great number of visitors who visit the religious site (monasteries, churches etc);
- The religious site is large enough for generating income.

The interpreter of religious heritage should take into consideration some aspects:

Pros	Cons
<ul style="list-style-type: none"><li>• Provide information about the meaning of the site in the time of the visit; it helps visitors to understand the artifacts, objects, landscape, rituals seen more easily;</li><li>• The visitor can adapt the volume and language to their needs;</li><li>• They could be used by many visitors at the same time;</li><li>• The interactive elements of productions can be presented to younger visitors by funny, familiar means;</li><li>• The interpretation and information could be easily presented, reproduced, and updated and easily promoted on-line.</li></ul>	<ul style="list-style-type: none"><li>• The lack of personal interaction with a qualified guide and other visitors can frustrate the travellers;</li><li>• The production of audio and video materials requires highly qualified people;</li><li>• Their production is expensive and requires a long time and organizational work,</li><li>• The interpretation requires the development of a specific infrastructure to be presented to the audience;</li><li>• It cannot be successfully used by visitors with a poor proficiency in foreign languages.</li></ul>

For example: Audio and visual elements inform people about the aspects related to the history of the religious site, about its architecture and about changes made throughout the centuries of Putna Monastery's existence. The guide's voice on audio material talks about the lost wall paintings and historical context when the founder, Stephen The Great, decided to build the church (1466). There is a well-known legend told by the guide: Stephen the Great built a monastery after every battle he won. Another story is dedicated to Daniil Sihastrul, a man who decided to begin a new life in this place when he dug himself some cave in the stone to live alone, a life dedicated to God. Stephen the Great asked him for advice during a difficult time of his reign as Voivode of Moldavia. The audio guide remembers that the Putna Monastery houses the tombs of Stephen (nowadays, a place of pilgrimage), and several of his family members. The icon veils and tombstones are held as illustrative examples of Moldavian art of that period. The guide also delivers information about local community traditions, customs, gastronomy, about food and accommodation facilities for visitors.



### Audio guides (to be downloaded before the visit)

**Audio guides** are recordings which integrate sound (voice), text, image, and video. The functioning principle of audio guides is like any audio aid. Once the information is recorded/downloaded, visitors can use headphones to listen to it. They can either rewind or fast forward, they can listen again and adjust the volume. Tourists easily accept audio programmes, and the advantage is that a variety of broadcasting methods can be used. High quality audio guides can engage visitors' imagination as efficiently as a radio show. Visitors do not tolerate poor quality, or unprofessional recordings because nowadays, high quality recordings are widely available, both on the Internet and on CDs.

The audio guide is a very efficient method of interpretation if:

- Visitors can follow the instructions of the site staff and upload the application required;
- The artefacts, rituals, the atmosphere don't limit visitors' access to the site (during faith-based service at Athos churches);

However, visitors need to be informed if the audio guide is available for downloading into their personal devices such as a mobile phone.

Pros and cons of the application of this method in religious heritage interpretation are:

Pros	Cons
<ul style="list-style-type: none"><li>• Helps visitors to understand the information delivered;</li><li>• Very useful when there is limited access of visitors to some shrines or objects;</li><li>• The images, videos could better sustain the interpretation and the message delivered to the audience; they usually attract and involve people in site story;</li><li>• Can be easily reproduced, updated;</li><li>• The information could be posted in various forms on the web site and other channels.</li></ul>	<ul style="list-style-type: none"><li>• Depends on the weather conditions;</li><li>• Some people don't like to use technologies;</li><li>• production of the Audio guide can be expensive;</li><li>• The managers must assure a high-quality audio production which means a lot of work.</li></ul>

For example: While tourists are listening to the explanation regarding Putna monastery, they may see on the screen of their audio guides a video with Stephen the Great shooting an arrow towards the site of a new monastery once a battle has been won or a relevant photo of the religious site. Meanwhile, they may listen to background music previously downloaded into the audio guide.

### Exhibition

**Exhibitions** are widely used for interpretation of the religious heritage, both in museums where we can find collections of old items, manuscripts, archives, and in churches, where shrines of saints to whom these churches are dedicated are displayed.

Any religious exhibition must be carefully planned and managed to accomplish the aim of attracting visitors to the cultural site. In this case:

- The managers must pay attention to the process of acquiring and displaying certain objects for which there may be particular sensitivities, both culturally and with regard to their preservation, e.g. shrines, holy items;
- The space and physical infrastructure are designed to preserve the artifacts, items and exhibits in good conditions (temperature, humidity).
- The community agrees with the display of the items.

Exhibitions represent advantages and disadvantages such as:

Pros	Cons
<ul style="list-style-type: none"> <li>• By displaying objects, artifacts, exhibition is a good way of re-enacting the past for visitors;</li> <li>• Exhibitions can be organized in different locations, not only at the religious site;</li> <li>• The managers can exploit many types of religious resources and can use a comprehensive approach to the site;</li> <li>• - Some people are interested in different objects, remains and the exhibitions allow them to choose what to see;</li> <li>• Exhibitions can be periodically renewed in order to increase their attractiveness among visitors.</li> </ul>	<ul style="list-style-type: none"> <li>• The objects need to be restored and conserved by specialists;</li> <li>• Some exhibitions are static and could be boring for the visitors;</li> <li>• Exhibitions need physical infrastructure and space for displaying and protecting the objects, artifacts, manuscripts;</li> <li>• They require skilled staff to deliver to visitors the information about the site and its significance, to protect objects from vandalism, to promote and manage them.</li> <li>• They could be costly for the management because of the operational and investments costs needed.</li> </ul>

For example: Meteora is the one of largest Orthodox monastery complexes, founded after the first ascetics came to Greece. There are six monasteries accessible to visitors today (from a total of thirty in the past, as the archaeologists say), most of them were built in 14th century. The site is famous for the Byzantine style, for its beauty and the impression of being one part of the natural rocks of the place. It also houses an old priceless and artistic treasure. Meteora Geological History Museum contains interesting artifacts, stones and objects which describe the mountain history from the ancestral time. Panels and brochures display information about the old river delta situated beneath this spectacular relief millions of years ago. There are also great collections of birds and mammals and a mushroom museum. The birds and mammals are presented by diorama in their natural habitat, where they are born and live. Visitors can also watch a video which tells the story of the animals which lived here. (<http://meteoramuseum.gr/en/our-collections/>).

### **New technologies in religious heritage interpretation**

**Virtual reality (VR)** is the reality simulated by PC by using sensorial experiences. People are placed in a replicated environment that offers audio and visual virtual experiences. The virtual

reality is developed based on 3D interactive images. The users can manipulate the image as they feel they are part of another environment. In this case, the users' experiences are changing by moving the image (360° design).

VR is used both to attract tourists and to increase the customers' satisfaction and:

- It requires physical infrastructure at the religious site;
- It is useful if applied in protected areas, where access of visitors is limited;

The plan of interpretation must consider the main advantages and disadvantages of using virtual reality:

Pros	Cons
<ul style="list-style-type: none"> <li>• A modern method of interpretation especially for young people;</li> <li>• A source of tourist attraction;</li> <li>• VR make feel people they are part of the story;</li> <li>• Adequate for visitors who are not able to participate in a long-guided tour;</li> <li>• Virtual tours could be taken by visitors from any location.</li> <li>• Downloading a virtual tour may arouse curiosity to visit the site.</li> </ul>	<ul style="list-style-type: none"> <li>• Religious rituals, objects of interpretation could be sensitive for some visitors. For example, the facts described, and the words written in the Bible could have different meanings for religious people and non-believers;</li> <li>• Requires the development of a physical infrastructure at the religious site;</li> <li>• Must be careful in interpreting various events, rituals to avoid the misunderstandings of inter-cultural elements and significance;</li> <li>• The interpretation needs the multidisciplinary hard work of experts from different areas;</li> <li>• It requires to be updated.</li> </ul>

Notre-Dame de Chartre Cathedral is one of the most famous religious heritage sites of Europe. Situated in the Centre-Val-region de Loire, (F), it was built in the early 13th Century. It was as a place of pilgrimage dedicated to the Virgin Mary and became one of the most popular churches among Western Medieval Christianity[i]. A virtual tour of the cathedral is available for visitors who want to know more about its history and architecture, about the world-famous stained glasses and sculptures. (see also <https://www.youtube.com/watch?v=v7WmOrtO5FE>) .

**Augmented reality (AR)** means to rebuild the real world by using new technology tools. It creates a live direct or indirect view of a physical environment, objects whose elements are augmented by computer-generated sensory input such sound, video, graphics, or GPS data. It overlaps and combines religious information, images and videos generated by computer over the visitor's actions in real time.

Pre-conditions of the method's application are:

- The visitors need to download an application or a browser extension before the visit;
- The visitors/the religious site presentation room must have a video camera to carry the information from the marker to the computer;
- The interpretation of religious objects, artifacts is made according to traditions and values of the related community members.

For religious heritage interpretation, pros and cons could be as follows:

Pros	Cons
<ul style="list-style-type: none"><li>• Helps visitors to experience a pleasant balance of history with digitalization;</li><li>• Adds a context layer over the users' current field of thinking;</li><li>• Helps visitors feel as though they have stepped into another time;</li><li>• The visitors learn more easily about a religious site through audio and video recordings;</li><li>• The interpreter can add a lot of technical and religious information to be delivered to visitors without making them feel bored.</li></ul>	<ul style="list-style-type: none"><li>• Not every religious fact or artifact could be interpreted by using computer-based tools because of the religious rules;</li><li>• AR production is expensive;</li><li>• The interpretation with AR requires the development and maintenance of an expensive devices;</li><li>• Only parts of the site could be interpreted with AR.</li></ul>

## Festivals

Festivals represent a way of religious heritage interpretation which include rituals, ceremonies and other elements of past community life such as traditional food, clothing, dancing, and music. This spectacular method of interpretation attracts visitors to the religious sites where they can learn more about the myths, can find the meaning behind a ceremony or why the community celebrates an event or a person at a particular moment.

For example: **Feast of the Assumption, Alonissos, Sporades Islands**

Every year on 15th August people from Alonissos invite visitors to celebrate the Feast of the Assumption by participating in the annual festival. The festival takes place in the capital of Sporades island, which is also called Alonissos. The celebration starts in the morning with a church service in honour of the Virgin Mary. A re-enactment of a traditional Alonissos wedding is staged by the locals. The ceremony starts at the groom's house. From there a procession accompanied by musicians heads for the church, picking up the bride en route. When the wedding ritual is over, the festivities continue on all night with life music, traditional dancing, food, and drinks. (<https://www.theguardian.com/travel/2018/jun/02/20-great-traditional-festivals-europe-france-spain-greece-sweden>)

## Conferences

Conferences are organized by religious organizations and institutions to share new ideas about various themes and subjects in their field. The religious heritage is interpreted by experts and scholars who are interested in the field. It's more likely a source of information for how to interpret and how to create significance for some artifacts, rituals, objects and promoting them to visitors.

For example: The annual conference of The European Association for the Study of Religions (EASR) took place in Tartu, between 25-26 June 2019. Entitled Religion-Continuations and Disruptions, the conference focused on the subjects such as religious traditions worldwide, continuities and disruptions in the history of religious studies, the future of the religious studies (<https://easr2019.org/>).

### 4.3.3 CONCLUSIONS

There is a rich religious heritage in Europe, a gift offered to us by the previous generations, most of it widely known by people all over the world. Some artifacts, objects, documents, and rituals are part of the world heritage, recognized and registered in the UNESCO World Heritage List for their beauty and significance for the whole mankind. They can be valued by interpretation for tourists, by using different methods of interpretation such as brochures, panels, exhibitions, storytelling, and audio guides. New technologies create opportunities to develop different ways of interpretation for improving visitors` satisfaction, achieving sustainability goals and preserving the priceless European religious heritage.

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## 4.4 INTERPRETATION METHODS FOR MUSIC AS A TOURIST ATTRACTION

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### 4.4.1 MUSIC

Music reflects regional culture and therefore social rituals, which show, how people give life a greater meaning.

The cultural heritage of music in Europe subsumes a wide field of various musical genres and musical expressions.

It ranges for example from the Greek rempetico dance, to the Fado in Portugal and the Viennese Waltz in Austria.



Music and its culture are mostly categorized as intangible culture (oral traditions & performance practices), although tangible artefacts, such as instruments, music houses, composer houses and sound spaces represent its material side.

Musical cultural heritage represents a special aspect of cultural tourism. The music tourist is educated in the topic of music and likes to broaden his/her mind with musical experiences, new information and insights.

Musical cultural heritage in the tourism business is a feature that increases the attractiveness of a travel destination and adds to a region's identity in the form of often famous folksongs and dancing activities.

### 4.4.2 TOURIST ATTRACTIONS IN REFERENCE TO THE CULTURAL HERITAGE OF MUSIC

The cultural heritage in music is a wide field and ranges from the singing traditions of small communities, to folklore dance festivals up to sophisticated performance culture. Festivals, shows and concerts are commonly known events for performing music, which act as major attractions for tourists and the tourism industry.

The tourism industry also prepared music sites, like the house of music in Vienna – which refers to museum didactics to interpret music performance of the Viennese Classic Style – and like hundreds of museum houses, which are linked to music personalities like famous composers such as Bach, Mozart, Beethoven, Bizet and Verdi. Music architecture is increasingly becoming



an attraction when planning a visit to a city, like the concert hall of Hamburg or the Opera of Milano.

#### 4.4.3 GOOD PRACTICE IN THE INTERPRETATION OF MUSIC MUSEUMS

##### Museums

For example: **The Sound Museum of Vienna**

The “Vienna House of Music” is located in the centre of Vienna. It attracts cultural tourists, with an explicit interest in music and the period of Viennese Classicism.

The varied offerings at the House of Music in Vienna include a number of topics, which all revolve around one thing: music. Facts about the great Viennese music tradition, and also the famous musicians and composers make up the exhibits. On the one hand, the Vienna House of Music is a museum dedicated to the Vienna Philharmonic Orchestra, an exquisite orchestra dedicated to the symphonic performance of the Viennese classic and romantic music. On the other hand, the Vienna House of Music introduces prominent composers like Mozart, Haydn, Beethoven, Schubert and Mahler, who lived in Vienna, to a wider audience.

Visitors can access information via the website of the museum at [www.hausdermusik.com/en/](http://www.hausdermusik.com/en/); the site contains information about opening hours, tickets and fees, location and events.

##### Interpretive Course

Sounds at the House of Music are performed in such a playful way that even children are delighted to visit the Vienna House of Music. The music museum organises regular music events, children’s concerts, music workshops, artist talks and more. Besides these events, the following installations explain and educate in the thematic fields of acoustics, music history and instruments:

- ***Virtual APP***

The sound museum provides the visitor with a guide app, the “hdm-guide”. The hdm guide is available in eight languages at: <http://eguide.hdm.at/hdm/>. One can load it onto Android and iPhone and then receive information at corresponding stations in the museum. The app offers a “Guided Tour in English – This tour leads you through the four floors of the “Sound museum” and presents not only highlights of the exhibition but also information about composers, sound and musical masterpieces. Duration: 1.5 – 2 hours.”

There is also a “Children Tour – This children tour leads you through the four floors of the “Sound museum” and presents the highlights of the exhibition. Exciting stories about composers and music are told in a child-friendly way. Duration of the children’s tour: 1.5 – 2 hours.”

The app presents each station in the museum and offers background information with text, photo, film and audio comments. For example, when one looks into the presentation room about Ludwig van Beethoven, the descriptive text appears on the screen with the audio comment, after one activates the play button.

- ***Interactive stair game – Musical Staircase***

The keys of the piano become the steps of a musical staircase. The first seven letters of the alphabet become the names of the notes: A – B (H) – C – D – E – F – G. Climbing the steps makes a piano sound.

- ***Educative Text Boards***

Text printed on boards, are used on several walls, to inform about the history of musical institutions, like the Vienna State Opera, the life of composers or the history of the Vienna Philharmonic Orchestra.

- ***Showcases***

Showcases are used to present historical materials like contracts and notes from the 19th century. The glassy cases protect the artefacts, like the baton used by Karajan, Bernstein and Beethoven, Schubert's glasses, the testament written by Beethoven and Schubert's desk.

- ***Interactive Waltz Dice Game***

The waltz dice game enables visitors to observe the connection between notation and sound instrumentation of a waltz. On a big screen, the lines of notes are presented and with each throw of the dice at a table, a new instrumental notation appears in the music paper accompanied with the sound of this instrument. At each table, the computer automatically switches between three instruments. The computer-generated system operates at random, allowing you to compose over a thousand melodies. After the notation is finished, the whole waltz is played.

- ***Cinema Room***

Every hour on the hour, one can enjoy high-quality video and audio recordings of the latest New Year's Concert – in 2019 it was the 79th. This year CHRISTIAN THIELEMANN conducted the New Year's Concert for the first time. The 2018 Summer Night Concert screening starts at 15 minutes to the hour – this one was conducted by VALERY GERGIEV. Soprano: ANNA NETREBKO. One can find the detailed concert programme on the Concert Hall's black entrance door.

- ***Sonosphere***

Sonosphere is a collection of dark sensory perception, compression and concentration rooms. Unusual experiments and audio experiences will push you to the limits of your perception and create a new auditory awareness: THE WOMB "Experience a world which most of us have long since forgotten, whilst listening to the three-dimensional sound structures of the original recordings from the womb and feeling the vibrations from the floor." WAVE TUBE "The auditory pathway visualises the movement of invisible sound waves through the air. In contrast to the previous room, the perception is focussed on a single sound impulse." These impressions are relayed via interactive screens, tactile installations and headphones. PERCEPTION LABORATORY "At the six interactive touch-screen terminals, one has the chance to experiment for oneself. Put on the headphones and touch the screen. Select a language. Tap the bottom right of the screen to adjust the volume."



- ***Instrumentarium***

Here in the Instrumentarium, four gigantic instruments are used to show how sounds are produced.

- ***Sea of Voices***

The pillar on the far left plays the voiced and unvoiced consonants. Continue in a clockwise direction. The next sound pillar visualises the various sounds that can be produced by the human voice. The final sound pillar then illustrates what happens when the shape of the mouth is changed. The human voice can generate an incredibly wide range of sounds.

- ***Sound Gate***

Journey from monotony to polyphony.

- ***Sound Gallery and Evolution Machine***

In everyday life, one encounters a variety of sounds which one only rarely consciously perceives. Here, one finds four areas that allow you to immerse yourself in various worlds of acoustic surprises. One will encounter sounds from the human body and its immediate environment and also experience sounds from outer space. The sounds are received via headphones, shells and pipe-integrated speakers.

- ***Hologram Gallery***

The holograms show busts of the prominent composers.

- ***Virtual Conductor***

“Who doesn't want to conduct the Vienna Philharmonic? But who has the opportunity? Everyone does – thanks to HOUSE OF MUSIC'S VIRTUAL CONDUCTOR. Take up the baton and select one of our pieces of music on the touch screen. The establishment's Honorary President, star conductor Zubin Mehta, will give you some tips on conducting technique. Try your luck with the “Danube Waltz”, “Annen-Polka”, “Eine kleine Nachtmusik”, “Hungarian Dance”, “Can-Can” or “Radetzky March”. You are now the conductor of this world-famous orchestra. The musicians will follow your instructions precisely and reward you with applause. However, the virtual orchestra does not have unlimited patience... Anyone who doesn't keep in time is in for a surprise!”

- ***VIRTO / STAGE: ZEITPERLEN***

Virto|stage is a virtual, interactive, multimedia music theatre. The imagery and music react strongly to impulsive movements, whilst smaller movements affect the details. What is important is that there is no right or wrong way to control the music.

- ***VIRTO / STAGE: Zoo Concert***

“By using the “menu monkey” in the upper right corner, one’s first job as director is to select a musical story and then make the animals dance, jump, waddle and even cuddle to the music by moving your hands. If one wants to go straight to the music and stay there – one has simply to point to the “musical monkey” on the bottom left! In the shop next door, one can purchase the picture book and CD by Marko Simsa that goes with this installation.”

## **Festivals**

Festivals for music not only date back to the famous Woodstock festival in 1969 ([www.woodstock.com](http://www.woodstock.com)). Music festivals have their roots in court festivities of the Baroque era, where the emperors expressed their might and power through putting on display divine music.

European music festivals include a wide range of music styles from classical music like the Bayreuther Festspiele ([www.bayreuther-festspiele.de](http://www.bayreuther-festspiele.de)), to folk music like the German Music Festival ([www.deutsches-musikfest.de/](http://www.deutsches-musikfest.de/)), to Jazz like the Jazz in Marciac ([www.jazzinmarciac.com](http://www.jazzinmarciac.com)) and to Rock Music like the Isle of Wight Festival ([www.isleofwightfestival.com](http://www.isleofwightfestival.com)). How are these festivals able to boost the attraction for music cultural heritage? In the following, two examples will explain, how the method of a music festival is able to raise awareness and attraction for musical cultural heritage in tourism.

### **For example: Salzburg Festival**

The Salzburg Festival offers a classical programme of operas, concerts and drama. Since 1997, Salzburg has been a proud member of the UNESCO World Heritage List – a city of “outstanding value to humanity”. Salzburg has a strong relation to Mozart’s life because Salzburg was his birthplace. Before Mozart moved to Vienna, the bishop of Salzburg was his employer. Operas represent European classical and romantic music culture of the 18th and 19th century.

The Salzburg Festival is a world-leading music and theatre festival. It produces effects that deeply shape the business environment of Salzburg and its surroundings. Results of a visitor survey on the 2015 festival show, that the festival is for 95% of the surveyed Festival visitors a motive for visiting Salzburg. Festival guests also stay longer in the city than others. The external visitor stays an average of 6 days in the City of Salzburg. The overall average of all tourists spending nights in the city of Salzburg is only 1.7 days. Of these international visitors, in 2015 about 41% came from Germany, 3% came from Japan, another 3% were Swiss, 2 % came from the United States, 2% came from France and 38% from Austria. The festival guests are a reliable source of revenue for the hotels as 79% use commercial accommodation providers. The daily spending for each festival visitor is about 319 Euro on average. (Wirtschaftskammer Salzburg, 2018).

The economic effects of the festival are calculated through tickets sold. In 2015 263.500 tickets were sold. The study of the chamber of commerce calculated for 2015 a total of 141 million Euro (excluding VAT) value creation. The turnover of expenditures of the visitors is divided into the categories of board and lodging (77 mill. Euro), purchases (26 mill. Euro), culture and leisure time (5 mill. Euro), personal services (7.5 mill. Euro), transportation (4 mill. Euro) and others with 9 mill. Euros.

There is a special benefit to tourism business in Salzburg has been influenced by the high-level cultural tourist, who requires a high standard of accommodation and gastronomy. Here, the study underlines that the Salzburg Festival is at the root of many top tourism schools that were established in the area. Salzburg has an above-average number of catering enterprises, sophisticated hotels and Michelin-starred restaurants.

#### Interpretation & course

In the mid of July, the Salzburg Festival starts with concerts and drama performances. The main stages are accompanied by extra programmes for the youth with fun and games in addition to exercises related to music culture interpretation.

#### For example: **Liszt Festival Raiding**

The Liszt Festival in the small village of Raiding commemorates the pianist and composer Franz Liszt, who was born there. The annual festival engages international artists and musicians. Without this cultural programme, only few people would visit the tiny castle of the Esterhazys, located between fields, woods and vineyards.

The Liszt festival focuses on the compositions of Franz Liszt and on a wider aspect of his lifestyle as a European Cosmopolite. Franz Liszt was born 1811 in Raiding. His father discovered his music talent and supported it in an early stage. He moved to Vienna for piano education and music studies. In 1848 he moved with his wife to Weimar to work as court bandmaster, where he supported the music performances of Richard Wagner, Robert Schumann and Hector Berlioz. Liszt educated internationally known pianists and founded a national romanticism of Hungarian music with for example “Historic Hungarian pictures”, “Rhapsodies hongroises” No.16–19, “Csárdás macabre”, “Csárdás obstiné”, “Nuages gris” and “Unstern”. He died in 1886 in Bayreuth.

The small village of Raiding advertises on its website with the words: “Liszt and Quality of Life”. The Liszt Festival is a main anchor to the village’s branding and cultural identity.

The village Raiding and the Liszt lobby present the cultural music heritage of Franz Liszt by using three main methods:

- The Liszt Festival is a yearly arrangement of concerts. Internationally known pianists, musicians and ensembles, like the Liszt Festival Orchestra, invite guests from March until October.
- Liszt's birthplace has been turned into a museum displaying the life and creativity of Franz Liszt and his family.
- The Liszt centre, a concert hall, the main venue for the Liszt festival.
- The Liszt hiking trail leads through the village and nearby fields of Raiding, connecting relevant locations of Liszt's life.
- The Liszt bike trail covers a wider area.

### **Interpretation of the Dance**

The cultural heritage of music covers the artistic performance of music in the form of concerts and the social activity of dance. The UNESCO cultural heritage distinction signifies dance rituals for every nation of the world. Some dances are based on the pure rhythmic sounds of percussion, but a lot of them follow the melody of typical regional instrumentation and singing.

The importance of dance activities for tourism lies in the value of their interactivity, beauty and the happiness they convey. Shared dances can transport cultural identity across transnational heritage.

- The seasonal attraction of a tourism destinations can be increased by offering dancing opportunities and performances, like for example the balls in wintertime in the city of Vienna.
- The regional attraction of a tourism destination can be increased by offering traditional dance opportunities, as the cultural identity of the region can be promoted interactively, which can boost the experience of guests looking to have memorable holidays.

#### **For example: Vienna ball season**

The Viennese ball season covers dance activities mostly based on the waltz as a dance style. UNESCO certified the Viennese waltz as Austrian cultural heritage in the year 2010. "The Viennese Waltz is an integral part of numerous rituals of social life in Austria." (UNESCO, 2017). The Viennese waltz is characterized by its lightness based on a very lovely lead melody. The basic instrumentation goes back to Johann Strauss the Younger and comprises two violins and a double bass. In this respect, the waltz needs a bass line that voluminously defines the harmonies and rhythm and a melody line that radiates wit and lightness – which is often described as an expression of the Viennese atmosphere.

Concerning the practice of the Viennese waltz, it should be noted that the waltz as a ballroom dance follows a simple pattern and can generally be learned quickly in its basic form. The Viennese waltz is recognized worldwide as music for the standard dance "waltz".

The Viennese ball season lasts from its opening on 11th November until the end of each carnival season and includes around 200 balls. Among the most famous and important balls are the Hofburg New Year's Eve ball, the Confectioners ball, the Flower ball, the ball of the Viennese Philharmonics, the Officers ball, the ball of Viennese Doctors, the Sciences ball and last but not least the Opera ball. The Opera ball marks the climax of the ball season and is traditionally scheduled for the last Thursday before Ash Wednesday. In the historical tradition of the Metternich Congress, over 5.000 politicians, artists and entrepreneurs meet on the international stage the Opera ball has become.

### **Regional folk dances for tourism**

Folk dances can carry a colourful richness of regional aesthetics, which derive from the natural and historical dimensions of craftsmanship and trade. Folk dance is therefore not only a current social practice, but also a cultural heritage, which dancers perform at touristic sites like ethnographic folk museums as it is in the case of the dance of the Tresterer.



Folk dances increase the interactive experience for tourists and increase the impression of regional exclusivity, like the Austrian folk dance represents Austrian identity. More specific dances, which are typical for a region, like the Aberseer Schleuniger or the Ruden dance, are danced for specific events, like weddings or trade events. As weddings and trade events are societal attractions, the folk dances are usefully employed to transfer happiness and joy to visiting guests. Integrative forms of the dances – as they are performed as round dances or group dances – have the potential to welcome visitors to the local community.

For example: Tourism also offers programmes to learn specific dances, like for example the flamenco dance in Madrid. Couple-dances are normally taught to local couples, but tourist programmes also offer professional dancers to teach the interested single person. Internationally attractive dance styles, like tango, flamenco, waltz and salsa can lead to a worldwide dance movement

**Austrian folk dances** are danced and taught throughout Austria. The Austrian folk dance movement records the different types of folk dances that exist throughout Austria and the groups that perform them. The systematic collection of folk dances includes not only the collection of dance characteristics, but also the songs the dancers dance to and that are typical for the dance.

## Songs and Singing Cultures for Tourism

Folk songs reflect regional culture.

For example: A national souvenir of Austria is the Christmas carol “Silent Night. Holy Night.”, which was composed in Upper Austria. Historically it is reported that the sacristan Hans Joseph Mohr (1792–1848) asked the composer Franz Xaver Gruber (1787–1863) to write a song accompaniment to a poem during the Christmas season of 1818. It was sung for the first time with guitar accompaniment at Christmas in the Schifferkirche St. Nikola in Oberndorf bei Salzburg.

The Village of Oberndorf bei Salzburg uses the reference to the song to promote regional attractivity for tourists.

The Chapel of the Silent Night is a clear example of the simplicity of beauty – it has an octagonal floor plan, a bell roof with a lantern and a portal with a vaulted roof. Its interior is very simple, it is decorated with an altar with a high relief of the Nativity and stained glass, which depict the authors of the song. The chapel is open to the public throughout the year and offers a guided tour.

The former parish house is used as a Stille Nacht Museum, which maps all the history of the carol and the life of its authors.

The tourist center organizes a number of events for visitors, especially during the Advent season

For example: A specific style of singing was developed in the small restaurants of Vienna. These small restaurants, called “Heurigen”, which are wine taverns, are famous for offering regional and seasonal wines. The gastronomical practice is not typical only for Vienna, but for all wine regions of the former Danube Habsburg Empire. But only in Vienna have singers and musicians gained their place as entertainers, performers and singers at these gastronomical sites. The aim was and is to raise the mood of the visitors with the effect, that the guests also will spend more time and consume more at that particular place.

For example: **Viennese Dudler (Salon Yodellers)** is “An urban form of alpine yodel.” (UNESCO, 2010).

The Viennese Dudler is a song form that is related to the Viennese song and the alpine yodel. In the 19th century Alpine groups of singers such as the Rainer singers and the Strasser family brought songs and yodels from the Tyrolean region to Vienna and other larger cities. Industrialisation made it possible to undertake further journeys. The zeitgeist was looking for a romantic ideal of nature and natural folklore. Musicians and composers from the cities recorded the rural melodies and integrated them into their works and performances.



The difference to the alpine yodel lies in the fact that the Viennese Dudler is performed in Viennese wine taverns, i.e. “Heurigen”, seasonal wine taverns, with instrumental accompaniment and often in a duo, instead of outdoors. The song, which usually deals with melancholy verses about life, love, wine and Vienna, is concluded linguistically by the tootling or yodelling, whereby melismatic, widely spaced intervals (sixths, sevenths) are intoned on the vowels. The folk song describes this also as coloratura salon yodel.

In Vienna it is not only performed in the Heurigen, but also on concert stages. The districts of Ottakring and Hernals are considered strongholds of the Viennese Dudler, who has become an integral part of the Viennese singing culture.

### **Music Instruments as Cultural Heritage for Tourism**

UNESCO cultural heritage certified various musical instruments like the Viennese tuning and playing of the Zither: “The characteristic form of the zither stringing for the Viennese tuning and the associated playing style were created in the middle of the 19th century in Vienna.” (UNESCO, 2017); the Austrian Jew’s Harp playing and production: “The Jew’s harp is a drone instrument made of various materials, e.g. metal or bamboo. Jew’s harp playing is one of the oldest musical practices of mankind and is widespread especially among the Asian Turkic peoples and in Europe.” (UNESCO since 2012) and like the organ craftsmanship and music in Germany (UNESCO since 2017).

#### ***Interpretation for tourism***

Locations like museums and exhibition sites present musical instruments and explain their creation and use. The historical artefacts are shown in showcases and in interactive film-formats accompanied along with audio examples including their sound.

For example: Prominent exhibitions of historical musical instruments can be found for example at the Technical Museum in Vienna and the art-historical Museum Vienna. The collection of historical instruments also offers personal guided tours, audio guided tours and concerts. The concerts aim to inform about the sound and the use of the historical instruments: “The Matinees of the Collection of Historic Musical Instruments give visitors the opportunity to both see and hear the instruments, insofar as their condition allows them to be played.” (Art-historical Museum Vienna 2019, [www.khm.at/en/visit/collections/collection-of-historic-musical-instruments/](http://www.khm.at/en/visit/collections/collection-of-historic-musical-instruments/)).

Musical Instruments can be typical for a region, like in Vienna the Viennese Zither. The latter can be transported without problems into a museum, but some musical instruments or production sites are not transportable, like the famous organ in the Frauenkirche Dresden, the Haydn organ in the Bergkirche of Eisenstadt or the organ of the Stephan’s cathedral in Vienna. Performances of the musical instruments are used for tourism in the way of shows and workshops accompanied with explanative folders, instrument use and audio-visual comments, like for example the workshop of the Molln Jew’s Harp ([www.maultrommel.at/lang1/work\\_shop.html](http://www.maultrommel.at/lang1/work_shop.html)).

## Sightseeing of Music-halls and Composer Houses

The importance of backstage tours of music halls cannot be underestimated. For example, the National Geographic presents a ranking of the “Top ten opera houses” of the world. It includes “La Scala, Milan, Italy”, “Teatro di San Carlo, Naples, Italy”, “Teatro Colon, Buenos Aires, Argentina”, “The Royal Opera House, London, England”, “The Bolshoi, Moscow, Russia”, “Sydney Opera House, Sydney, Australia”, “Paris Opéra, Paris, France”, “Opéra Royal, Versailles Court Theater, France”, “Vienna Staatsoper, Vienna, Austria” and “Lincoln Centre, New York, USA” (see National Geographic: [www.nationalgeographic.com/travel/top-10/opera-houses/](http://www.nationalgeographic.com/travel/top-10/opera-houses/)).

For example: Cultural tourists will gain insights into the music houses via website presentations and guided house visits, like at the Scala in Milano (<http://www.museoscala.org/en/23.01.20109>) or the Opera in Vienna. Visitors are invited to “Take a glimpse behind the scenes of the world’s largest repertoire theatre and discover many things that remain hidden from the evening audience. On this approximately 40-minute tour, you will hear many interesting facts about the building’s history, its architecture and how an opera house is run.” (Vienna Opera: [www.wiener-staatsoper.at/en/your-visit/guided-tours/](http://www.wiener-staatsoper.at/en/your-visit/guided-tours/)).

In reference to European art music (called also classical or serious music) of the classic and romantic period, plenty of museums offer information and experiences concerning famous composers. The significance of a composers house is derived from being his/her place of birth and his/her location of accommodation, like for example the Mozart house Vienna ([www.mozarthausvienna.at/en](http://www.mozarthausvienna.at/en)), Beethoven house Baden ([www.beethovenhaus-baden.at](http://www.beethovenhaus-baden.at)), Haydn house ([www.haydnhaus.at/en/visitor-information/](http://www.haydnhaus.at/en/visitor-information/)), or Liszt’s birthplace ([www.liszt-haus.at/](http://www.liszt-haus.at/)). Furthermore, one can find museum sites, which are solely focussed and named after a musician and composer like for example the Ferenc Liszt Memorial Museum in Budapest ([www.lisztmuseum.hu/en/](http://www.lisztmuseum.hu/en/)) and the Bach Museum in Leipzig which also includes a music archive ([www.bachmuseumleipzig.de/en/bach-museum](http://www.bachmuseumleipzig.de/en/bach-museum)).

The sites can be explored with an audio guide, printed folder (accessible online) and accompanied events and programmes. Moreover, exhibitions present personal artefacts of the musicians including everyday items like Schubert’s glasses, which can be seen in the Vienna house of music, directing batons and instruments. And finally, they display original documents such as music notations and scores, which can date back about 200 years, as it is the case of musical documents related to Mozart, Beethoven and Schubert.

### 4.4.4 REFERENCES

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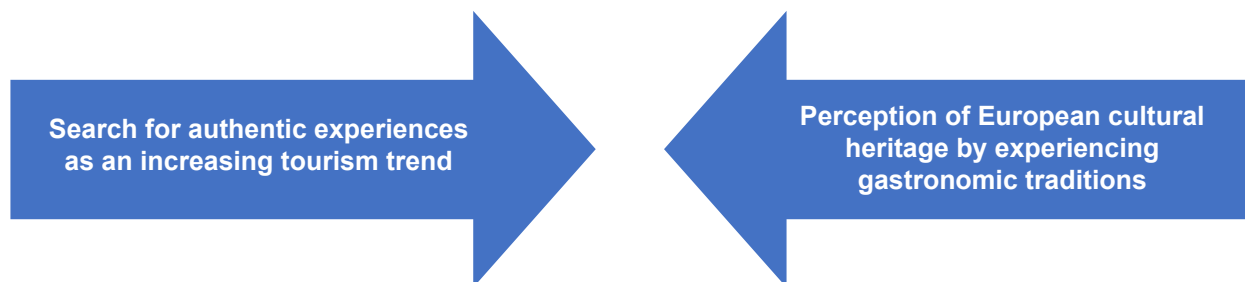
## 4.5 INTERPRETATION METHODS FOR GASTRONOMIC TRADITIONS AS A TOURIST ATTRACTION

The perception of gastronomic traditions (inside or outside the framework of culinary tourism) involves much more than just good food, a beer or a glass of wine. Rather, an opportunity is created to immerse oneself in the culture of a region and to go through unforgettable experiences in a new, unique and personal way.

For example, in the context of tourism, the search for authentic experiences is an increasing trend. On the other hand, an opportunity is created to gain access to the perception of European cultural heritage by experiencing gastronomic traditions (see also Figure 4.5).



**Figure 4.5 Gastronomic traditions between the poles of tourism and cultural heritage.**



Source: own illustration.

In the beginning, gastronomic traditions are defined before a general overview of the history of gastronomic traditions in Europe is provided (e.g. in terms of tourism and as cultural heritage). Subsequently, methods of interpreting gastronomic traditions and best practices will be presented.

### 4.5.1 WHAT ARE GASTRONOMIC TRADITIONS?

These guidelines will consider in addition to traditional foods and beverages – methods of preparation, vessels for the preparation and the traditions of the consumption of food, seating arrangements, social rites while consuming food, cultural taboos for nutrition (which can be regarded as indicators of ideology, philosophy) as well as basic belief systems of the respective culture. Similarly, cultural eating practices also reflect the status and power differences within family or social systems, such as stereotypes around the context of gender, masculinity, or youthfulness and totemism, as well as spirituality.

In order to arrive at a comprehensive understanding of a culture and its worldview, it is essential to understand both its cultural practices and its ideologies. This inevitably includes gastronomic traditions as well. If we are looking at the gastronomic traditions on the simplest level, then the maintenance of food is decisive for securing the life process. From a broader perspective, the process of food intake fulfils other essential functions as well as the cultural expressions of gastronomy. Gastronomy and its traditions are thus one of several mirrors that reflect the way of life and belief systems of a community.

#### 4.5.2 OVERVIEW OF GASTRONOMIC TRADITIONS IN EUROPE

“Food is central to our sense of identity” (Fischler, 1988, p. 275)

Nutrition is the beginning of everything. So, the need for food is congenital. Throughout history, sufficient food has been the first thing humans have had to worry about.

“The decisive deviation was the completely new behaviour of seeking food to consume later, as well as group consumption.” (Leakey, 1981)

However, the development of commercial hospitality in the sense of gastronomy had its origin in the beginning travel activity of people. From primitive inns where food, drink, and accommodation were offered at the lowest level, a variety of gastronomic establishments developed over the centuries that left nothing to be desired. The range extends from gourmet temples and traditional pubs to simple corner pubs with a wide diversity in between.

Social psychologists consider gastronomy above all social identities to be decisive for individual well-being and health (e.g. Eisenberg, Lieberman, and Williams showed in 2003 that social exclusion/isolation activates the same brain areas that are also active in physical pain). Social identity is defined as the part of a person's self-concept that the person gains from membership in a social group (Turner, 1999). As a result of the formation or adoption of social identity, the individual perceives himself as an exchangeable member of this group (respectively this social category). Within the framework of this process, not only are certain behavioural patterns of the group adopted, but also the norms, values, and behaviours of this group are internalised. (such as a food culture; Turner, 1999). But how are social identities constructed? Perceived differences in comparison to other groups are decisive in this context. Each individual belongs to many different groups throughout his or her life; this begins with the membership of the family and continues from there. To the extent that these groups differ in their social characteristics, the subject determines the meaning of the individual groups on a personal scale according to the criteria most important to him/her for identification (Turner, 1999). Since people strive for a positive self-image and thus for a positive social identity, people try to distinguish the in-group positively from the out-group in different ways, i.e. to create different forms of positive distinction (this could include the individual culture and traditions like gastronomic traditions). If one succeeds in positively distinguishing one's own group from other groups, one can strengthen collective expectations of effectiveness as well as intra-group action in the sense of the goals of one's own groups (Turner, 1999).

Coming back to European gastronomic traditions we have to characterize them as extremely diverse. Each country in Europe has its own preferences regarding ingredients, methods of

preparation, etc. From the rather fine Mediterranean kitchen in the most different variants up to the “Genussland” (gourmet country) France. In between, there are many regional and international culinary specialties. Each country offers its own cuisine. And while “the” cuisine is always sought for each country, it should also be noted that European cuisine does not only mean French cuisine, German cuisine, Spanish cuisine, etc., but each country in itself brings a variety of food with it. The consumption of food and drink may also be considered as a means of differentiation (e.g. social class, nations, etc.).

In order to protect and preserve this diversity, the European Region of Gastronomy Platform has been created within Europe, which explicitly raises awareness of the importance of the cultural and nutritional uniqueness of European regions. Within the framework of this platform several objectives are pursued:

- raising awareness about the importance of cultural and food uniqueness,
- highlighting distinctive food cultures,
- educating for better health,
- improving sustainable tourism standards and
- stimulating creativity as well as gastronomic innovation (ICGAT, 2018).

#### 4.5.3 GASTRONOMIC TRADITIONS AS HERITAGE

The diversity of food, food culture, food traditions, and food knowledge has influenced cultural traditions, architectural and landscape heritage within Europe. For example, many people move to globalized diets, so the importance of re-evaluating and re-promoting our European food as cultural heritage is obvious.

In general, gastronomic heritage constitutes a part of cultural heritage (more precisely: intangible cultural heritage). According to UNESCO (2003), intangible cultural heritage means “customs, representations, expressions, knowledge and skills – and the associated instruments, objects, artefacts and cultural spaces that communities, groups and, where appropriate, individuals consider to be part of their cultural heritage”. More specifically, five areas fall within this form of cultural heritage (UNESCO, 2003):

- oral traditions and expressions, including language as a vehicle of intangible cultural heritage;
- performing arts;
- social customs, rituals, and festivals;
- knowledge and customs relating to nature and the universe;
- traditional craft techniques.

The categories “social customs, rituals and festivals” and “traditional craft techniques” are particularly relevant to the classification of gastronomic traditions (but also e.g. “knowledge and customs relating to nature and the universe”).

In order to be listed as a gastronomic tradition on the list of Intangible Cultural Heritage, several conditions must be fulfilled:

- current practice by a community,
- regional communication of identity and continuity,
- the intergenerational transmission according to the “master-pupil principle”
- no pursuit of primarily purely economic interests (Gardizi, 2014; Deputy Press Officer of the German UNESCO Commission).

Issues such as the reconstruction and conservation of cultural traditions, authentic cuisines, gastronomic customs and traditions at a local, regional and national level are increasingly of interest to a wide public at EU level (Rivza, Kruzmentra, Foris & Jeroscenkova, 2017). In 2014, the European Parliament stated that gastronomy constituted a part of our identity as well as European cultural heritage. In this way, an awareness of the diversity and quality of the regions, landscapes, and products that form the basis of European gastronomy must be created. Due to this fact, the European Parliament (2014) recommended that gastronomy should be included in cultural initiatives and programs. Even more, gastronomy is not only a source of cultural well-being but also a source of economic well-being for the respective region. Once again, this is also where the link with the so-called agritourism becomes clear, sharpening the knowledge of cultural and landscape heritage, offering regional support and promoting rural development (European Parliament, 2014). Promoting gastronomic heritage in rural areas helps local farmers as well as small business owners (Rivza et al., 2017, p. 175). In addition to this, the effects on healthy eating habits must also be assumed and relevant knowledge stocks should be integrated into the European education system. For example, the “Mediterranean diet” offers a balanced and healthy combination of eating habits and a general lifestyle (European Parliament Report, 2014).

Gastronomic heritage can be experienced by any member of society under many different circumstances and illustrates, among other things, the national value that has been accumulated over many years. Studies in the context of reviving national and local traditions and preserving cultural and historical heritage are increasing worldwide (Rivza et al., 2017). This trend also raises questions of locality and authenticity of gastronomic experiences.

Pursuant to the Convention on the Conservation of Intangible Property Cultural heritage (UNESCO, 2003), UNESCO maintains two lists and a register in which a cultural form of expression or a model project for the preservation of forms of expression can be included:

- Representative List of the Intangible cultural heritage of Humanity.
- List of intangible cultural heritage in urgent need of conservation.
- Register of good practice examples.

In addition, there are the lists kept by the national UNESCO commissions for the respective country.

For example, the following gastronomic traditions have already been included in the German UNESCO-Commission's nationwide list of intangible cultural heritage and in the register of good practice (as of 07 Dec., 2018):

- Sustainable agricultural activities and traditional production of dried fruits in the Steigerwald (since 2018; categories “social customs, rituals and festivals”, “knowledge and customs relating to nature and the universe” and “traditional craft techniques”; see also <https://www.unesco.de/en/culture-and-nature/intangible-cultural-heritage/nationwide-inventory-intangible-cultural-heritage-9>).
- German bread culture (since 2014; categories “social customs, rituals and festivals”, “knowledge and customs relating to nature and the universe” and “traditional craft techniques”, see also <https://www.unesco.de/en/german-bread-culture>).
- Traditional River Fishing at the River Sieg’s estuary into the Rhine (since 2016; categories “oral traditions and expressions, including language as a vehicle of intangible cultural heritage”, “knowledge and customs relating to nature and the universe” and “traditional craft techniques”; see also <https://www.unesco.de/en/traditional-river-fishing-river-siegs-mouth-rhine>).
- Inner-city commercial horticulture in Bamberg (since 2016; categories “social customs, rituals and festivals”, “knowledge and customs relating to nature and the universe” and “traditional craft techniques”; see also <https://www.unesco.de/en/innercity-horticulture-bamberg>).
- The Upper Palatinate culture of Zoiglbeer (since 2018; categories “oral traditions and expressions, including language as a vehicle of intangible cultural heritage”, “social customs, rituals and festivals” and “traditional craft techniques”; see also <https://www.unesco.de/en/culture-and-nature/intangible-cultural-heritage/nationwide-inventory-intangible-cultural-15>).
- East Frisian tea culture (since 2016; category “social customs, rituals, and festivals”; see also <https://www.unesco.de/en/east-frisian-tea-culture>)
- Preservation and Fostering of the Culture, Diversity, and Quality of Regional Specialties in Upper Franconia (since 2015; Register of Good Safeguarding Practices; see also <https://www.unesco.de/en/culture-and-nature/intangible-cultural-heritage/national-register-best-safeguarding-practices-1>).

Within different regional contexts, cultural heritage policy promotes the revitalization and promotion of certain and “traditional” foods with different objectives, such as cultural recognition and market development. Examples include the “gastronomic meal of the French”, the “traditional Mexican cuisine” and the “Mediterranean diet”, which are recognized as an intangible cultural heritage by UNESCO, as well as the promotion of the “routes” of the gastronomic heritage.

On the other hand, food cultures are increasingly becoming the focus of triangulation between culture, identity, and markets. Other peculiarities are linked to this form of “nutritional heritage”. Thus, there are the distinct poles of commercialization and the promotion of human activities that produce food.

The relationship between gastronomic traditions and heritage could be seen as a key motivator for travel (Van Westering, 1999). So, the taste experience is important to the overall experience of the journey. Through “local, traditional food” the visitor experience can be increased by connecting tourists directly to the region and its culture as well as heritage (Sims, 2009).

#### 4.5.4 GASTRONOMIC TRADITIONS AS A TOURIST ATTRACTION IN EUROPE

Gastronomy has long been an integral part of tourist manifestations. The values that gastronomy embodies also correspond to current trends in tourism like respect for culture and tradition, healthy lifestyle, sustainability, experience and so on (Gaztelumendi 2012, p. 10). Similarly, gastronomy can be seen as a driver of local economic development and as an integration element for different actors. In the field of tourism, the consumption of food and beverage during a holiday trip are considered as a central element of tourist products only at a relatively late stage.

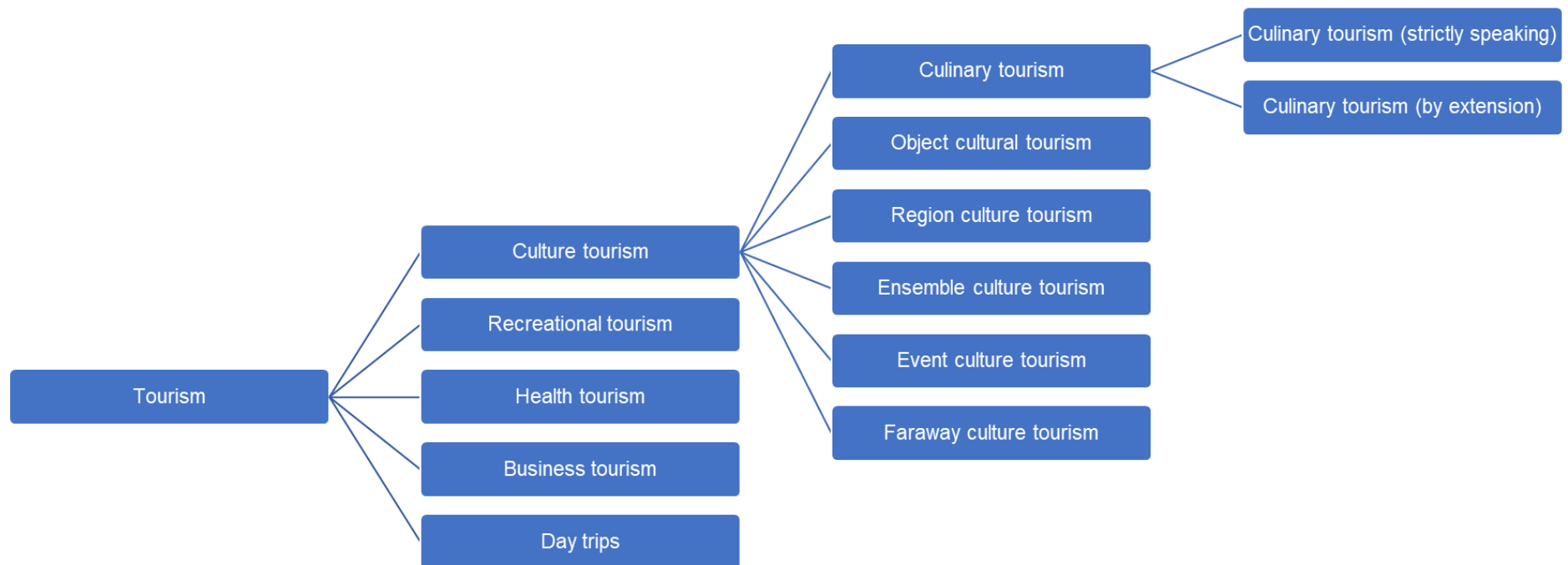
Culinary specialties always embody the culture of a country and can therefore also be used as a marketing strategy for a region or destination. Approximately one-third of the total tourist expenditure is accounted for by the consumption of food and beverages (Kim et al. 2009, p. 424). Culinary motives, therefore, play a significant role in the selection of the travel destination. Fields (2002, p. 37 ff.) distinguishes four central motivators in this context:

- physical motivators (i.e. health considerations),
- social motivators (i.e. meeting new people),
- prestige motivators (i.e. the desire for attention; tourist consumption as a social differentiator),
- cultural motivators (i.e. discovering culinary specialties typical of the country or region also includes getting to know a new culture).

Within the framework of the general concept of tourism, culinary tourism is defined as a sub-area of culture tourism (see also Figure 4.5.4a).

According to López-Guzmán and Sánchez-Cañizares (2012, p. 63), “Gastronomy Tourism” or “Gastronomic Tourism” stimulates the senses, especially the sense of taste. A cultural value is created, which is an expression of the social and cultural capital of a destination/region (see also Van Westering, 1999). In the English-speaking world, the generic term “food tourism” is often used to explain the tourist consumption of food and beverages. There is no uniform definition for this form of tourism. Both “culinary tourism”, “gastronomic tourism”, “gourmet tourism” and “cuisine tourism” are regarded as examples or even used synonymously with the term “food tourism” (Fritz & Wagner, 2015).

**Figure 4.5.4a Culinary tourism as part of the general concept of tourism.**



Source: Wetzel, 2015.

Kivela and Crotts (2006, p. 356) emphasize that the definition of “food tourism” is also always applicable to beverages. For example, wine can also be used as a primary as well as a secondary motive for visiting a destination (e.g. visiting a wine region as the primary motive). Long (2004, p. 21.), on the other hand, sums up the concept of “culinary tourism” as a way of discovering and getting to know new cultures (“the intentional, exploratory participation in the foodways of another – participation including the consumption, preparation, and presentation of a food item, cuisine, meal system, or eating style considered to belong to a culinary system not one's own”). The author (2004) emphasizes the concept of strangeness in his definition. Accordingly, tourists on holiday seek out new experiences as well as counter-worlds from everyday life. New and strange things can be experienced with all senses (tasting, smelling, feeling, seeing; Gyimóthy & Mykletun 2009, p. 261 f.). In addition, the tourist is given an active role in this concept. In this context, holiday planning is a voluntary decision, so it is also a voluntary one when it comes to entering into something unknown. Strange, unknown food and drinks arouse interest. The focus is on the consumption of novel foods and beverages, regardless of whether they actually taste delicious (Long, 2004). The culture of a country/destination is probably the strongest distinction between the respective culinary customs and peculiarities (Chen, 2012, p. 428 f.). The further away the culture visited, the higher the likelihood that the cuisine of a country's/destination's will be perceived as strange.

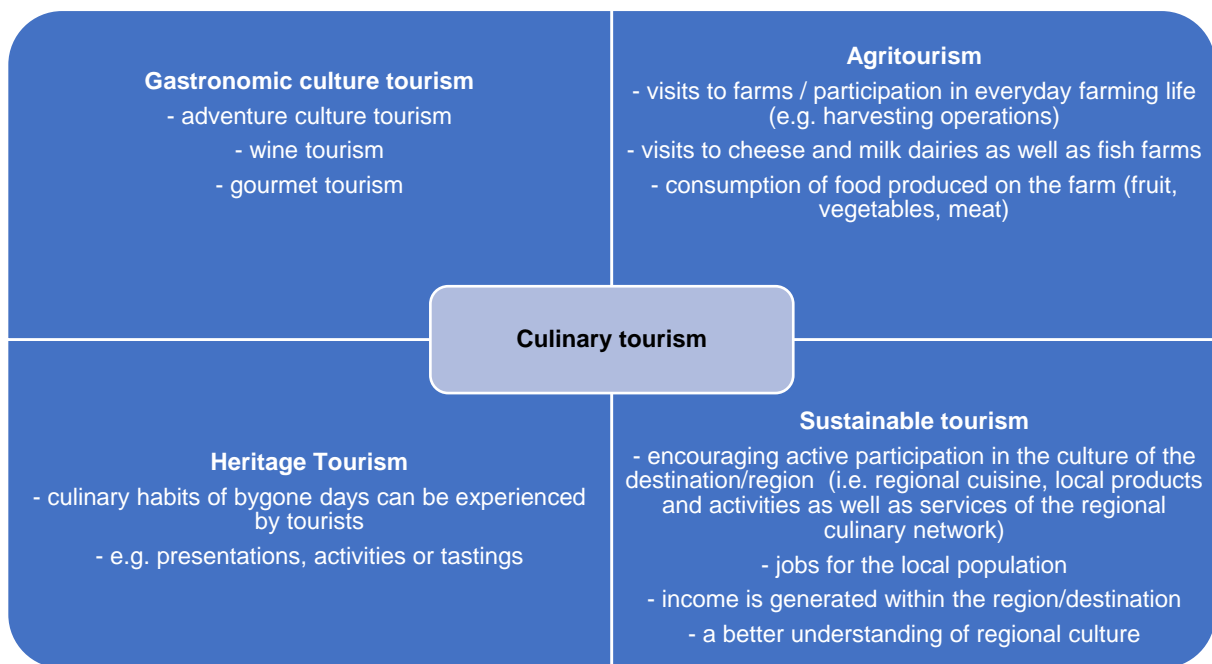
According to Long (2004; p.32), three areas are decisive for the discovery, tasting, and consumption of food and beverages:

- exotic (i.e. unknown, uncommon)
- edible (“what we can eat”)
- tasty (“what we want to eat”)

For example, the consumption of inedible food can have social implications for the individual (e.g. social exclusion). Culinary values and standards are subject to change, therefore a dynamic consideration of these three areas is recommended (Long 2004, p. 34). Different intersections of culinary tourism with other tourism areas can be found in Figure 4.5.4b.



**Figure 4.5.4b Intersections of culinary tourism with other tourism sectors.**



Source: own illustration based on Fritz & Wagner, 2015.

Culinary tourism is considered as one of the driving forces behind economic development and cultural transformation. Restaurants are one of the most important links between gastronomy and tourism. Accordingly, the challenges involved are extremely diverse. Among other things, the offer should stimulate the curiosity of the visitors whilst preserving familiarity (see: enjoyableness). This includes the naming of individual dishes, the arrangement of the tables and the selection of accessories. The tourist should play an active role by being directly involved in the culinary network. The respective region is the distinguishing feature and the basis of local identity (e.g. natural conditions, history, culture, traditions, landscape, the cuisine of a region). The transformation of these territories into a culinary region is a key challenge for gastronomy and tourism (Gaztelumendi, 2012, p. 11; Long 2012, p. 402 f.). Among other things, the group of “culinary tourists” have the ambition to learn more about the culture of the host country or the region visited and are also looking for authenticity (Kivela and Crofts 2006, p. 355). The cooperation of all stakeholders (restaurateurs, farmers, chefs, tourism associations, world heritage stakeholders and many more) in the design and marketing of culinary tourism services is essential for successful implementation (Gaztelumendi 2012, p. 11).

Nevertheless, the concept of culinary tourism also contains potential sources of danger, since the cultural identity of a region/destination can also be weakened – i.e. by economic interests – or cultural traditions which could only be exploited as commercial goods. Also, the adaptation of regional culinary offers according to the requirements of the guests can falsify the authenticity of regional gastronomy. Nevertheless, the combination of gastronomy with a region/destination has great development potential, which also demonstrates great potential in case of the competitiveness of a given region or even district. For example, Stemenkovic and Djeri (2016) showed that food – in line with the traditional region- based vegetable products and fruit production – is a factor of primary importance for the improvement of tourist competitiveness in a district located in the south of the Republic of Serbia. Also, implications

for the perception of cultural heritage by gastronomic traditions are given. For example, the European Region of Gastronomy Platform, guided by the International Institute of Gastronomy, Culture, Arts and Tourism (IGCAT), was designed to raise awareness about the importance of cultural and food uniqueness as well as to promote a better quality of life in European regions, among other things (European Region of Gastronomy, 2018; see also above). Within this platform, an award has been created which can be seen as a best practice exchange programme. Currently, the platform comprises 10 regions that have received the award (Minho, Catalonia, Riga-Gauja, East Lombardy, Aarhus, Noord-Brabant, Galway, South Aegean, Sibiu and Kuopio, IGCAT, 2018).

#### 4.5.5 INTERPRETATION METHODS RELATED TO GASTRONOMIC TRADITIONS AND THEIR CONTRIBUTION TO IMPROVING VISITORS' SATISFACTION

The **regional affiliation** is a distinguishing feature of different culinary systems within a country. Regional cultural areas are used and worked on by the local population due to specific natural conditions (e.g. agriculture). In this way, specific regional culinary networks are created ("foodways"), which, among other things, highlight the special features of the respective region (Long, 2004). **Time** can also be used as a differentiating feature. Foreign food and beverages from both the past and the future can be considered (Long 2004, p. 26). By means of historical sources, for example, unknown culinary specialties and customs can be experienced (e.g. historically transmitted recipes and cookbooks). Further access is provided by museums that supply knowledge on the production, storage, distribution, preparation and reception of food and beverages, among other things. These knowledge resources can be implemented in the context of tourist attractions (e.g. tastings of historical food and drink or "living history sites"; Long, 2004). In addition to this, however, time can also make reference to foreign culinary specialties with regard to holidays / religious or cultural festivals (food: e.g. gingerbread; preparation methods: e.g. dyeing of Easter eggs; consumer behaviour: e.g. family dinners on certain holidays; Long; 2004). Some cultural factors can influence eating habits within a given culture. For example, **religion** can affect food preferences through religious bans or certain preparation regulations. For instance, at church festivals and events, certain foods and drinks are exploited to impart knowledge about the religion concerned (Long 2004). **Ethos** can manifest itself in terms of nutrition through value-driven consumption behaviour (e.g. veganism, organic food). Also, tourists can experience these nutrition forms directly (e.g. vegan restaurants). The **social class** can also be consulted if individual groups establish culinary networks (Long, 2004). An example is the culinary customs of the working class in the south of the USA or "mountain food" (unusual ingredients such as cornmeal and date plums in the cuisine of the population in the Appalachian, USA; Long, 2004).

If we are talking about gastronomic traditions, we have to take into account all the factors mentioned above. Knowledge about gastronomic traditions can be conveyed to tourists in various ways. What is decisive for developing a suitable interpretative plan, etc., however, is that the reference to experience is preserved (cf. Hohm, 2008) and the consideration of the target of interpretation as well as the target group (see also chapter 2), the time and location of interpretation, the method, the implementation and the evaluation of the interpretation method (cf. Canadian Universities Consortium, 2012; see also appendix "interpretative plan"). Suitable approaches can be, e.g. tastings, workshops, festivals or demonstrations or living history sites (see also chapter 3). Nevertheless, further approaches are also conceivable, such as the guided

tour. Further information can be gathered from chapter 3 of these guidelines. Often, however, several methods are combined in the field of conveying gastronomic traditions in order to ensure that the tourist not only receives explicit knowledge but also has access to experience. Some Best Practices are presented below.

### **Good Practice – East Frisian tea ceremony**

Since 2016, the East Frisian tea ceremony has been listed in Germany's national directory of intangible cultural heritage. It is mainly distributed in East Frisia (Lower Saxony, Germany). This is a ritualistic way of drinking tea. The tea, prepared with loose tea leaves, is poured onto a piece of white rock candy sugar, called “Kluntje”, lying in the cup. Then a little cream is placed on the edge of the cup on the tea mirror, which first sinks downwards and then rises again. The result is a cloud-like structure called “Wulkje”. As a rule, the tea is not stirred, so that with each sip a different taste develops: first the mild cream, then the strong tea and finally the sweetness of the candy. This gastronomic tradition is characterized by tea times that must be kept and by drinking tea together, especially within the family, so that preferences for certain tea blends are often passed on from generation to generation. The tea is consumed from a typical East Frisian tea set. When tea consumption finally became apparent as a unique selling point of the region, it was taken up by the homeland movement as an identity-forming cultural practice (DUK, 2019). To convey this tradition, the “Ostfriesische Teemuseum Norden” offers its visitors (e.g. schoolchildren) tea ceremonies in the form of an interactive guided tour with tea tasting. Through workshops and interactive guided tours, visitors can learn how to prepare tea and learn about exotic tea ingredients, but they can also prepare and try their own tea. Interactively and with all senses an overview of the teas in the whole world is given. With the help of exhibits, information about harvesting, cultivation, production, and producers is compiled. Also, everyday life in a tea garden will be examined (Ostfriesisches Teemuseum Norden, 2019).



Source: van Anken (2005; CC BY-SA 3.0: <https://creativecommons.org/licenses/by-sa/3.0/de/deed.en>).

Further reading: <https://www.unesco.de/en/east-frisian-tea-culture>.

## Good Practice – German Bread

German bread is not only popular worldwide, but also unique in its diversity (Deutsches Brotinstitut e.V., 2018). In the German baker's trade, which has developed and maintained the variety and quality of German bread over the centuries, the old traditions live on to this day, whereby the actual production process is often revised according to corresponding scientific findings. Since 2014, German bread culture has been an intangible cultural heritage (German UNESCO Commission, 2018).

The regional diversity of bread within Germany is primarily due to the special soil and climate conditions and the respective political, historical and geographical development of Germany. Above all, the lack of resources, but also wars, have repeatedly demanded creativity and ingenuity from bakers. Current trends are the increasing use of almost forgotten original cereals such as einkorn, emmer, and spelt. Not only the selection of the most important natural ingredients was constantly refined, but also different production methods were continuously developed. A large number of local specialties have been developed in every region of Germany. In addition, there is an almost infinite variety of bread forms caused by different forming and baking processes (German UNESCO Commission, 2018).

In the Museum of Bread Culture in Ulm, visitors can enjoy guided tours, audio guides, and exhibitions on a variety of topics, as well as baking and creative activities. For example, baking events are offered on certain occasions such as Christmas, carnival, Easter or autumn. Under expert guidance, the participants form and bake various types of bread with seasonal motifs. While the baked goods are in the oven, knowledge about the dough production is imparted.



Source: no quotation necessary; CC0 Public Domain:  
<https://creativecommons.org/publicdomain/zero/1.0/deed.en>

Further reading: <https://www.unesco.de/en/german-bread-culture>.

### **Good Practice – Upper Palatinate culture of Zoiglbeer**

Since 2018, the Upper Palatinate culture of Zoiglbeer has been listed as an intangible cultural heritage by the German UNESCO Commission. The Upper Palatinate culture of Zoiglbeer encompasses community brewing and the serving of Zoiglbeer accompanied by rituals and communication. Zoiglbeer is a special beer that is brewed in jointly operated breweries in order to be served later on the own estate at certain times. In addition, snacks are offered by the temporary lay landlords (so-called “Brotzeit”). The “Zoiglstuben” offer important meeting places and communication rooms (e.g. customs, songs, business transactions, political discussions can be found). These are the last living remnants of the communal brewing system that has been widespread in large parts of southern Germany since the high Middle Ages. Nowadays this special culture is only lived in five places: Neuhaus, Windischeschenbach, Falkenberg, Eslarn, and Mitterteich. Until the 20th century, home-brewed beer was an important foodstuff for the rural population and a pre-industrial way of preserving grain in the harsh, humid climate. At agreed times the brewers of Zoiglbeer bring their brewmanship (barley and hops) to the brewery where they brew and ferment it. Only the pre-industrial brewing equipment available on site is used. The result is a bottom-fermented beer which is characterised by a high degree of flavour variance due to the artisanal brewing process and traditional recipes. Individual, often honorary, trained brewers act as contact persons for quality assurance and technical questions. The culture of Zoiglbeer is currently enjoying increasing popularity among foreign guest, for example in the form of tastings (DUK, 2019).



Source: Benreis at wikivoyage shared (2009; CC BY-SA 3.0:  
<https://creativecommons.org/licenses/by-sa/3.0/de/deed.en>).

Further readings: <https://zoiglbier.de/an-introduction-to-the-tradition-of-zoigl-beer/>



## Good Practice – German Wine

The cultural significance of wine ranges from the regional identity foundation to festivals and architecture shaped by viticulture.

A wine festival, for example, is a festive event that focuses on a variety of themes, including viticulture, different grape varieties, and growing regions. These events usually take place before or after the grape harvest. Especially the harvest and the new wine are celebrated. Each wine-growing region has its own wine festival. Within the framework of these events, wine is usually consumed exclusively.

For example, the German Wine Institute provides a specific wine culture calendar for tourists, from which dates of wine-related events emerge (e.g. wine festivals, wine picnics, wine hikes; Deutsches Weininstitut, 2019).



Source: gravitat-OFF (2013; CC BY 2.0: <https://creativecommons.org/licenses/by/2.0/>).

Further Readings: <https://www.germanwines.de/>.

### Good Practice – IGCAT – Film festival

“IGCAT aims to raise awareness on food as cultural heritage and its vital role in encouraging and supporting local sustainable development in regions across the world” (IGCAT, 2018). The IGCAT Food Festival has been designed by the IGCAT and the Regions of Gastronomy as an opportunity to involve interactive audiences in the perception of gastronomic traditions. This project involves for each participating region “a coordinating body representing the European Region of Gastronomy, a Food Film Festival/ Film Festival, and a Film or Art Institute” (IGCAT, 2018, p. 45). Each Institute is going to choose a film director who will produce a short film highlighting the respective region's food heritage. The short films will be presented in the regions during festivals or events in combination with additional tastings and cooking activities related to the respective food heritage within the films. In this way, several senses of the visitors are addressed, and they are actively involved in relation to the gastronomic heritage. Within these events, both the European Region of Gastronomy and food heritage will receive attention. The content should be shared between and for different audiences in food festivals as well as the involved regions. The main targets of this project are to ensure the exchange of cultural and creative work across countries as well as to establish a transnational resource strengthening of the Regional Food Film Festival. More specifically, an innovative way should be implemented to involve new audiences that raises both the visibility of the European Regions of Gastronomy as well as the awareness of gastronomic traditions and cultural diversity. The focus is on locality, sustainability, and authenticity as well as on food heritage. Value should be given to common and diverse European food culture as well as their traditions within (IGCAT, 2018).



Source: Olsson (2018; no quotation necessary; CC0 Public Domain:  
<https://creativecommons.org/publicdomain/zero/1.0/deed.en>).

Further reading: <https://www.europeanregionofgastronomy.org/joint-projects/food-film-menu/>

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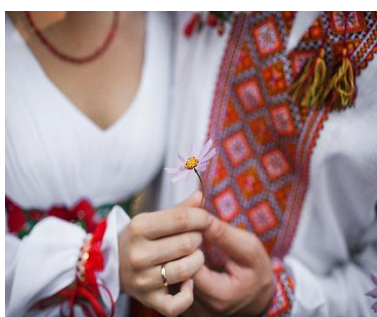
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## 4.6 INTERPRETATION METHODS FOR CUSTOMS AND TRADITIONS AS A TOURIST ATTRACTION

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### 4.6.1 INTRODUCTION

The lives of our ancestors were influenced by folk customs and traditions. The cause of their origin was fear of the unknown, the inability to explain the natural phenomena and the effort to secure and preserve happiness, health or beauty. We perceive traditions as a process of intergenerational transfer of cultural values and models passed on from parents to children. Based on these models, we identify ourselves as members of different nations, groups, religious communities, or inhabitants of a certain territory, differentiating ourselves from the others (Jakubovská, 2017).



Customs, conventions, and rituals constitute a spiritual culture of the nation. The custom is characterized as a constant traditional way of behaving and acting of people (Majling, 2009).

Traditions and customs, their creation, preservation, presentation, and transfer between generations are ensured by a society living in a common territory, characterized by a certain fellowship and regional identity. That regional identity is shaped through cultural content and patterns from the older generations. Recently, we can observe changes in the scope of perception and interest in the culture of other nations, which is, in our opinion, caused in particular by the impact of globalization that influences the development of society. In the past, an interest in traditional culture has been associated primarily with the older generation. The older generation, in this case, has the task of disseminating cultural content, while the young generation represented by generation Y has the task of bringing new perspectives to this cultural content through the selection and innovation of the elements (Murin, 2016).

Customs and traditions cannot be innovated; we can only innovate the methods for their interpretation.

### 4.6.2 WHAT ARE CUSTOMS AND TRADITIONS

#### **Definition of Tradition**

The word tradition itself derives from the Latin “tradere” ; literally meaning to transmit, to hand over, to give for safekeeping. Tradition can be defined as:

- an inherited, established, or customary pattern of thought, action, or behaviour (such as a religious practice or a social custom);

- a belief or story or a body of beliefs or stories relating to the past that are commonly accepted as historical though not verifiable;
- the handing down of information, beliefs, and customs by word of mouth or by example from one generation to another without written instruction;
- cultural continuity in social attitudes, customs, and institutions;
- characteristic manner, method, or style;
- a belief or behaviour passed down within a group or society with symbolic meaning or special significance with origins in the past.

### **Main characteristics of traditions**

Traditions:

- are transmitted from one generation to another one;
- can persist and evolve for thousands of years;
- relate to the past.

### **What's the difference between customs & traditions?**

- **Custom** such as part of traditions represents usage or practice common to many or a particular place or group of people, while **tradition** means commonly accepted way of behaving or doing something in a particular society, place or time.

Customs and traditions are an integral part of any culture.

### **What's the difference between culture & traditions?**

#### **Culture**

- Culture is the term used to identify ideas, customs and social behaviour of particular people or society.
- Culture is a vast area.
- A particular culture can be observed among a particular group of people.
- Culture is created by a group of people over a long period of time.

#### **Traditions**

- Traditions are the ideas and beliefs that are passed down from one generation to another generation.
- Traditions are part of culture.
- Some traditions are unique to some families.
- Traditions can be created by individuals

Based on above-mentioned facts, customs and traditions are an integral part of culture and cultural heritage.

When we are talking about culture, customs and traditions belong to traditional (folk) culture that can be divided into:

- tangible and intangible and/or
- spiritual, social, and material.

**Traditional (folk) culture** consists of tangible and intangible products of human activity created in traditional societies and connected to a people (i.e. farmers, artisans). Traditional (folk) culture is passed from generation to generation by word of mouth, imitation and/or in a written form. Traditional folk culture is dying out gradually because of modernization of society, but several of its phenomena have become a source of cultural and social identity and are preserved as manifestations of local, regional or national cultural heritage. We recognize tangible and intangible traditional culture.

- **Tangible traditional culture** is a set of material artefacts inherited or taken over from the previous generation. Tangible traditional folk culture is represented by folk architecture, local and craft products, food and food production, clothing, fine arts, technical equipment, and technological processes.
- **Intangible traditional culture** represents the spiritual and artistic culture that complements the intangible aspects of material culture. It includes oral traditions and language, for example, sayings, superstitions, dialects, interpretative art (folk music, songs, dances, and games), customs, rituals and festive events, knowledge and habits related to nature and the universe, handmade production and traditional craft.

Customs and traditions can be differentiated according to their relation to the individual components of culture as follow:

- **Material culture** includes the material results and outcomes of human activity. Definitions of material culture are based on the premise that each result of human activity gives a certain indication of the socio-cultural situation from which it originates. (Slavkovský, n.d.). Material culture is the result of human activity in the following areas:
  - a) Constructions and housing (dwellings, religious constructions, and buildings, technical facilities such as mills, bridges, wells, building techniques, building materials and interior facilities, monuments of folk architecture, museums of folk art, open-air rural museums).
  - b) Garments (child, girl, boy, women, men, ceremonial, working, ritual, folk costume).
  - c) Food and technological and/or production processes (traditional smoked sheep milk cheese, shredded potato dumplings, mead, juniper brandy, etc.).
  - d) Paintings and sculptures using appropriate techniques and ornaments (monuments, gravestones, cross, etc.).
  - e) Items of daily use and working tools (ceramics, pottery, toys, wooden pitcher, shepherd's hatchet, cradle).

- **Spiritual culture** as an object of ethnographic research refers to customs, rituals, superstitions, magic, fortune-telling, supernatural powers and beings, healing, traditional meteorology, and others. In the second half of the 20th century, these thematic areas also included the broader concept of social or welfare culture that also includes family, marriage, neighbours (Popelková, n.d.). Spiritual culture includes:
  - a) Calendar, annual and religious customs and ceremonies (decoration of Easter eggs, Maypole erection, “dozhinki” (pagan Slavic harvest festival), feasting, Marzanna (Slavic goodness), Christmas wreaths, New Year's Eve fireworks, wedding ceremonies, etc.).
  - b) Kind of music and musical instruments used “fujara” (shepherd’s flute), “trembita” (wood horn), bagpipe, mouth harp, cymbal music, brass concert band.
  - c) Songs and dances (national songs, magic and ritual songs, ballads).
  - d) Children's games, puzzles, rhetoric.
  - e) Fairy tales and stories.
  - f) Proverbs and sayings.
  - g) Weather lore.
  - h) Superstitions, magic, folk healing.
  - i) Folklore ensembles and festivals.
  - j) Prominent personalities (artistic/fine and musical art, literature, theatre, film, musical scene, etc.).
  - k) Folk culture of other nationalities living in the country.
- **Social culture** includes all elements of family and social life, for example family and family relationships, family and marriage structure, neighbourhood and neighbourhood relations, local community structure, local institutions, local community relations, structure of selected social groups, internal and external group relationships, morality, ethics, the role of cultural patterns, patterns of behaviour (Ratica, n.d.). Social culture includes:
  - a) Dialects.
  - b) Family customs (christenings, luncheons, pre-school and school education, confirmation, confession, regrouping, wedding, funeral, birthday, care for the elderly, property of the estate).
  - c) Work habits (craftsmanship, apprenticeship, carpentry, craft dynasty, family businesses, house building habits, hosting, serfdom, grooming and pastoral customs).
  - d) Receiving private and business visits and communicating with them.
  - e) Acceptance of strangers on the domestic territory and communication of the domestic population with them.



- f) Spending of leisure time (meetings with friends and family, travel, re-education, watching movies, visiting the theatre, etc.).
- g) Students' customs (summer holidays, "maturita" table (secondary school graduates' notice boards exhibited in shop windows, graduation day)).

#### 4.6.3 CUSTOMS AND TRADITIONS AS TOURIST ATTRACTIONS AND PRODUCTS OF CULTURAL TOURISM

Traditions and customs, as an integral part of the intangible (spiritual) heritage can be characterized by several specific features that stem from a specific region of the country from which they originate and where they have been maintained for a long time. Traditions and customs currently represent important motivational elements of active and passive participants in tourism (Pavolová & Hlavňová, 2013). According to Tudorache (2015) the global wealth of traditions is the principal motivation for travel, with tourists seeking to find out about new cultures and to experience the global difference of performing arts, handicrafts, rituals, and cuisines.

With the enormous growth of knowledge, increasing mobility and the increased accessibility of travel there is widespread curiosity about other places and a huge demand to visit and personally experience other societies. One of the pillars of the tourism industry has been mankind's inherent desire to see and learn about the cultural identity of different parts of the world. In domestic tourism, cultural heritage stimulates national pride in one's history. In international tourism, cultural heritage stimulates a respect and understanding of other cultures and consequently promotes peace and understanding (WTO, 2001).

Broadly, the concept of heritage comprises tangible culture (i.e. buildings, monuments, landscapes, books, artwork, and documentation), intangible culture (i.e. folklore, traditions, language and knowledge) as well as the "nature" heritage (i.e. important cultural landscapes) (Efentakia & Dimitropoulosb, 2014). In the modern information society, the role of intangible values increases. Knowledge, information, reputation and other intangibles are able to provide a competitive advantage to individual companies and states as a whole. The intangible national wealth is understood as knowledge of a cultural variety, etc. Intangible heritage is any non-material good created by previous generations that constitute a value in modern society. Knowledge, traditions, customs, non-material objects of culture, etc. refer to the objects of intangible heritage (Kolesnikova & Salyahov & Fakhrutdinov, 2015).

Customs and traditions are an integral part of the intangible heritage. Several specific features that are based on a specific region, from which they originate and where they have been maintained for a long time, characterize them. The increasing use of intangible heritage puts people at the heart of cultural tourism, and issues of intangible heritage interpretation become important.

#### 4.6.4 CUSTOMS AND TRADITIONS AS AN INTEGRAL PART OF INTANGIBLE CULTURAL HERITAGE

Intangible cultural heritage is an important factor in maintaining cultural diversity in the face of growing globalization. An understanding of the intangible cultural heritage of different communities helps with intercultural dialogue and encourages mutual respect for other ways of life.

According to the Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003), “intangible cultural heritage” means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.

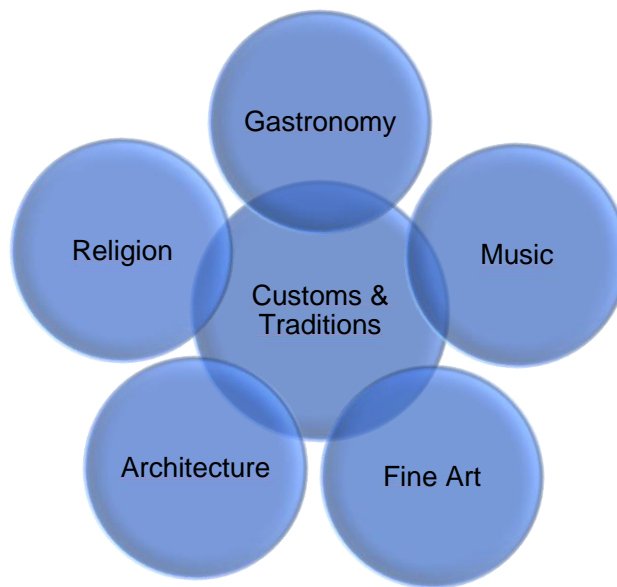
The “intangible cultural heritage” consists of the domains as follow (UNESCO, 2003):

- oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- performing arts;
- social practices, rituals, and festive events;
- knowledge and practices concerning nature and the universe;
- traditional craftsmanship.

Instances of intangible cultural heritage are not limited to a single manifestation and many of them include elements from multiple domains. For example, festivals are complex expressions of intangible cultural heritage that include singing, dancing, theatre, feasting, oral tradition and storytelling, displays of craftsmanship, sports and other entertainments. The boundaries between domains are extremely fluid and often vary from community to community. It is difficult, if not impossible, to impose rigid categories externally (UNESCO, 2003).

Based on the above-mentioned facts we can conclude that customs and traditions have interdisciplinary character and can be identified in any elements of tangible cultural heritage (architecture, music, fine art, religion, gastronomy, etc). The interdisciplinarity of customs and traditions reflects in the fact that sometimes it is difficult to distinguish customs and traditions from any forms of cultural heritage.

**Figure 4.6.4 The Interdisciplinary Nature of Customs & Traditions.**



Source: own processing.

While the UNESCO's 2003 Convention sets out a framework for identifying forms of intangible cultural heritage, the list of domains it provides is intended to be inclusive rather than exclusive; it is not necessarily meant to be "complete". States may use a different system of domains.

UNESCO (2011) defines intangible cultural heritage as follows:

- Traditional, contemporary and living at the same time: intangible cultural heritage does not only represent inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups take part.
- Inclusive: we may share expressions of intangible cultural heritage that are similar to those practised by others. Whether they are from the neighbouring village, from a city on the opposite side of the world or have been adapted by peoples who have migrated and settled in a different region: they all comprise intangible cultural heritage. It contributes to social cohesion, encouraging a sense of identity and responsibility which helps individuals to feel part of one or different communities and to feel part of society at large.
- Representative: intangible cultural heritage is not merely valued as a cultural good, on a comparative basis, for its exclusivity or its exceptional value. It thrives on its basis in communities and depends on those whose knowledge of traditions, skills and customs are passed on to the rest of the community, from generation to generation, or to other communities.
- Community-based: intangible cultural heritage can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it – without their recognition, nobody else can decide for them that a given expression or practice is their heritage.

In order to ensure better visibility of the intangible cultural heritage and awareness of its significance, and to encourage dialogue, which respects cultural diversity, the Committee (UNESCO, n.d.) established a Representative List of the Intangible Cultural Heritage of Humanity which is regularly updated and published. Currently, there are 39 elements of intangible cultural heritage in selected countries (Austria, Czech Republic, Slovakia, Germany, Spain and Romania) that are highlighted in the Table 4.6.4.

**Table 4.6.4 Representative List of the Intangible Cultural Heritage of Humanity in the selected countries (ordered by year of inclusion).**

Elements	Countries
<b>2019</b>	
Artisanal talavera of Puebla and Tlaxcala (Mexico) and ceramics of Talavera de la Reina and El Puente del Arzobispo (Spain) making process	Mexico – <b>Spain</b>
Drotárstvo, wire craft and art	<b>Slovakia</b>
Transhumance, the seasonal droving of livestock along migratory routes in the Mediterranean and in the Alps	<b>Austria</b> – Greece – Italy
<b>2018</b>	
Art of dry-stone walling, knowledge and techniques	Croatia – Cyprus – France – Greece – Italy – Slovenia – <b>Spain</b> – Switzerland
Avalanche risk management	Switzerland – Austria
Blaudruck/Modrotisk/Kékfestés/Modrotlač/bleu-print, resist block printing and indigo dyeing in Europe	<b>Austria</b> – <b>Czechia</b> – <b>Germany</b> – Hungary – <b>Slovakia</b>
Tamboradas drum-playing rituals	<b>Spain</b>
<b>2017</b>	
Cultural practices associated with the 1st of March	<b>Bulgaria</b> – North Macedonia – Republic of Moldova – <b>Romania</b>
Multipart singing of Horehronie	<b>Slovakia</b>
Organ craftsmanship and music	<b>Germany</b>
<b>2016</b>	
Falconry, a living human heritage	<b>Germany</b> – Saudi Arabia – <b>Austria</b> – Belgium – United Arab Emirates – <b>Spain</b> – France – Hungary – Italy – Kazakhstan – Morocco – Mongolia – Pakistan – Portugal – Qatar – Syrian Arab Republic – Republic of Korea – <b>Czechia</b>
Idea and practice of organizing shared interests in cooperatives	Germany
Puppetry in Slovakia and Czechia	<b>Slovakia</b> – <b>Czechia</b>

Elements	Countries
Traditional wall-carpet craftsmanship in Romania and the Republic of Moldova	Republic of Moldova – <b>Romania</b>
Valencia Fallas festivity	<b>Spain</b>
<b>2015</b>	
Bagpipe culture	<b>Slovakia</b>
Classical horsemanship and the High School of the Spanish Riding School Vienna	<b>Austria</b>
Lad's dances in Romania	<b>Romania</b>
Summer solstice fire festivals in the Pyrenees	Andorra – <b>Spain</b> – France
<b>2013</b>	
Mediterranean diet	Cyprus – Croatia – <b>Spain</b> – Greece – Italy – Morocco – Portugal
Men's group Colindat, Christmas-time ritual	Republic of Moldova – <b>Romania</b>
Music of Terchová	<b>Slovakia</b>
<b>2012</b>	
Craftsmanship of Horezu ceramics	<b>Romania</b>
Fiesta of the patios in Cordova	<b>Spain</b>
Schemenlaufen, the carnival of Imst, Austria	<b>Austria</b>
<b>2011</b>	
Festivity of "la Mare de Déu de la Salut" of Algemesí	<b>Spain</b>
Ride of the Kings in the South-East of the Czech Republic	<b>Czechia</b>
<b>2010</b>	
Chant of the Sybil on Majorca	<b>Spain</b>
Flamenco	<b>Spain</b>
Human towers	<b>Spain</b>
Shrovetide door-to-door processions and masks in the villages of the Hlinecko area	<b>Czechia</b>
<b>2009</b>	
Doina	<b>Romania</b>

Elements	Countries
Irrigators' tribunals of the Spanish Mediterranean coast: The Council of Wise Men of the plain of Murcia and the Water Tribunal of the plain of Valencia	Spain
Whistled language of the island of La Gomera (Canary Islands), the Silbo Gomero	Spain
<b>2008</b>	
Căluș ritual	Romania
Fujara and its music	Slovakia
Mystery play of Elche	Spain
Patum of Berga	Spain
Slovácko Verbuňk, recruit dances	Czechia

Source: based on UNESCO, n.d. processed.

### Traditions of craftsmanship

Traditional craftsmanship is the most tangible manifestation of intangible cultural heritage. However, the 2003 Convention is mainly concerned with the skills and knowledge involved in craftsmanship rather than the craft products themselves. Traditional craftsmanship is expressed in making tools; clothing and jewellery; costumes and props for festivals and performing arts; storage containers, other objects to store, transport and shelter things; decorative objects and toys. Some craftsmanship products are used for a short time, while others are valuable possession passed down in families through generations. To create craft, it is inevitable for a craftsman to be skilful as the work itself involves detailed, exquisitely fine work for example to make laces or jewellery. On the other hand, making products from wire or wood involves strength. Many craft traditions involve “trade secrets” that should not be taught to outsiders but if family members or community members are not interested in learning them, the knowledge may disappear because sharing it with strangers violates tradition (UNESCO, 2019).

Nowadays, globalization affects traditional forms of craftsmanship. Mass production challenges the craftsmen and the survival of traditional crafts is at risk as manufactured goods needed for everyday life are at lower costs than hand-made products. However, people has recently started valuing products which are made by craftsmen and inspired by old traditions and culture.

The goal of safeguarding craftsmanship is to ensure that the knowledge and skills associated with traditional artisan skills are passed on to future generations so that crafts could be produced within their communities, providing living to their makers and reflecting creativity.

According to UNESCO's 2003 Convention, traditional craftsmanship skills are a form of intangible cultural heritage, despite potentially being considered as tangible cultural heritage by many. As mentioned above, this is primarily because it is the skill of a craftsman what is priceless in terms of the heritage and not the actual end products.

Crafts are unable to be managed without their local roots but may significantly contribute to local development and social integration. The self-employed craftsmen are in close contact with their customers, they usually prefer high-quality, local resources and produce long-lasting goods predominantly on the domestic market instead of outsourcing costly production steps to a foreign country. They often provide job opportunities for the disabled and thus integrate them into society. Crafts are a key sector in sustainable development: the traditional craft has mostly involved working according to sustainable criteria without promoting it to the general public. Local suppliers' crafted goods contribute to the stability of supply as well to the national welfare and life quality. The sector preserves the unique traditions and historical cultural heritage of the countries. Unfortunately, this part is often underestimated by the general public (SACR, n.d.b).

#### 4.6.5 GOOD PRACTICES OF CUSTOMS AND TRADITIONS SAFEGUARDING IN EUROPE

##### European Folk and Crafts Festival

Folklore festivals are organised all around Slovakia to promote the folk customs of different regions.

A three-day event, European Folk Crafts Festival, is organized in the historic centre of Kežmarok where craftsmen and folk artists from Slovakia and abroad perform in front of visitors. It is the place where not only craftsmen, but also fencers, actors, folk groups, and singers meet. The festival gives them opportunity to show their skills and perform their art.

The festival in one place shows what present and past generations can be proud of and acts as a reminder of the former glory of our ancestors. For more information visit: <https://elro.kezmarok.sk/o-festivale/>

**Figure 4.6.5a Elements of the Intangible Cultural Heritage of Slovakia.**



Source: ELRO Kežmarok, 2019.



## **Venice Carnival**

The Venice Carnival (Il Carnevale di Venezia) is the most famous carnival in Europe: the streets of Venice are full of colourful swirling masks, music and merriment. The carnival is visited by people from all over the world, some also perform as actors and performers. Carnival takes place in pre-Lent period; therefore, the date of its proceedings is different each time as it always begins 10 days before Ash Wednesday and is thus the last merriment before Easter fasting. The origin of carnival comes from pagan holidays, some see its origins in ancient Saturnals.

The first written document of the Venice Carnival dates back to 1268, but it is almost certain that the Venetians paid tribute to the wearing of masks as early as in the 11th century. It was forbidden to wear fancy dress costumes outside the carnival period, and to enter churches and casinos when wearing the mask. The wearing of masks was used to cover up various machinations and transgressions. The carnival was banned after the conquest of the city by Napoleon in 1797. It was restored only in 1979 hand in hand with many original carnival traditions.

The traditional masks used at the carnival are based on Commedia dell'Arte; for example famous Colombina – a mask covering only the top half of the face decorated with gold or silver; Arlecchino – a black-coloured mask with a flat monkey nose originally made of wood or leather; or Pantalone – the mask on the top half of the face represents a sad old man with a long nose and oblique eyes. Mask craftsmen are greatly appreciated; in the past they even had their own guild. Some Venetian families inherit costumes for generations and are proud of them (Italieonline, 2016).

## **Folk Festival Východná**

Every year the first weekend of July, a small village in the Tatras – Východná hosts Folk Festival which is the oldest and most extensive festival with international character.

During its 65-year-old history, the festival has become a showcase of traditional folk culture and its folklore expressions. Each year, the winners of national competitions such as folk groups, ensembles, children's ensembles, folk music groups, singers, soloists and dancers are among the 1,400 performers who present themselves in Východná. The shows are created especially for the festival, their creators draw heavily on tradition while offering some new features and insights in the performance.

The festival is also the place for folk craftsmen, producers and artists who have been an essential part of it. Folk Festival Východná is the celebration of folklore and contributes significantly to the revival and preservation of our culture (Národné osvetové centrum, 2018).



**Figure 4.6.5b Elements of the Intangible Cultural Heritage of Slovakia.**



Source: Národné osvetové centrum, 2019.

### **Traditional Painting Techniques and Patterns**

The term “Čičmany ornaments” refers to the whole local traditional painting techniques and patterns on the embroidery. The white ornamental decoration on log houses in the village Čičmany is inspired by the rich tradition of local embroidery with a geometric pattern. The tradition goes back to the times after the fire of the village in 1920s when new houses began to be built and decorated at the initiative of the architect Dušan Jurkovič. The paintings on the houses were made without pre-drawing, initially with white clay, later with lime. Painting on houses had two functions: to protect the house against moisture and to prevent evil or bad luck (it was believed that some geometric elements had protective features) (Čičmany, n.d.).

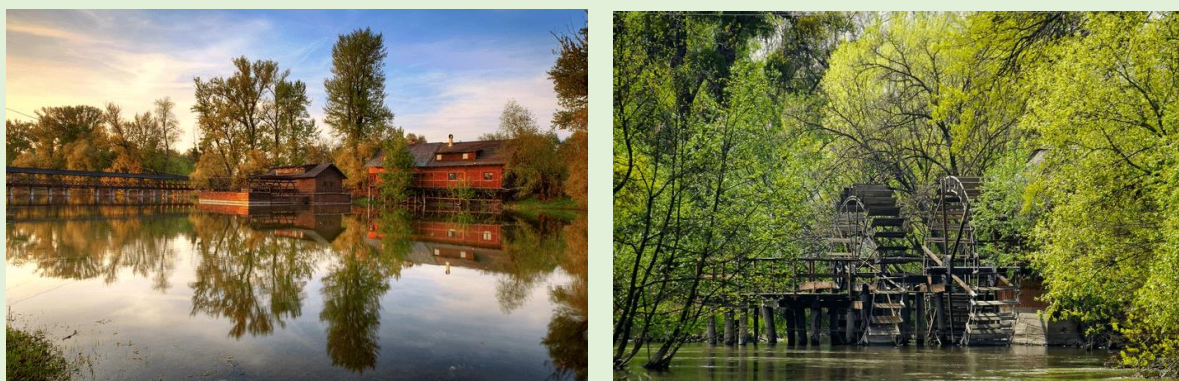
In the historical and cultural tradition of Slovakia, Čičmany ornaments have an important place and represent a national element. According to Tisoňová (2019), the part of the village was declared as a conservation area of folk architecture in 1977 and thus the tradition has persisted for years.

## 7 Water Mills on the Little Danube River

Despite the fact that more than 4,000 water mills operated in Slovakia, only dozens have been preserved. The most significant are along the Little Danube River.

The creation of the first water mills on the territory of Slovakia dates back roughly to the 12th century, however, the milling peak was the 19th century, but the industrial revolution and electrification caused a rapid downturn and even the demise of this traditional craft. New grinding technologies were more efficient than water mills, which often prevented transport across rivers and posed a safety risk. At this time, some millers reconstructed the boat mills on the Danube into riverbank pile mills and moved them to the banks of the Little Danube River (Kolárová, 2017). Nowadays there are few water mills open for the public to see history of milling and technologies used in the past: in Jelka, Kolárovo and Dunajský Klátov.

**Figure 4.6.5c Elements of the Intangible Cultural Heritage of Slovakia.**



Source: Golianová, 2017.

## Baška's Glagolitic Trail

Baška's Glagolitic trail was created as a tribute to the Glagolitic alphabet and to remind current generations of the Glagolitic alphabet, Glagolitic customs and the importance of the Baška's Tablet as part of Croatian history and culture. Glagolitic alphabet letters along the trail are presented in a form of sculptures which were made by academic sculptor Ljubo de Karina and his workshop students from Croatian and European Art Academies (Marković Randić et al., 2017).

There are no special rules applied to visit the trail; visitors have the opportunity to choose the way and time of their visit, thirty-four stone sculptures can be reached by walk or by car. The first sculpture of the trail with Glagolitic letter A is situated in Treskavac, other stone sculptures are located, for example, in Draga Bašćanska, Batomalj, Jurandvor, and the last sculpture is located at the Kricin cape. By visiting this educational trail, people can also experience flora and fauna of the region (Ludkanova, 2019).

#### 4.6.6 METHODS AND TECHNIQUES USED FOR INTERPRETING CUSTOMS AND TRADITIONS

Methods and techniques of customs and traditions interpretation refer to all the ways in which information, customs and traditions are communicated to visitors, participants in tourism. Information in the Table 4.6.6 below shows selected methods and techniques of interpretation that are applied to interpret different customs and traditions.

**Table 4.6.6 Methods and Techniques of Interpretation in the Field of Customs and Traditions.**

Methods and Techniques of Interpretation	Customs and Traditions	Country
Guided tours (professional and volunteers)	TRADITIONAL EUROPE	European countries
Audio guides	The Hearth of Roman Food Tradition	Italy
Characterized guides (living history)	Living history museums	Sweden
Interpretative books, leaflets, guides & maps	Representative List of the Intangible Cultural Heritage of Humanity	France
	Intangible Cultural Heritage	France
Interpretative Panels	Baška Glagolitic Path	Croatia
Audio-visual (videos, audio clips)	Drotárstvo – Wire Craft and Art	Slovakia
Demonstration activities (restoration, shaping, etc.)	Revitalization of the traditional craftsmanship of lime-making in Morón de la Frontera, Seville, Andalusia	Spain
Interpretative interactive non-technological games (gamification)	TRADITION – a game of Jewish facts, trivia, and humour	
Mobile apps	Eat with Locals	European countries
Audio guide (to be downloaded before visit)	My Berlin – City Guide with audio guide walks by Berlin (Germany) – lite version of the guidebook for iPhone	Germany
Conferences (to be watched off-site)	Intangible Heritage – Why should we care?   Prof. Máiréad Nic Craith   TEDxHeriotWattUniversity	United Kingdom
Interviews	Traditional skills at risk of dying out, says craft group	United Kingdom
Interactive itineraries (Off-site)	Visit a city	
Teaching material for different educational levels	The KIT: World Heritage in Young Hands	France

Concerts	Frozen but cute carol	Czech Republic
Festivals / Exhibitions	Folk festival Východná	Slovakia
	The International Folk – Dance Festival “Spring Tale – Vienna”	Austria
Contests	Festivalul Ouălelor Încondate	Romania
Tastings	Wine tasting France	France
Training and workshops	School of Traditional Craft Production	Slovakia
	Michelangelo Foundation Summer School	Italy
Shows and demonstrations	Customs and traditions in Romanian culture	Romania
Living history sites (skansen)	Methodology for inventorying intangible cultural heritage in biosphere reserves: the experience of Montseny	Spain
Interpretation centres	Centre for traditional culture – school museum of Pusol pedagogic project	Spain
City game	Discover Bratislava	Slovakia
Escape room	Treasure of Jánošík	Slovakia

Source: own processing.

## Guiding Questions

- What is the difference between customs and traditions?
- What are the main characteristics of customs and traditions?
- Define intangible cultural heritage; focus on your country.
- What are the main characteristics of intangible cultural heritage?
- Which elements belong to the intangible cultural heritage?
- Explain connection between customs and traditions, and intangible cultural heritage.
- Decide which methods of interpretation are used within the examples of good practices of customs and traditions safeguarding in Europe.
- Find any examples of customs and traditions and methods of their interpretation in your country.
- Choose any custom and/or tradition in your country and suggest the most appropriate method of its interpretation for generation Y and Z.
- Analyse several methods of ICT and choose the most convenient one for interpretation of selected customs in your country.

#### 4.6.7 REFERENCES

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## CONCLUSION

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Cultural heritage of Europe is very rich and diverse. It is a witness of the development of European society over the centuries. Cultural tourism is an important growing segment of European tourism. Hand in hand with the deepening diversification of visitors coming to Europe, the significance of interpretation of cultural heritage in tourism and its role in intercultural dialogue are growing. A well prepared interpretation of cultural monuments as an integral part of cultural tourism provides visitors with the opportunity to appreciate the cultural value of the region visited and to understand cultural and historical events in a wider context and their impact on the lives of local people. Thanks to interpretation, visitors can develop their attitude to the destination, local people, their culture, and cultural heritage. Therefore, adequate attention should be paid to planning and performing the interpretation of cultural heritage in tourism.

Many academics from 6 universities of different European countries took part in writing these Guidelines for professionals. As a result, the topic of cultural heritage interpretation in relation to tourism could be elaborated here in the international context. It includes the theory of interpretation of cultural heritage, a number of examples of good practice concerning how the interpretation is performed at different types of cultural monuments. Guidelines are intended for experts from the tourism industry.

The interpretation of cultural heritage in tourism is investigated in more detail in the E-book **Interpretation of European Cultural Heritage in Tourism**.

The authors of the book have been concerned with the topic of cultural heritage interpretation for many years and are open to further ideas and cooperation in this field.

## PARTICIPATING UNIVERSITIES AND THEIR ACADEMIC TEAMS

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The **University of Economics, Prague, Czech Republic** (from October 2020 Prague University of Economics and Business) was the coordinator of the “Methodology of Interpretation of European Cultural Heritage through Attractions in Tourism” project.

Other universities participating in the project were:

- Alexandru Ioan Cuza University of Iași, Romania;
- Fachhochschule des Mittelstands, Germany;
- Universidad Europea de Madrid, Spain;
- University of Applied Sciences Burgenland, Austria;
- University of Economics in Bratislava, Slovakia.
- University of Economics in Bratislava, Slovakia.





**University of Economics, Prague (VSE)**  
**(From October 2020 Prague University of Economics and Business.)**

The university was founded in 1953. With almost 14,000 students and 6 faculties it is the biggest public university offering comprehensive education in economics in the Czech Republic. Students study at 2 campuses in Prague, or 1 campus in South Bohemia. The University offers programmes on undergraduate, post-graduate and doctoral levels and students can choose from programmes and subjects taught in Czech, English or Russian. The university has a very good position in international ranking of universities and has received a lot of international awards. International cooperation is very important for the university. The university currently cooperates with more than 250 partner universities worldwide. Annually there are approximately 1 000 outgoing students and even more foreign students are accepted from abroad. Tens of teachers go to have lectures abroad at partner universities and even a higher number of teachers come to Prague to share their experience with the students. Many teachers are members of international institutions, attend international conferences and publish their papers in prestigious professional magazines. The university closely cooperates also with experts from the industry. Experts and successful entrepreneurs are often invited to have lectures or to talk to students during less formal debates. As a result, graduates are very well prepared for their future carriers. There is also a rich social life at school. Sport enthusiasts participate in various competitions for university students, they go to summer, or winter sport camps. Those, who prefer culture have an opportunity to become a member of a cultural club focused mainly on music.



Liběna Jarolímková, Ing. Ph. D. was a coordinator of this MIECAT project. She is the head of the Department of Tourism at the faculty of International Relations of the University of Economics in Prague. In her pedagogical and research activity she specializes in trends of world tourism and the position of the Czech Republic in the international tourism market, and in the methodology of professional education in the field of tourism. She participates in international projects oriented towards the modernisation of professional education of and training of experts in the tourism industry. She is a member of a prestigious international organisation of experts in tourism Aiest (International Association of Scientific Experts in Tourism).



Zuzana Míšková, PhDr. works at the Faculty of International Relations of the University of Economics in Prague (CR), where she specializes in ESP in particular for people working in the tourism industry and also runs courses of Business English for managers in companies. Thanks to her activities as a tourist guide, she has a lot of experience in the heritage interpretation to tourists and catering for the needs of tourists. She has been a team member of several international projects focused on the development of tourism and methodology of tourism studies at universities.



Andrea Černá, Bc. works as a coordinator of Teaching and Learning at the University of Economics in Prague, Faculty of International Relations. Student of Tourism, Master's Program. Previously she worked as a Marketing and PR Manager at Prague Convention Bureau. She has experience with the implementation and administration of international projects and Case Studies in Tourism. As a MIECAT project team member, she was responsible for dissemination activities and media outputs strategy.



UNIVERSITATEA  
„ALEXANDRU IOAN CUZA“  
din IAȘI

## “ALEXANDRU IOAN CUZA” UNIVERSITY OF IASI, ROMANIA

Alexandru Ioan Cuza University of Iasi (UAIC), the first modern university founded in Romania (in 1860), is constantly ranked 1–3 among Romanian universities in terms of research, education and institutional transparency. With over 24.000 students and 2500 full-time staff in its 15 faculties (17.600 BA, 5600 MA and 900 PhD students), our university’s academic offer includes 80 degrees at bachelor level (11 in foreign languages), 120 master level programmes (21 in foreign languages) and 27 fields of study at the doctoral level (all offered in English as well).

Research at Alexandru Ioan Cuza University of Iasi is top level, with a large participation in national and international research projects FP7, Horizon2020, COST, bi- and multi-lateral joint research projects, etc.). Scientific research activities and projects are carried out both at by the Research Groups and Centres at Faculty or University level and by the Interdisciplinary Research Departments.

The current international cooperation of Alexandru Ioan Cuza University of Iasi includes over 500 partnerships with universities in 28 EU and 27 non-EU countries, affiliations to some of the most important university networks and associations (the Coimbra Group, the Utrecht Network, EUA, IAU and AUF) and cooperation within more than 100 inter-institutional agreements on all continents.



Maria Tătarușanu, PhD. is an Associate Professor at the Faculty of Economics and Business Administration, “Alexandru Ioan Cuza” University of Iași, Romania. She teaches International Tourism, Management, Interpretation of the European Cultural Heritage, Tourism and Travel Industry. Her research is focused on Tourism and Management.



Valentin Niță, PhD. is a Professor at the Faculty of Economics and Business Administration, “Alexandru Ioan Cuza” University of Iași, Romania. His field of expertise includes and is not limited to Tourism, Management of Tourism Events, Hotel Management and Commerce – Merchandising.



Corneliu Iațu, PhD. is a Professor at the Faculty of Geography and Geology, “Alexandru Ioan Cuza” University of Iași, Romania. His research and teaching experience cover areas such as: Geography and Management of Tourist Destinations, Territorial Planning and Organization, Territorial Planning, Romania’s Anthropogenic Tourism Potential.



Elena Ciortescu, PhD. is a Lecturer at the Faculty of Economics and Business Administration, “Alexandru Ioan Cuza” University of Iasi, Romania. She teaches Business and Legal English as well as Intercultural Communication at both Undergraduate and Master levels. As an active BESIG and IATEFL member, she is particularly interested in Business Communication, Business English Teaching, Intercultural Communication and other related fields.



Gina-Ionela BUTNARU, PhD. is a Professor habil. in Business Administration at the Faculty of Economics and Business Administration, “Alexandru Ioan Cuza” University of Iasi. Her teaching experience is in areas such as Business Administration in Tourism, Hospitality Industry, Creating and Selling Tourist Products and Services, Management of Tourism Activities, Hotel Management.



Angelica-Nicoleta Neculaesei, PhD. is an Associate Professor at the Faculty of Economics and Business Administration, “Alexandru Ioan Cuza” University of Iași, Romania. She teaches Intercultural Management, Strategic Human Resources Management and Intercultural Communication. Her main areas of interest are Intercultural Management and Epistemology.



Staatlich anerkannte, private  
**Fachhochschule des  
Mittelstands (FHM)**

## **Fachhochschule des Mittelstands (FHM)**

The Fachhochschule des Mittelstands (FHM) is a private and state-approved University of Applied Sciences. FHM was founded in 2000 by medium-sized enterprises and educational institutions. Since then it has developed into one of the most successful private universities in Germany and established itself as a reliable partner of medium-sized enterprises.

FHM's goal is to provide students with necessary theoretical and hands-on skills for their later business career. The FHM educates young, talented managerial candidates.

The programmes on offer include internationally recognised Bachelor and Master programmes as well as Top-Up study programmes within the areas of Economics, Media, Communication, HR, Health and Social Work. The concept of the FHM includes a large focus on practical, career orientation, individual tutoring and small group sizes.

Founding partners of FHM are organizations which on an international scale have been for many years successfully supporting and promoting small and medium-sized enterprises. The "Foundation for education and trade", the "West German chamber of trade in North Rhine-Westphalia" and the "Chamber of trade of East Westphalia-Lippe for Bielefeld" founded FHM in the year 1999.

The central campus of the Fachhochschule des Mittelstands (FHM) is located in the centre of Bielefeld. In addition to the central campus there are eight further locations in Berlin, Frechen, Munich, Cologne, Hannover, Rostock, Schwerin and Bamberg and an Online-University.

The Fachhochschule des Mittelstands (FHM) focuses on applied research and practical economic research as a partner of the SMEs. Based on this general principle the FHM is involved in scientific studies and research projects aimed at those fields which have a particular relevance for SMEs or are of particular, direct use for SMEs companies. As a result, a large proportion of FHM research projects are financed through third party investment and foundation professors.

The transfer of know-how from the campus to industry is assured through publications from the FHM publishing house or external educational publishing houses, through open workshops, congresses and further education seminars. The university's own institutes add to the large amount of significant, applied research produced by the Fachhochschule des Mittelstands (FHM) for industry.

The Science Council of the Republic of Germany recognised the Fachhochschule des Mittelstands (FHM), as part of its assessment process for institutional accreditation in July 2007, for its impressive performance in the field of applied research.



Valerie Elss M.Sc. is a research assistant and project manager in various tourism related as well as psychological projects at the Fachhochschule des Mittelstands (FHM). As a PhD student, she conducts research in the context of stereotypes and their effects on decision-making processes (e.g. in the context of family law psychological assessments).



Prof. Dr. Johannes Treu is a professor for Business Administration and Economics with a research focus on macroeconomic effects at the Fachhochschule des Mittelstands (FHM). He is a specialist in the development of models and their economic policy implications, such as tourism, employment in tourism and cost-benefit analysis of policy measures in tourism.



The Universidad Europea de Madrid is a private Spanish university with its principal campus located in Villaviciosa de Odón on the outskirts of Madrid, and a second campus to the north of the city. It welcomes more than 16,000 students from 110 different nationalities and offers a wide range of programmes at the undergraduate, postgraduate and doctoral level. It also offers access to these programmes in a variety of formats- onsite, online, and formats that combine the two. It is structured in four faculties, namely those of Biomedical and Health Sciences; Architecture, Engineering and Design; Physical Activity and Sports Sciences; and Social Sciences and Communication. It has sister universities in Valencia, the Canary Islands, and Lisbon in Portugal. It focuses on offering high-quality education that meets the needs of today's society, and prides itself on both its strong international culture, and its many ties to business and other professional sectors.



Alberto Moreno Melgarejo was a lead researcher for the Spanish team on this project. He holds a European PhD in Tourism as well as several Postgraduates related to pedagogy, tourism and cultural management. Moreover, he has substantial international experience and professional familiarity of tourism consulting, teaching and higher education management. He has been a visiting professor at Kendall College (Chicago, IL) and is currently the department head in the faculty of social sciences and communication at the Universidad Europea, Spain. His main research interests include tourism destination planning and management, and professionally oriented learning methodologies.



Ivan Hilliard provided the administrative and management support for the Spanish team on this project. He holds a PhD in business and economics, and his doctoral thesis deals with measurement systems for sustainable business practices. Responsible for research for several years in the faculty of social sciences and communication at the Universidad Europea, Spain, he is currently teaching in the International relations and International Business degree programmes. He publishes regularly on business sustainability, corporate social responsibility, social entrepreneurship, and the circular economy. He has also developed a new concept of how business can serve society as well as being profitable, entitled coherency management.

The University of Applied Sciences Burgenland is a renowned institution offering more than twenty Bachelor and Master programmes ranging from Business Studies, Information Technology and Information Management, Energy and Environmental Management, Health to Social Work. The UAS Burgenland employs about 160 researchers and lecturers on its two campuses. Situated in the heart of modern Europe, UAS Burgenland's Department of Business Studies focuses on Central and Eastern European issues and offers unique intercultural learning opportunities at tertiary level. Currently, the UAS Burgenland is involved in more than 100 research and consulting projects. The research activities range from large international projects to pin-pointed on-demand research projects. In addition to doing research, the UAS Burgenland is also concerned with increasing the public's awareness for its economic impact on the region, for the value of networks between research, higher education and the economy at large and for the importance of local innovation power.



Alexandra Baldwin, BA MA, junior researcher and lecturer for Organizational Learning and Business English in the University of Applied Sciences Burgenland's Department of Business Studies studied languages at the California State University, Sacramento, and the Sorbonne, Paris. She obtained her Master's degree in Applied Knowledge Management at the University of Applied Sciences Burgenland's Department of Information Technology and Management and completed a research stay at the Université de la Nouvelle Calédonie, in the South Pacific, where she explored intercultural topics. Her focus is on organisational learning and knowledge transfer at university institutions in the European Higher Education Area (EHEA). She is involved in project management of EU-projects and projects to introduce students to scientific work in cooperation with other European universities.





Amelie Cserer was a lead for the Austrian team in the first two years and was responsible for the project accreditation together with Liběna Jarolímková. She holds a PhD in Sociology with focus on social science and business studies gained from the University of Vienna. She was at the Department of Business Studies at the UAS Burgenland, where she worked as lecturer and project manager. Amelie Cserer is now programme director at the Austrian Institute of Management, a UAS Burgenland subsidiary. Her research history includes analysis of popularisation of technological innovation, science culture critics, gender and diversity studies. Music accompanied her whole life; she plays the violin, the piano and the trombone.



Marcus Wieschhoff, MA, BA, lecturer and director of the International Wine Marketing Master programme at the University of Applied Sciences Burgenland's Department of Business Studies studied Political Sciences, English and International Law at Bonn University, Germany and the University of California at Berkeley, before receiving an MA in Southeast Asian Studies from the University of Hull, UK. After a career as international civil servant with the United Nations, he obtained a BA in Business in International Wine Management at the University of Applied Sciences Burgenland, whereafter he pursued a career in consulting and retail. He specializes in marketing, consumer behavior, pricing strategies and management techniques. He is visiting lecturer at the University of Natural Resources and Life Sciences, Vienna and has taught at the University of Economics, Prague.



## University of Economics in Bratislava

The University of Economics in Bratislava (EUBA) is a leading public university in Slovakia. It has extensive experience in the field of education and research in Economics, Business and Management. EUBA has more than 10.000 students at its 7 faculties. EUBA has the largest education market share in the field of economics, business and management in Slovakia and offers 61 study programmes, more than 150 individual courses delivered in English, German and French and 12 international double and joint degree programmes. Over 80 % of EUBA academic staff hold a PhD. University is using quality standards compliant with ENQA and is under accreditation process by the AACSB. EUBA staff has been involved in several international projects supported by LLP, FP6, FP7, COST, South East Europe Transnational Cooperation Programme, Structural Funds of the EU as well as by EU programmes, H2020 including. EUBA cooperates with its international partners from the EU member states and with universities around the world (Brazil, Chile, Peru, Mexico, China, Japan, Indonesia, Vietnam, Malaysia, Thailand, etc.)



Ľudmila Novacká, prof. JUDr. PhD. is the guarantee professor of study programme “Management of travel and tourism” and LLL programme at University of Economics in Bratislava. She was the researcher and research co-ordinator of 27 scientific projects and projects for the industry. She published several monographs, a high number of textbooks and scientific articles. Recently her international co-operation presents the project “CuRE” for the World Bank (2018/19) and the results from “FH” project of 7 universities in her leadership, published in scientific international journal Contemporary hospitality management (US 2019). All her professional life is in strong relationship to the tourism industry and public administration (national and regional government).



Miroslava Čukanová, Ing. PhD. works as an assistant professor at the Department of Services and Tourism at Faculty of Commerce, University of Economics in Bratislava. Her scientific and research focus is devoted to the issues of business services, services, tourism, cultural heritage. She published studies on the impact of institutional environment on service enterprises.



Paulína Krnáčová, Ing. PhD. holds the position of vice dean for international relations and PR at the Faculty of Commerce, University of Economics in Bratislava. She is highly motivated assistant professor at the Department of Commodity Science and Product Quality with international experience. She has been managing research projects focused on food quality and safety, regional and traditional products, cultural heritage, and sustainable development. Having passion and strong will for learning and improving her personal skills, she always brings enthusiasm and motivation to her work.



František Palko, JUDr. Ing., PhD. graduated in 1996 from University of Economics in Bratislava, Faculty of Commerce and in 2014 from Comenius University in Bratislava, Faculty of Management where he graduated as PhD. He is a teacher at University of Economics in Bratislava, and he focused on the strategic and financial management of tourism. He worked more than 20 years in public administration in Slovakia and as an international consultant in Central Asia. He was the Deputy Minister of Transport and Regional Development of Slovakia (2012–2016) and his responsibility was the development of tourism.

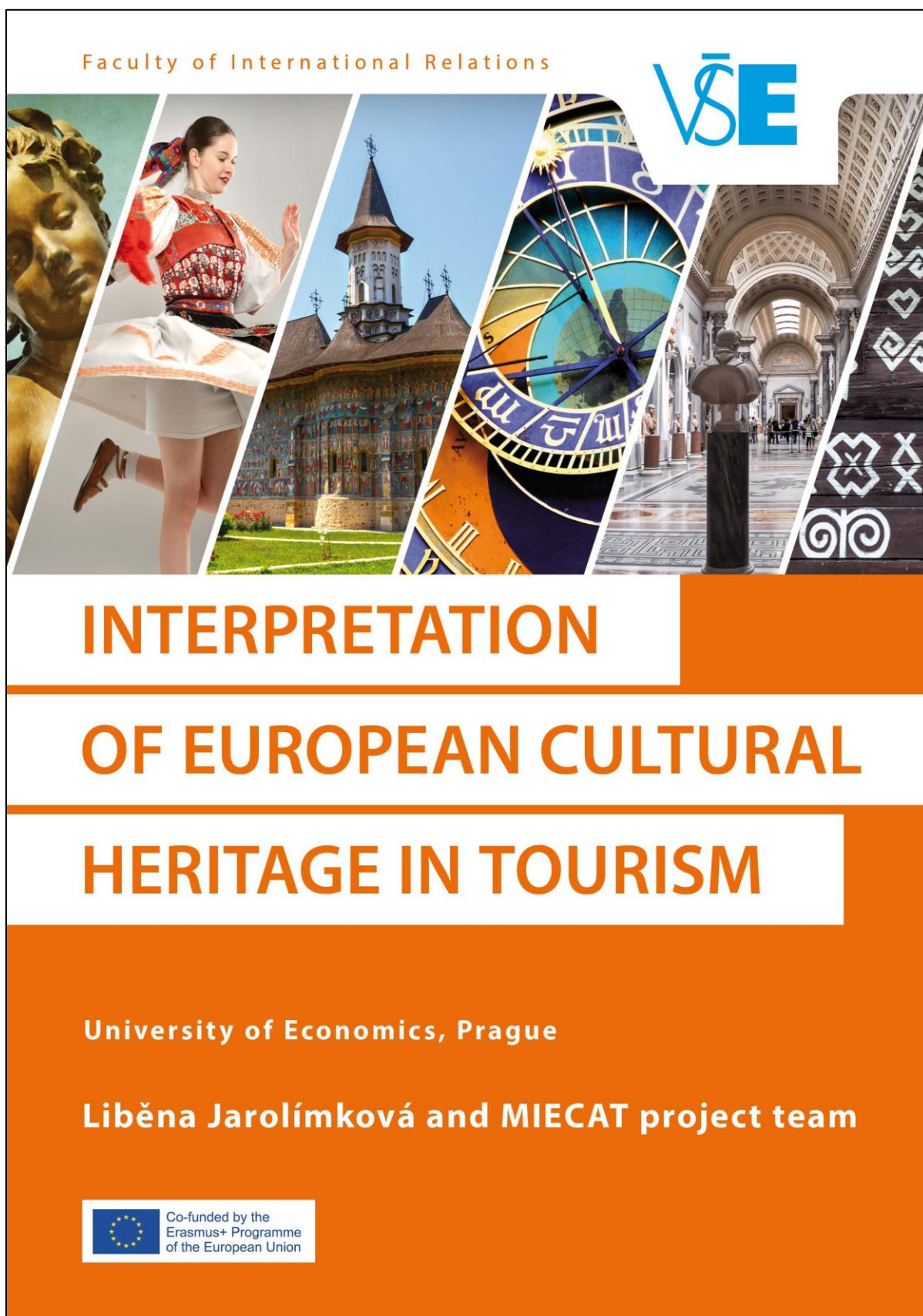


Róbert Rehák, Ing. PhD has been working at the Department of Marketing at the Faculty of Commerce of UEBA since 2010. He specializes in marketing science disciplines. He currently holds the position of vice dean for research, PhD. study and international projects at the Faculty of Commerce, University of Economics in Bratislava.



Roman Staňo, Ing. PhD. works at the Department of Services and Tourism at the Faculty of Commerce, University of Economics in Bratislava. He participates in scientific research, publications and teaching process. He is focused on catering services, accommodation services and offers, demand relations in the tourism industry.

The interpretation of cultural heritage in tourism is investigated in more detail in the E-book **Interpretation of European Cultural Heritage in Tourism**.



## PICTURE LIST

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