

Heritage Interpretation Centres

The Hicira Handbook



hicira

heritage interpretation centres
centres d'interpretació del patrimoni
centri per l'interpretazione del patrimonio culturale
centra voor erfgoedinterpretatie
kulturarvstolkningscenter
centres d'interprétation du patrimoine culturel
centros de interpretación del patrimonio

a driving force for the development of the rural areas in Europe
un motor per al desenvolupament de les àrees rurals d'Europa
un motore per lo sviluppo delle aree rurali in Europa
een ontwikkelingsinstrument voor Europese plattelandsgebieden
en drivande kraft för utvecklingen av landsbygdsområden i Europa
un moteur de développement des zones rurales en Europe
un motor para el desarrollo de las áreas rurales de Europa



Education and Culture

Culture 2000

Heritage Interpretation Centres

The Hicira Handbook

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PROJECT LEADER

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1

Heritage Interpretation Centres: a driving force for the development of rural areas in Europe

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The HICIRA Project aims to facilitate the work of public managers in creating and managing interpretation centres, especially in rural areas of Europe. An analysis of the current situation has been carried out from a European perspective, aiming to present proposals for definition and/or redefinition of heritage interpretation centres as public facilities. Another aim was to explore the possibility of creating thematic networks as trans-European instruments for improvement of such aspects as management, communication and staff training for interpretation centres, thereby, facilitating cooperation between different centres for experience, knowledge and resource sharing.

HICIRA was made possible thanks to the European Commission's Culture 2000 programme, which facilitated cooperation between the following institutions: Provincial Council of Barcelona (Diputació de Barcelona, Catalonia, Spain), the project coordinator, the Intercommunale Haviland (Flanders, Belgium), the Provincia di Mantova (Lombardy, Italy), the Regione di Sicilia (Italy) and the Town Hall of Tjörn (West Sweden, Sweden). Other collaborating bodies included the Conseil Général du Gard (Languedoc Roussillon, France) and the Cultural Heritage Service of the Ministry of Culture, Andorra.

One of the objectives was to explore the functioning of European heritage interpretation centres, analysing centre characteristics and problems faced, and establishing criteria for creation of new centres, defining common minimum functions and services, via quality standards and reliable evaluation indicators both in terms of functioning and design.

This study¹ was carried out in two phases. Firstly, a qualitative analysis of a limited number of cases was performed, from which five centres were selected as pilot centres for experimental programmes designed to improve management. These centres were Terra XIX, Interpretation Centre of the Romantic Period, in Vilanova i la Geltrú, in the province of Barcelona; the Cavriana Archaeological Museum, in Mantova; the

1. Annexes 1 and 2 include the forms used in carrying out this study.

Palazzo d'Aumale, in Terrasini in Sicily; Sundsby in Tjörn; and Beersel Castle in Haviland.

The second phase entailed an exhaustive qualitative-quantitative analysis of heritage interpretation centres and facilities via a questionnaire distributed in various European countries. The questionnaire included the following considerations:

- Facility characteristics.
- Interpretive facilities, equipment and media.
- Accessibility.
- Services provided.
- Management model.
- Personnel management.
- Visitor management.
- Financial management.
- Community participation.
- Environmental, economic and social impact (at local and regional level).

The results are presented in this handbook, as a practical contribution to the work of local managers in creating and managing heritage interpretation centres. The study aimed to investigate both successful and unsuccessful cases, and problems, whether successfully overcome or not, since all experiences may prove useful for planners and managers. At present, there is a tendency to emphasis examples of good practice, which already form part of marketing strategies, not only for positioning a centre but also to promote a given location. Very few interpretation facilities publish case studies of problematic situations with consideration of possible solution options, and even fewer publish the results of programmes implemented to address these problems.

Another area addressed by the HICIRA Project is networking. The study highlights the importance of networking between different interpretation centres. A number of trends have been identified:

- Establishment of regional interpretation centres networks.
- Creation of thematic interpretation centres networks.
- International cooperation projects.
- Professional heritage interpretation associations.

Another HICIRA Project objective was to serve as forum for discussion and exchange on interpretation centres for European sector professionals. For this purpose, the HICIRA webpage was created: www.hicira.org

Simultaneously, the draft Ename² Charter for the Interpretation of Cultural Heritage Sites is nearing completion under the auspices of ICOMOS, the UNESCO consultants. The Charter is to be presented to the Assembly General in China in October 2005. The ICOMOS advisory committee meetings in Bergen (Norway) 2004/2005 and the 8th Annual US/ICOMOS International Symposium on «Heritage Interpretation» held in May 2005 in Charleston, (South Carolina, USA) were among the forums for discussion of the Charter. Part of the debate concerned perceptions and roles of heritage in different societies.

The Ename Charter defines «interpretation» as the carefully planned public explanation or discussion of a cultural heritage site, encompassing its full significance, both

tangible and intangible. The infrastructure and interpretation services include all the material facilities, publications, guides, videos, CDs, DVDs, etc., and means of communication created for the purpose of interpreting heritage and the staff employed for this purpose.

2. Ename is the name of a small Flemish village in the municipality of Oudenaarde, the site of medieval remains. Over the last 20 years, Ename has stimulated public interest and has developed an innovative programme to present its heritage to the public in cooperation with the local population. The site is managed by the Ename Center, founded in 1988 as a non-profit association, which is active in research, conservation and public use of archaeological sites and historical monuments, both in Ename and other locations around the world.

2 What is heritage interpretation

2.1. The origins of heritage interpretation

The origins of heritage interpretation date back to the aftermath of the creation of the first natural parks at the end of the 19th century in the United States. However, it was not until 1957, with publication by Freeman Tilden's «Interpreting our Heritage» that the foundations of the discipline were established (Padró 2002; Morales 1998).

Although in the early days this interpretation was essentially publicity for the natural parks, it gradually began to be applied to heritage in general since it often proved difficult to separate natural from cultural or historic heritage. This brought about a major change in the value attached to heritage sites, especially after the 1980s. Eco-tourism or nature tourism, rural tourism and, to a lesser extent, cultural tourism emerged as alternatives to the pre-existing leisure patterns. In 1985, Heritage Interpretation International was created.

Interpretation is a working method which facilitates presentation and social use of heritage and serves to provide a reading and options for its active use by means of many presentation and animation resources. Interpretation is based on cultural and/or natural evidence, either material or immaterial, found in a given location, and seeks to promote these features in their original context. To this end, the aim is always in situ recovery and the greatest possible contextualisation of heritage resources. The idea of the object as having value in itself in isolation from its function and setting, is rejected.

Within the European Union, heritage interpretation is at its most advanced in the United Kingdom. The concept has reached other countries through the advances made by environmental education and new museum practices, including eco-museums and community museums. Morales (2001) highlights the growing interest in the subject over recent years, which he attributes to a number of factors: the rise of environmental education; improvements in protected nature areas; a concern with and

awareness of the need to present cultural and natural heritage, and the increasingly widespread interest in cultural and nature tourism. To all these factors, we could also add the rising interest and demand among the public, which increasingly seeks locations combining heritage with education and leisure. In other words, people seek leisure activities which are a blend of heritage and tourism. In Spain and Portugal, European funding has contributed to the creation of heritage interpretation facilities, especially the Leader and Proder programmes.

The aim of heritage interpretation is to raise public awareness and provide guidance which will enable visitors to see, explore, situate, observe, analyse, understand, feel and truly «experience» the site. In short, to stimulate a set of experiences that will have meaning and life for visitors. Interpretation, in contrast to the cold rationalistic rigour which characterised traditional museum practices, seeks to evoke feelings and sensations: awareness, passion, emotions, and so on. One of the fundamental objectives of interpretation is conservation of both cultural and natural heritage (Morales, 2001, 34).

Morales, like many other authors, cites the definition provided by Tilden (1957), considered to be the first academic definition of interpretation: «an educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information» (Morales, 2001, 32). In its day, this definition provoked a degree of controversy due to its characterisation of interpretation as an activity. Later, Tilden, was to replace the word «educational» by «recreational».

Other definitions should also be considered. Dean (1994, 6), defines interpretation as «the act or process of explaining or clarifying, translating or presenting a personal understanding of an/the object.» Yorke Edwards (1976) said «Interpretation possesses four characteristics which make it a specialist discipline. It is an attractive form of communication, it offers concise information, it is conducted in presence of the object, and its aim is to help the visitor to understand the meaning of the heritage object.» This definition fits in very well with the three key traits Jacobi (2000) attributed to interpretation: translating, playing and decoding.

Among the authors contributing to the foundations of this discipline are Aldrige (1973), who did pioneering work in the UK and helped to spread the concept throughout Europe.

Carrier (1998) posited the existence of three levels of interpretation associated with a number of trinomials: sensation-perception-interpretation; interpretation-reflex-reaction; reflection-recognition/imagine-interpret-act. According to the author, a chaining together of these concepts occurs and leads to interpretation of the first or second level: sensation, perception and emotion causing a first level interpretation, whereas reaction, followed by reflection and interpretation may lead to a deeper form of interpretation, in which the visitor seeks meaning, and which the author terms a second level interpretation.

In Spain, Jordi Padró (2002) defined the discipline as «a method for presentation and communication of heritage, with the objective of promoting its use for cultural, educational, social and tourism purposes.» For Sánchez de las Heras (2002a), interpretation is a «method which offers readings and options for an active use of heritage,

employing a wide range of presentation and animation resources.» Jorge Morales provided the following definition of interpretation for the Heritage Interpretation Association (AIP) in 1996, which was later published in his *Guía práctica para la interpretación del patrimonio*: «Heritage interpretation is the art of revealing in situ the meaning of the natural, cultural or historical legacy to the public visiting these sites in their leisure time» (Morales, 1999). However, in the first issue of the AIP newsletter, he also warned against use of the term «interpretation» or «interpretation centre», which were considered by the experts to be pretentious and confusing for the public (Misc. authors, 1999). «Interpretation Centre» is the most widely employed term, although in Ireland the most widespread term is «heritage centre» and in Spain, while the term «centro de interpretación» (interpretation centre) is quite widespread, in regions such as Castilla-León, other terms are also in use, such as «Aula de Naturaleza» (Nature Classroom) or «Aula de Arqueología» (Archaeology Classroom), to describe facilities designed for environmental or heritage education on sites which, in some cases, also function as interpretation centres.

2.2. The basic principles of heritage interpretation

Interpretation is a tool which serves to bring the visitor into closer contact with heritage. It employs a code which is understandable to visitors to enable them to connect with their heritage and the setting and to experience and understand what they are seeing. Interpretation involves much more than mere transmission of knowledge and facts, one of the main objectives being to provoke perceptions leading to new sensations.

Freeman Tilden, a member of the US Parks Service, and considered the founding father of interpretation, established six fundamental principles for the discipline in his 1957 book *Interpreting our heritage* (1957):

1. 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.
2. Information, as such, is not Interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information.
3. Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical, or architectural. Any art is in some degree teachable.
4. The chief aim of Interpretation is not instruction, but provocation.
5. Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase.
6. Interpretation addressed to children (say, up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate programme.

The 4th Heritage Interpretation International Global Congress held in Barcelona in March 1995, served to consolidate the new trends in interpretation:

- The need to open up heritage to all the senses of human perception.
- The importance of satisfying the visitor, by providing new experiences, sensations and suggestions based on cultural and natural resources.
- Seeking the active participation of the visitor, rather than seeing them as mere receivers of information.
- The importance of basing efforts to increase appreciation and understanding of heritage on the immediate surroundings of the visitors' daily life.

Interpretation is an act of communication between a transmitter and a receiver. These do not have a shared language and therefore communication requires the mediation of an interpreter, if they are to understand each other. In other words, for a visitor to an archaeological site to enjoy the experience, it is necessary for an archaeologist to previously decode the site by means of a systematic archaeological excavation. The interpreter then translates the archaeologist's report into understandable and therefore potentially enjoyable discourse for the public. This definition is quite close to that of Peart, adopted by Interpretation Canada, which defines interpretation as the communication process that it is, without entering into the details of its aims and objectives (Peart 1977; Morales 2001, 34).

Below, we present a summary of the fifteen principles set out in «Interpretation for the 21st Century» (Beck and Cable 1998) and also cited by Morales (2001, 53). In essence these are a renewal of the vision of Enos Mills and Freeman Tilden:

1. In order to stimulate the interest of visitors, interpreter-guides must be able to connect the message with the visitor's experience.
2. It is not a question of conveying a message, but rather of revealing a truth and a deep meaning.
3. Informing, entertaining and illustrating are all part of any interpretation undertaking.
4. Visitors must be inspired and provoked if their horizons are to be broadened.
5. Interpretation must be presented as a whole, and directed at the individual as a whole.
6. Interpretation for children, adolescents and mature visitors must adopt different approaches.
7. The past must be relived, in order for the present to be more pleasant and the future more meaningful.
8. New technologies used carefully and with precaution can reveal the world in new, fascinating ways.
9. The quality of the message is based on research, yet in addition to quality, quantity must also be measured.
10. The quality of the message will be related to the interpreter's knowledge of basic communication techniques.
11. Interpretation texts must be understandable for those who receive them. They must be able to transmit information that the visitor wants to know, with authority, respect and humility.
12. An interpretation programme must have political, social, financial, administrative and voluntary support if it is to prosper .

13. One of the objectives of interpretation should be to simulate visitors, to instil a desire for beauty, to elevate the spirit and convey the importance of preserving what is being interpreted.

14. Interpreters must be able to carry out optimum interpretation activities by means of well-conceived and purpose-designed programmes and services.

15. Passion is the vital ingredient for powerful, effective interpretation.

In general, interpretation is a system for decoding messages of varying degrees of complexity and a high degree of ambiguity. It is always an act of communication, it exists to make something known, to render it intelligible, and to do this in a given way.

Interpretation for the purpose of harnessing tourism benefits for a given area is a response to a territory's need to position itself vis-à-vis its competitors. In this light, it serves as a planning instrument within territory development strategies and reaches its maximum complexity since, while it may be shrouded by a veil of scientific objectivity, territory interpretation is always an ideological weapon, which may have a direct impact on the lives of the inhabitants. Interpretation is a fundamental instrument for definition of policies concerning heritage and its use and may be the basis for marketing and harnessing tourist potential.

If the aim is that territory interpretation should be something more than mere intellectual entertainment, there must be an action plan: a choice to employ a given communicative approach and resource presentation and management system.

The Enane Charter, (see annex) is based on seven basic principles:

1. Access and Understanding. The appreciation of cultural heritage sites is a universal right.¹ The public discussion of their significance should be facilitated by effective, sustainable Interpretation, involving a wide range of associated communities, as well as visitor and stakeholder groups.

2. Information Sources. The Interpretation of heritage sites must be based on evidence gathered through accepted scientific and scholarly methods as well as from living cultural traditions.

3. Context and Setting. The Interpretation of cultural heritage sites should relate to their wider social, cultural, historical, and natural contexts and settings.

4. Authenticity. The Interpretation of cultural heritage sites must respect their authenticity, in the spirit of the Nara Document (1994).

5. Sustainability. The interpretation plan for a cultural heritage site must be sensitive to its natural and cultural environment. Social, financial and environmental sustainability in the long term must be among the central goals.

6. Inclusiveness. The Interpretation of cultural heritage sites must actively involve the participation of associated communities and other stakeholders.

7. Research, Evaluation and Training. The Interpretation of a cultural heritage site

1. As established in the United Nations Universal Declaration of Human Right (1948), it is the right of all people to «participate freely in the cultural life of the community.» The ICOMOS Stockholm Declaration (1998) further notes that «the right to cultural heritage is an integral part of human rights» and that this right «carries duties and responsibilities for individuals and communities as well as for institutions and states.»

is an ongoing, evolving process of explanation and understanding that includes continuing research, training, and evaluation.

2.3. Interpretation as a management tool

Is interpretation a response to the crisis of the so-called traditional museum? Puydebat and Dupont (1997)² seem to attribute its rise in Europe to the reformulation of heritage action and management models.

Viel (1997), director of Parks Canada, a pioneering institution in the interpretation field, sets out the key components of the logical process of any heritage action: first conserve, then value and finally, interpret. In the first of these three steps, research plays a fundamental role, since it gives the project its authenticity. The second stage comprises redefinition of heritage, if possible while ensuring public participation. The result is appreciation and transmission of the value of the heritage site. Finally, interpretation enters the process. For economic, cultural, and tourism reasons, the community reclaims ownership of its heritage and it is the community (or a number of stakeholders) that defines the new mission. Therefore, depending on the available resources, the local community and the stakeholders, this process will vary from setting to setting. In Viel's words «interpretation enables us to contact the site's value, not only in scientific but also in spiritual terms.»

For Viel (2000), interpretation should serve as a management tool for the purpose of communicating with the public. In other words, returning to the definitions of interpretation presented earlier, we see that it serves for presentation of heritage in an understandable and attractive way. That is, it provides a reading in a language that is understandable for the public, yet it also seeks to stimulate sensations and emotions. In short, interpretation as a strategy has a twofold objective: firstly, the conception and management of the site, and secondly, management of the site with a view to attracting and managing visitors.

Management tools contribute to implementation and execution of a wide range of rational decisions concerning planned activities and programmes. Interpretation as a discipline permits actions for achievement of certain established objectives entailing exploration and development of the site's value. Correct operation of the resource must avoid deterioration through improper use by visitors. The aim is that the visitor should understand, experience and feel the nature of the site, the *l'esprit de lieux*, so as to enjoy it, while also respecting it, i.e., a non-destructive enjoyment. The concepts of protection and public presentation may seem to clash with each other, enjoyment often seeming to enter into conflict with conservation. Being open to the public can lead to deterioration of heritage values. For this reason, it is necessary to establish a management model which balances conservation-protection

2. Directors of the First International Colloquium on Heritage Interpretation, Colloque de Château d'Auvers (Auvers-sur-Oise), France, 3-4 December, 1996.

and interpretation activities for the public. In this light, information can prove a powerful tool in furthering appropriate use of natural spaces and cultural resources through education programmes which foster conservation and appreciation of heritage values.

To conclude this section, let us examine the five premises established by Morales (2001) regarding interpretation as a management tool:

1. It promotes behaviour in keeping with the nature of the site, raising awareness of the importance of its conservation through provocation and persuasion.

2. It fosters correct use of the site –with appropriate design– by either concentrating or dispersing the visitors.

3. It may serve for communication regarding certain aspects of the site's management.

4. If interpretation is correctly executed, it may serve for honest promotion of the institution's image.

5. It contributes towards savings in the maintenance budget.

As already seen, heritage interpretation as a methodology can serve as the vital linking thread conferring coherence on the entire project. The interpretation model determines how the heritage site is presented to the public, at the same time however, it may also serve to organise all the intangible services, such as visitor experience, and the tangible services, including services and activities.

As pointed out by Padró (2002, 42), interpretation arose as an alternative to the traditional museum, and developed as a new means of managing and harnessing cultural and natural heritage in situ, i.e., associated with its natural context. Unlike the more traditional approaches to heritage presentation, in which the object, and therefore its presentation, was the protagonist, interpretation cannot conceive of the heritage in isolation from its natural setting, since very often this context provides crucial information for the interpretation. Therefore, since heritage is not an isolated fact but rather an inherent part of the landscape and a given socio-economic context, it is necessary to plan actions within the context of overall strategies for territorial development, incorporating sustainable management and rational harnessing of cultural and natural resources. These strategies will lead to solidly planned actions which may genuinely contribute not only to conservation, improvement and preservation of heritage but also the enrichment of the territory from within. This increased wealth will bring with it new and improved services for the resident population together with increased employment. Therefore, not only does it create new cultural products, which become tourist attractions and which ensure social use of heritage, it also seeks to promote and manage heritage by means of strategies fostering sustainable tourism, which brings direct benefits for society and also benefits the heritage site.

Morales (2004) says that heritage interpretation employs techniques which facilitate a closing of distances between heritage and society, and includes a number of essential defining features: the target audience (the general public «visitors»), the context (a heritage site which is visited by the public) and the ways and style in which this is done (persuasion, seductively, inspiration, provocation). In order to be effective, interpretation must meet a number of requirements:

- Interpretation must be capable of attracting and maintaining the visitor's attention
- The visitor should understand and retain part of the information
- This information must serve to develop a respectful and receptive attitude to heritage

As Duclos said quoting F. Pessoa, in his prologue to the book by Prats: «the really durable novelty is that which returns to all the threads of the tradition and uses them to weave a fabric which tradition could not have woven» (Prats, 1997, 22). The symbolic logic which we attribute to heritage, together with the new economic dimension which has gradually been incorporated, means that in planning for heritage interpretation, in addition to heritage itself other issues, including such basic associated factors as identity, the economy and society, should also be included. Therefore, heritage planning services should be based on three fundamental premises (Miró, 1997, 34):

- **The relationship between heritage and identity:** how heritage acts or can act to generate an image and territorial identity.
- **The relationship between heritage and economics:** ensuring the profitability of investment in heritage.
- **The relationship between heritage and society:** to what extent will development of heritage resources lead to improved quality of life for the local population. (Miró, 1997, 34)

An interpretation plan, in general, will include diagnosis and analysis of the resource and the territory of which it is a part (both from the cultural and service sector point of view), and will enable development of the thread of the story to be transmitted and the creation and institutionalisation of a new cultural tourism product (Miró, 1997; Morales, 1998; Ballart and Juan-Tresserras, 2001). The following is one possible organisational framework:

Analysis-Diagnosis: the aim of this phase is to obtain a better knowledge of the nature and potential of the heritage resource in three main spheres: the social context, the economic and cultural context, and analysis of internal and external demand. Resources and their context will be analysed. Detailed study of territory dynamics (with all their potential and variables) and sectoral dynamics (from the cultural, social, legal, economic and professional points of view), will permit identification of territory strong points and weak points along with external influences which may have a bearing on development.

Project conceptualisation: on the basis of the above study and depending on the findings, it will be necessary to describe the project and its content, including objectives and action criteria:

- Resource analysis.
- From the conceptual framework to specific considerations and the degree of innovation required.
- Establishing objectives: in line with the pre-established purposes and cultural, social and economic context.

- Establishing action criteria and plotting strategic lines to achieve the established objectives.

- Criteria for interpretation and communication of the tourism resource.
- Selecting the market segments to be addressed.

Project development. Establishing the specific actions to be carried out as part of the overall strategy and designing the means, facilities and programmes: the creative process which will range from thematisation to the exhibition texts and mounting of exhibits. The outcome of the conceptualisation process will determine the actions to be taken, bearing in mind the need of sustainable development and integrated promotion of the tourist facility on a number of fronts:

- Exhibition: ensuring authenticity, experience and transmission of knowledge.
- Interpretation (planning presentation, communication and harnessing of cultural resources; routes, itineraries, services and facilities.)
- Protection and conservation of heritage (legislative and awareness-raising actions, conservation and maintenance measures).
- Adaptation and preparation for tourism (signposting, preparation of areas, basic and supplementary services, etc.).
- Marketing and communication (image, promotion, reception and information, visitor and media planning).
- Communication objectives: defining the target audience.
- Management mechanisms (management structure, funding methods, induced profits, fostering employment, human resources, management and evaluation indicators.).
- Sustainability and economic and social profitability: ensuring and supervising conservation and maintenance.

Therefore, an interpretation plan requires a methodology which serves as a guide for implementation. While there are no magic formulas, given that each facility, heritage site and territorial context are intrinsically different, nevertheless a number of methodological proposals have been made for preparation of interpretation plans. Below, we present two of these proposals, each drawn up by recognised experts in the field: Miró (1997) and Morales (1998). While Miró's methodology is closely linked to the place, to the territory, for Morales, the essential emphasis is on interpretation as a communicative act.

Methodology for preparation of an Interpretation Plan, Miró (1997)

1. Understand the attitude of inhabitants of the territory: determine the main features of their identity, their fears, phobias..., determine whether they are proud of their past (both recent and remote), and of their cultural features.
2. Draw up an inventory of local heritage resources and analyse them to evaluate their potential as visitor attractions, both from the point of view of tourism and in scientific and educational terms. Design evaluation forms for the resources and a classification system based on six categories: natural, intangible, movable, unmovable, ephemeral, fungible.
3. Calculate the size of the target audience (real and potential) and evaluate any difficulties involved in motivating visitors and site accessibility.

4. Evaluate the available or potentially available human and financial resources. Determine the territory's investment capacity and educational level, to define whether training courses might be needed.

5. Based on the results of the above procedures, the plan objectives must now be set, including economic, social, conservation and valuation, educational and scientific objectives.

6. Decide on themes and messages for interpretation. This is the key to the success of the interpretation plan. Define the specific nature and content of the heritage resources; write the script and title.

7. Establish the presentation systems according to (1) types of heritage objects; (2) target audience characteristics and (3) available budget.

8. Define the supplementary services which will also have a bearing on the quality of visitor experience: information, welcome, reception, parking, signposting, etc.

9. Outline the costs of implementation and calculate running costs to determine minimum visitor numbers required to ensure project viability and plan for funding.

10. Decide on overall management system, in the light of objectives and spheres of competence: direct public management, autonomous public management, mixed public-private, delegated, private management or franchise, etc.

11. Outline a promotion and marketing strategy, which apart from generating awareness of the resource's existence, develops its market positioning and seeks to attain a permanent media presence by generating news items.

(Miró, 1997, 35)

As mentioned above, for Morales Miranda (1998), interpretation is an essentially communication process, comprising a number of elements or action phases, as described below:

Methodology for preparation of an Interpretation Plan, Morales Miranda (1998)

Diagnosis of present situation. Is interpretation necessary there? Why? To what extent will it mean improvements in management of the historical or natural site?

Interpretation planning. A rational process involving: formulation of objectives, analysis of the resource and its potential (and limitations), virtual visitors, choice of messages to be transmitted, selection of interpretation media and interpretation facilities and services, recommendations regarding programme implementation (works personnel), and suggestions for evaluating the effectiveness. The outcome of this process is an Interpretation Plan.

Design of media, facilities and programmes. A creative process undertaken by specialists on the basis of the Interpretation Plan and its guidelines.

Execution of work and implementation of programmes. As set out in the Interpretation Plan and the Specific Designs, interpretation now becomes staff, materials and programmes.

Presentation of heritage to visitors. The second last measure, this confers meaning on all the previous efforts; these previous efforts however being entirely necessary,

since in the absence of an Interpretation Plan, endeavours are invariably reduced to improvisation, lack of coordination and waste of funds.

Evaluation. Evaluation as recommended in the Plan, or by means of the routine evaluation strategies considered appropriate by the resource personnel. Methods exist for evaluation of heritage interpretation, some of which originating in other disciplines.

Feedback. Incorporating the outcome of evaluation into the programmes. All systems must be capable of adopting in the light of their own evaluation procedures if they are to provide an improved service to the public.

2.3.1. The first step: exploring and cataloguing heritage resources

Heritage comprises artefacts, movable and immovable objects which last through time forming a material legacy. Historical objects always have a message to communicate. The work of the researcher, the historian, entails formulating the appropriate questions to obtain the maximum information on the history of the object. They use their own methodology to obtain this hidden history. The fieldwork, cataloguing the material, the oral history, archive and library research, analyses, and exchanges with other historians, are all part of the methodology employed by the historian for this purpose.

This work is, therefore, the basis of any cultural heritage project. In the absence of rigorous preliminary work, there can be no heritage interpretation, since there would be no content. The greater the volume of research concerning an artefact or building, the greater our knowledge and understanding, and the greater, in turn, the information which will serve as a nexus between heritage and the public.

Carreras *et al* (2000) classify this research into two categories: pure research and applied research. The aims of pure research are within the more abstract realm of academic science or knowledge in the neoclassical sense. Among the aims of applied research is interpretation which, as seen in the previous section, helps the public to become familiar with the knowledge arising from research through heritage education or comparative techniques using understandable language. This enables the public to enter into contact with, understand, and reclaim ownership of their heritage. Applied research is of more interest to the heritage manager, in that it concerns interaction between the heritage and the public, while not forgetting historical knowledge and study –which need not be alien to the desire to disseminate knowledge among the general public.

Both research and the cataloguing of cultural and natural resources are fundamental in order to offer the public a solidly-based authentic message. The results of these processes enable us to know the exact nature of the heritage resource in question, and this serves as the basis for development of the site. As Morales (1998) says: «it's a matter of diagnosing reality».

What makes an interpretation centre, a museum or an archaeological park, to mention some examples, different from a thematic park, where the essential objective is recreational, as opposed to cultural or educational, is the authenticity of the message presented, and this authenticity arises from the preliminary research. Heritage interpretation allows the visitor to understand the meaning of an artefact and its hidden history: what was its purpose? Who used it? Did it have any special meaning?... etc.

Bearing in mind that interpretation comprises education, translation, communication, sensations and meaning, the message designed for the public must aim not only to transmit knowledge but also to arouse certain sensations in visitors, since this is an essential part in their reaction to the heritage resource.

Therefore, the research phase is one of the first phases in overall planning. An exhaustive, yet coherent and systematic inventory is often made of all heritage resources throughout the territory, in order to provide exact information on the nature of the resources available. Documentation produced in this work includes registration, inventory and cataloguing of heritage resources and serves as the basis for later planning and promotional work. This is also useful, indeed vital, for correct resource management, both for the information provided and details on of state of conservation. Very often, such registration processes are associated more with museums, the natural depositories of historical collections, however, many interpretation centres also have collections now.

Documentation methodologies may vary substantially from country to country, government body to government body, and museum to museum. International guidelines have also been drawn up by such organisations as the ICOM (International Council of Museums). In general, when an item is deposited in a collection, the first step is its identification and assignation of a registry number, which enables its location in the museum building, and incorporation of the associated documentation to the exhibit file. It is very important for first-hand collection of all relevant information concerning the use and associations of each object in this first stage, since this information may be enormously enriching and may very often only be available first-hand from the donor. The second major step comprises the item's cataloguing, a process which seeks to record all the relevant data (Carreras *et al.*, 2001).

A selective inventory is then prepared of the information of potential interest for interpretation. Study may begin from scratch or existing studies and research on the area's resources may be drawn on. The exact approach will depend on the nature of the information required, which must always be confirmed and supplemented by systematic fieldwork.

2.3.2. The aim of interpretation. Defining the mission

Defining the mission is part of strategic management and one of the first steps in the planning process. For this, the complexity of the context and the territorial organisations and partners must be taken into consideration. Deep consideration of the project's *raison d'être* is called for if it is to be successfully linked to its setting. The mission should incorporate the essential reason for the project's existence and will determine project location, its aims and how and how much to invest in achieving these aims. The mission in essence is defined by the answers to the following questions: What is the purpose of our cultural facility? What is unique about our project? What are we trying to achieve? Mission definition is vital in organisations providing a public service (Munilla *et al.*, 2000).

In the specific case of heritage interpretation centres, many are now undergoing redesign; that is, they are reinventing themselves in order to adapt to the needs of a

public which wants to be surprised. In response, the centres are experimenting with new forms of organisation, new programmes, tangible and intangible services. Kotler summarises «it is a question of defining a mission which is unique and motivating, establishing a balance between the mission and public demand, creating and consolidating a loyal public and finally, being in a position to be able to generate resources.» (2001, 56). These facilities are normally supported by complex organisations with multiple layers of objectives and functions. This complexity and variety of programmes may pose an added difficulty for the task of defining a unique mission and identity. As Kotler points out in the case of museums «the mission defines the functions, roles and purposes served by a museum, along with what is distinctive about what it offers and does.» (Kotler, 2001, 57).

2.3.3. Defining objectives and strategies

Within the planning process, actions taken must be based on a set of objectives and goals, the main purpose of which is protection and conservation of the heritage. The objectives established must be ordered into a hierarchy. Morales says that this hierarchy could comprise general, secondary and specific objectives. General objectives would be mainly in the realm of policy aims, secondary objectives would concern the main themes, and, finally, specific objectives would concern the intended impact on the public: what message is to be transmitted, what do we wish them to experience, what do we want them to do; in short, three key questions: what do we want the public to know? What do we want the public to feel? And, what do we want the public to do? Objectives will therefore be based on three basic concepts: knowledge, affectivity and visitor behaviour.

Communication and project realisation objectives must also be considered. Again these must be based on research results. The necessary strategies for implementation must also be considered. This initial analytical phase will also enable planners to detect project limitations, to decide what message is to be transmitted to the visiting public and how it is to be transmitted.

2.3.4. Formulating the objectives

Planning objectives (declaration of intentions)

The challenge is to define the direction in which the project will head, i.e., where we are going and what obstacles we are likely to encounter. The planning objectives are a set of principles, a declaration of intentions, outlining the project's basic orientation.

Economic. The project may create a new source of employment, both indirectly and directly.

Social. Rediscovery of aspects of heritage and their incorporation into current practice via education and tourism. Improved infrastructure: lighting, signposting, pavements, etc., which serve to improve the quality of life not only for visitors but also for the resident population.

Identity. Providing the local population with a cultural product which will strengthen their links with the territory, its traditions and knowledge.

Heritage and environmental. Development of the new cultural resources must aim to, firstly, conserve heritage items and confer them with a social value, however, it must also contribute to preservation and improvement of the natural environment and the heritage. Once cultural and natural resources have been given a value, the aim is to present an identity landscape, a cultural landscape.

Cultural. The aim must be to create attractive, high-quality products which constitute not only a place to visit but also instruments to foster ongoing learning and research, education and improved awareness.

Educational. Cultural resources imply an inherent obligation to educate, and it is necessary for schools and the formal education system to adapt to the new requirements of the cultural paradigm. We must find formulas enabling us to evolve in line with the needs of society; cultural resources must be conceived as dynamic rather than static, as having an ongoing, renewed interest.

Dissemination. The aim must be to obtain maximum dissemination while also providing educational material via the museums, eco-museums or interpretation centres, workshops, and organised activities for both adults and children, and by developing tools for dissemination: webpages, interactive CD-ROMs, leaflets, guides, etc.

Cultural tourism. We must try to create different products for the range of alternative tourism activities already in existence. Logos or corporate images must be institutionalised to facilitate product identification as part of marketing.

Interpretation objectives

The interpretation objectives constitute the framework for action and define the necessary means:

Management policy objectives. The aim is to offer a high-quality service, with well-planned visits which satisfy the public, thanks to exhaustive preliminary research which ensures content authenticity and guide training. The aim is also that the cultural resource and associated services should play a role in territorial development.

Service objectives. Staff must receive preliminary training enabling them to provide a high-quality visit which meets visitor expectations. The facility will be accessible at all levels for those with mobility problems or disability.

2.4. Settings for presenting heritage

The complexity of heritage resources means that today we find numerous presentation forms and techniques. Possible settings include within buildings, which may or may not be the natural context; in situ presentation, through direct contact or contact via another medium; or as part of an urban, rural or natural cultural landscape where it is integrated as part of historic memory. On occasion, heritage is presented directly in the form of an original artefact, replicas, images, more or less realistically, by means of large or small-scale collections and exhibitions. Today we find co-existence of differing settings for presentation of heritage resources: museums; in situ facilities such as archaeological sites or sites of natural interest, and others; interpretation centres, and finally, territory-museums,

the integrated heritage systems of new museum practice, renewed eco-museums and local and territorial development strategies. In practice, all these formats tend to mix and interlink with each other, each assuming characteristics from other formats.

2.4.1. Museums

Museums are specialised settings for presentation of items of historical or cultural interest, which are exhibited in accordance with the museum's museological and museographical project (Vicente 2000). According to the International Council of Museums (ICOM), «a museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment.» Museums offer a formal reading of the exhibit in the most neo-classical sense. In museums, the object is at the centre of all activity: research, conservation and dissemination.

Museums are the setting par excellence for presentation of movable heritage, and employ a number of strategies for this purpose:

- Traditional 3D permanent exhibition, for passive yet not uninteresting contemplation of objects, arranged according to thematic, territorial or other organising criteria. The objects are exhibited out of their original cultural context.

- Exhibition of accumulated objects without any organising criteria. It is difficult to talk about presentation in such cases, since there is no mediation between public and exhibit; such exhibitions are really visitable assemblies.

- Scenographic exhibitions which contextualise the items for educational and/or aesthetic purposes.

Ancillary features, in addition to the exhibition, include guides, catalogues, workshops, guided visits and especially, technological and audio-visual resources.

A Museum in a wool washing facility, an interpretation centre in a museum

The Vostell-Malpartida Museum was founded in October 1976 by Wolf Vostell (Leverkusen, 1932 – Berlin, 1998) an internationally recognised artist of Spanish-German extraction and a fundamental figure in contemporary post-war art, with close links to Extremadura in Spain. Inventor of the *décollage* technique, father of the happening in Europe and founder of the Fluxus movement and videoart, all Wolf Vostell's work was marked by an outstanding originality, a characteristic also to be found in the museum bearing his name in Malpartida de Cáceres. Married to Mercedes Guardado Olivenza from Extremadura, Vostell visited los Barruecos in 1974, declaring it a «Work of art of Nature». That was when he decided to create a museum there for vanguard art, a meeting place for Art and Life.

The Museum was developed between Los Barruecos and el Lavadero. In Los Barruecos, declared a Natural Monument for its geological and ecological value, Vostell placed the works *Voaex* and *Muerto que tiene sed* (Thirsty deadman), thus establishing a dialogue between art, life and nature. The 14.000 m² of El Lavadero, declared a Site of Cultural Interest for its industrial heritage, houses the following:

- the Wolf and Mercedes Vostell Collection,
- the Fluxus Collection,
- the Conceptual Art Collection,
- the transhumance routes interpretation centre and the history of the wool washing facility.

This building was built in los Barruecos towards the end of the 18th century, harnessing the retained waters and the fact that sheep passed through this spot when moving from summer to winter pastures and vice-versa. By the mid-19th century, washed wool production had reached an annual figure of 80.000 arrobas (approximately, 1.120.000 kg), which was sold to the textile industry throughout Europe.

In 1997 the Municipal Council of Malpartida de Cáceres began work on plans for the Transhumance Routes and Wool Washing Interpretation Centre within the Vostell-Malpartida Museum. As part of its Feoga-Orientación-funded programme for recovery and promotion of the transhumance routes, the Extremadura Government's Agriculture and Environment Department decided to support the Centre. The Conceptual Artists Room of the museum leads via another small room to the Interpretation Centre. The main objective behind the creation of this facility was promotion and recovery of the transhumance routes and the industrial heritage of Los Barruecos, and the setting itself, whose role in the history of Malpartida is now beginning to be understood and valued. Therefore, the exhibition sets out to be educational in nature, and suitable for all age groups and levels of education so as to transmit an idea of our shared history. It employs a combination of modern technology and traditional exhibition techniques.

The result is a happy combination of a museum of contemporary art in an old wool washing facility, where visitors can enjoy both the works of art and the historical building which houses them.

This first phase which ran between 1994 and 1999 also included the General Inventory of Extremadura's Transhumance Routes, classification of the previously unidentified routes in 80 different municipal areas and adaptation of various stretches in a total of 28 different municipal areas, together with the demarcation and recovery of the Cañada Real Soriana Occidental route stretching between Badajoz and Cáceres. In the light of the success achieved, the Structural Funds Programme for Extremadura includes a specific scheme in its 2000-2006 programme for recovery and appreciation of the region's transhumance routes.

2.4.2. Heritage *in situ*

Employing the necessary interpretation techniques to highlight the main features of each heritage resource. Valuing cultural and natural resources calls for different types of action in different cases: adaptation of the setting, signposting, interpretive information adapted to different types of public, preservation measures, etc. This model is the opposite of the first approach. The aim is to present heritage in its own context and also as part of a process or within, say, the history of technical development. Interpretive resources include texts, maps, graphs, photographs, and also audiovisual resources, exhibitions and recreations or virtual reality items. This approach is best suited to an on-site museum.

In this case, the *in situ* or contextualised heritage resources will be archaeological and palaeontological remains, monuments and historical buildings (castles, churches, factories, etc.), unmovable features (wells, crossroads, unique natural formations, etc.) and heritage sites (historic village centres, Roman roads, transhumance routes, etc.).

Forms of presentation could be classified into three categories: basic, presentation with a supplementary permanent exhibition and what we could term musealisation.

- Basic: the site is simply prepared so that the public can visit it, either with or without interpretive signposting.

- Supplementary permanent exhibition: explaining and providing samples of the research, restoration and any other associated work taking place. A good example is the Pintia Archaeological Zone (Valladolid), a project carried out under the auspices of the University of Valladolid, where both visitors and local population have been taken into account.

- Musealisation»: a museographical approach incorporating an interpretation centre, for example such religious complexes as the Santes Creus Monastery (Tarragona), the Iranzu Monastery (Navarre), or interpretation centres on archaeological sites such as those run by the Government of Extremadura, for example, the Maltravieso Cave, the Instituto Português do Património Arquitectónico in Alentejo and the Algarve, especially Miróbriga, and the Conseil General del Gard, for example, the Pont du Gard; approaches including total or partial reproduction, as in the Iberian Citadel of Calafell (Tarragona), or an educational presentation –interactive modules, visitor services, educational itineraries– such as the Iberian settlement of Puig Castellar in Santa Coloma de Gramenet (Barcelona).

2.4.3. The Interpretation Centre

This tends to be the main support feature for the approach to heritage management known as interpretation. The aim is that the visitor should explore and interact with heritage. Various media tend to be used enabling visitors to come into contact with such features as natural parks, archaeological sites, historic village centres, or specific regions on the basis of an interpretive message explaining why they are unique. Unlike the museums, interpretation centres do not aim to collect, conserve and study objects; rather they enable visitors to gain a better appreciation of the site's natural and cultural values by providing the necessary information. These centres work to educate and raise awareness from the heritage site where they are located. The centres often include other services (tourist information services, bar, restaurant, etc.).

The main presentation strategy tends to be the scenographic exhibition, with technical and audiovisual back-up to aid and stimulate the discovery process. There are now interpretation centres which are also used for other purposes, such as, for example, the Transhumance Routes and Los Barruecos Wool Washing Facility Interpretation Centre, which is installed in a museum of contemporary art, the Vostell-Malpartida Museum (Malpartida de Cáceres, Extremadura, Spain); archaeological sites such as those mentioned above; thematised historical periods such as Terra XIX, Interpretation Centre of the Romantic Period (Vilanova i la Geltrú, Garraf, Barcelona, Spain); natural areas such as the Varin Interpretation Centre which forms part of the

Malá Fatra National Park (Slovakia), or gastronomic products such as the Pork Interpretation Centre in Peñarroya de Tastavins (Teruel, Spain).

32 Interpretation of gastronomic heritage and food products

In 1999, the Pork Interpretation Centre was opened in Peñarroya de Tastavins (Teruel, Spain), thanks to funding from the EU Leader programme. This facility, located in the old stables of the La Font Sanctuary, enables visitors to gain first-hand knowledge of the region's pork production traditions, important not only in economic terms but also in terms of the vast ethnological and cultural residue accruing from generations of work breeding pigs and elaborating high-quality pork products in the region.

With this in mind, the Interpretation Centre provides an insight into all the traditional activities related with the breeding, tending and slaughter of pigs and the elaboration of pork products. With a layout and materials designed to accentuate the educational nature of the centre, especially in the case of younger visitors, the centre provides complete information on pig farming, slaughter, and the elaboration of mondongo (blood sausage) and chacinería (salami-type products), with exhibitions of the tools used and life-size models of figures taking part in the activities described, and detailed information panels.

In addition to the pork tradition, the Centre also aims to promote the territory's other strong points. The visit concludes with a slide presentation covering the area's cultural, architectural and natural resources. Handmade products and local publications can also be purchased.

2.4.4. Heritage and territory. New models: the territory-museum, the interpretive ensemble and cultural parks

This concept emerged alongside new conceptions of museum practice associated with local development strategies. Unlike Open Air Museums, the territory-museum is not located in a physically delimited single use compound, instead it shares in the daily life of the area and its inhabitants. Therefore, it is essential to provide visitors with the tools which will enable them to get their bearings, to see and learn from what is on offer. The term territory-museum is used to designate an area whose coherence stems from historical and geographical links, with a heritage and other features which confer it with its own identity. Awareness of the future importance of a number of areas' cultural and natural heritage led to gradual development of the concept of territory-museum, which was a response to the need to create heritage management instruments with a territorial perspective capable of adapting to the demands for access to heritage and local development. In the view of Miró and Padró (2004), the concept developed from France's eco-museums, with which they share an integrated, territorial view of cultural and natural heritage, while at the same time sharing the concept of interpretation planning with the English-speaking tradition.

«Territory interpretation led to the territory being seen as a cultural product. This journey from resource to product started out with the idea of the territory, a physical space which, bearing the sedimentary imprint of the various cultures that have inhabited it,

can be seen as a cultural repository. This repository which, nowadays, is a gigantic puzzle composed of the fragmented remains of the past, demands a number of features to «confer it with meaning» (information centres, slide presentations, suggestions, etc.). These interpretation elements, the interpretive ensemble, enable the visitor to gain an in-depth insight into the territory and to enjoy it by means of excerpts which were previously disordered. This is what we call a cultural product or territory-museum.

(Miró, 1998, 81).

For Sánchez de las Heras (2002a), the «interpretive ensemble» is an integrated model of heritage interpretation in a given territory, a system for organisation and presentation of heritage in a given geographical area. The ensemble facilitates perception of the territory as a cultural product, an open, inhabited museum, in continuous transformation. The visitor can gain a first-hand view of the territory, selecting the aspects which are of most personal interest.

It is important to establish a main reference point serving as a central node which then channels visitors towards the various heritage resources in the territory.

This presentation strategy assembles a territory's main heritage features under a shared conceptual framework (the key concept) and a common presentation unit (the interpretive ensemble or territory-museum).

The interpretation centre is the intersection point of all the various threads of the interpretive discourse within a given territory. It is what provides an overall idea of the area's heritage, together with other features of cultural, educational and tourist interest.

At present, a number of projects based on the concept of territory-museum are underway. The autonomous community of Aragón is one of the Spanish regions consolidating this model for heritage management and presentation in its Cultural Parks. The Navàs-Berga Fluvial Park in Catalonia is another example, based on conservation, promotion-revitalisation and valuing of the textile colonies, a highly representative feature of Europe's industrial revolution.

Aragón's Cultural Parks: A heritage interpretation and presentation model

In Aragón (Spain), the Cultural Parks are designed as a complementary alternative to the Natural Areas established by Law 16/1985 on the Heritage, and Law 4/89, of 27 March, on Conservation of Natural Areas and Woodland Flora and Fauna. These laws establish protection for various individual aspects of heritage, whereas the Cultural Parks are areas which include a range of features which are protected in a coordinated way. At present, the Cultural Parks have not yet been given legal recognition. Their creation has also led to another added advantage: promotion and development of low-income rural areas in Aragón. Economic promotion of these areas and sustainable development, mainly by means of rural tourism, serves to revitalise areas which were in danger of abandonment. There are at present five Cultural Parks in Aragón: Albarracín, Maestrazgo, Río Martín, Río Vero and San Juan de la Peña.

It is also interesting to note how, in l'Alguer or Alghero (Sardinia, Italy), an area in which the territory-museum approach was applied, a new integrated museum approach has emerged, and has had a major impact throughout Italy. Significant changes have occurred in Italy in recent years in heritage management systems, with greater emphasis on networking, as seen in the creation and implementation of museum networks (sisteme museali). The Emilia Romagna, Tuscany and Umbria regions³ are pioneers in this respect. Recently, the Lombardy region has also presented a project for a network of local museums (Alberti, Bernardi and Moro 2005).

From the territory-museum to the Integrated Museum System: Cultural heritage in territory planning in l'Alguer/Alghero (Sardinia, Italy)

Alghero is a town with a population of 41.000, on the Northwest coast of Sardinia, which was the setting for the Alghero Territory-Museum project run as part of the European «Terra Incognita» programme. The project began in 1996 and was funded by the European Commission's DGXVI's Terra programme. The project also received support from other EU programmes both at European (Interreg IIA, Interreg IIIA) and regional level (P.O.R., P.I.T., P.I.A., PRUSST, assi I-IV, mis. 1.1-2.1-2.2-4.5).

The territory-museum is a strategy which seeks to incorporate the heritage into territory planning and development policies, laying special emphasis on sustainability and new projects to strengthen cultural tourism. Participants in this pilot project included the Amministrazione Comunale di Alghero (Sardinia) and the following Spanish local administrations: the Ajuntament or Municipal Council of Peralada and the Consell Comarcal or Regional Council of El Garraf, both of which in Catalonia and the Mancomunidad del Somontano de Barbastro and Mancomunidad de las Altas Cinco Villas in Aragon.

The underlying theme of the project was «Alghero: the Catalan island in Sardinia». An agreement signed between the Soprintendenza per i Beni Archeologici di Sassari and the Comuni di Alghero enabled establishment of two interpretation centres in the Torre de la Porta Terra and the Saint John Tower, respectively, and opening up of the Nuragic area of Palmavera. An agreement between the Diocese of Alghero-Bossa and the Comune di Alghero enabled the installation of the Museum of Sacred Art in the Rosario church. Parallel to this, discussions took place with tourist industry partners (to foster the creation of new projects), agri-food companies (with a view to promoting the territory-museum brand) and with the city centre trade associations (to develop an urban image).

The establishment of the territory-museum saw creation and reorganisation of various infrastructure items in order to provide new mechanisms for heritage interpretation (of the heritage):

- The Territory-Museum tourist reception and information centre was located in the Torre de Porta Terra, the old city gateway which symbolised the new threshold to Alghero and the surrounding region. Here, visitors are given an overall view of the cul-

tural, historic and natural heritage of the area. Alghero is presented as Sardinia's Catalan island.

- The historic downtown interpretation centre (Centro di Interpretazione del Territorio Museo, Museo Multimediale) is located in the Saint John Tower and is the starting point for a trip through the history of the city from the earliest times to the present day.

- The Diocesan Museum of Sacred Art is located in one of the city's old palaces which became the Rosario church in the 17th century. The museum houses an exhibition of the city's and diocese's ecclesiastic heritage.

- There are three tourist itineraries in the historic city centre: the Catalan circuit (Via Catalana), the religious circuit (Via Sacra) and the Towers Circuit (Via delle Torri), all of which can be completed either with a guide or by acquiring the printed self-guide material for each route. The via Catalana takes visitors around the city centre streets, highlighting the gothic, Renaissance, baroque and Neo-Classical architecture. Beyond the city walls, there are samples of late Eclecticism and Modernism. The Via Sacra highlights popular religious tradition, taking visitors around the city centre churches and the Museum of Sacred Art. The final route, the Via delle Torri aims to show visitors the details of the walled city's protective fortifications, in particular the military architecture dating from the Catalano-Aragonese and Spanish periods.

- The Territory-Museum Archaeological Park, dispersed over a wide area, includes the main archaeological sites of Alghero, dating from the Nuragic (settlements, sanctuary and cemetery) to the Roman periods (villa romana).

The Alghero Territory-Museum project was based on the need for integration and coordination of heritage resources in order to improve its interpretation and public presentation, within the tourism development programme. To optimise management of the Territory-Museum it was considered vital to create a specific organisation for coordination of the bodies and cooperatives managing the area's cultural resources (Cooperativa soc. a r.l. Itinera, Cooperativa soc. a r.l. Mosaico and Cooperativa s.c. a r.l. SILT), and their links with other local bodies, especially private sector tourism.

This was the basis for the «Integrated Museum System of Alghero», which began development in early January 2003 and will reach completion in December 2005. This project is the natural outcome of the Territory-Museum and is an instrument for heritage protection and management which, in addition to promoting conservation and appreciation of the heritage, develops links between heritage and the region, incorporating it into social and economic development strategies. This was set out in the agreement signed by the Ministero dei Beni e delle Attività Culturali, the Soprintendenza Archeologica delle province di Sassari e Nuoro and the Comune di Alghero. The objectives of this new programme are:

- To create new sectors of activity which will promote social use of the cultural heritage.

- To define new strategies for territory development which promote high-quality cultural resources and tourism.

- To use information and communication technologies as a promotional instrument.

3. In this case, the museum network was created by regional law 1.r.35/90.

- To vitalise and expand the local economy.

- To develop new cultural facilities (civic museum, coral museum, the Alghero Città Regie Documentation Centre, exhibition centre in the Sulis and San Giacomo towers).

The Civic Museum will provide an overview of the area's history from pre-Nuragic times to the present day; the Coral Museum will focus on the traditional Alghero craft of harvesting and manufacturing coral; the Palazzo Serra will house the Alghero Città Regie Documentation Centre; the Sulis tower will be the setting for exhibitions, shows and events, with a section entitled «Galleria del gusto algherese» for presentation and promotion of local gastronomy and cuisine in cooperation with local restaurants and producers; the San Giacomo tower will also share an exhibition area with the Sulis tower. Another major project is the nighttime lighting of the historic city centre and its most emblematic buildings. These initiatives have received support from the Feder programme.

These new projects combine with those initiated as part of the Territory-Museum project to provide added value to the Integrated System by creating a network which, together with local development efforts, consolidated cultural tourism resources, thereby diversifying the resources of what was traditionally a «sun and sand» destination and reducing the seasonal nature of tourism. The Integrated System aims to optimise heritage management to consolidate the cultural product (in which the local population play an active role) yet maintaining its attraction as a tourist resource (enabling the local population to benefit and providing visitors with a high-quality experience). For this, bottom-up techniques need to be applied and sustainability indicators established.

This project received the third Federcultura cultural management award. Implementation began in January 2003 and will be completed in December 2005.

These provincial or intermunicipal networks are based on coordination and interdependence between different types of museums of various scales and ownership formats, and other institutions providing cultural services. The aim is to develop a systematic offer for a given area with improved quality, management and resources.

Territory interpretation via a network system

Lasting, sustainable development action requires planning of the territory's cultural fabric which places a priority on an integrated approach and systematic overview, which in turn, requires a territorial network. The network system provides for planning which includes all the potential strengths of the territory and its cultural heritage, and also permits implementation of sustainable tourism strategies in small-scale settlements. Tourism is potentially a development tool if it manages to include all the territory's characteristic features. Sector-based or monothematic actions will never prove effective. In contrast, Systemising the territory's cultural resources through creation of a network of multi-thematic routes is the best solution in order to satisfy tourist preferences and adapt them to the needs of small-scale settlements.

Network components

Cultural heritage interpretation centres. These facilities were created for evaluation of the cultural and/or natural heritage of a given geographical setting or area, and its transformation into an educational, cultural and/or tourism product. Unlike museums, these centres do not collect, preserve or study original objects; instead, they focus on a given area's heritage aiming to foster improved understanding of natural and cultural values and public awareness. The main presentation strategy tends to be scenographic presentation, supplemented by technological and audiovisual supports, aimed at motivating visitors to discover the value of the heritage. This approach is suited for development and dissemination of the concept of cultural heritage in small and medium-sized municipalities and rural areas, which do not have the necessary resources to create museums and in which heritage can serve an important role in tourist development and also have a positive impact on the inhabitants' cultural identity (from the HICIRA Project).

Primary communication links. The communication links use the pre-existing road infrastructure to form direct links between the network's main reference point and the heritage interpretation centres. These links are designed for motor vehicles, although paths for slower traffic (cyclists, walkers) could also be developed.

Secondary communication links. These use the pre-existing road infrastructure to connect all the locations with each other via «scenic routes». Scenic route means a route which enables visitors to reach all the selected locations and gain access to all the territory's characteristic features. These roads are suitable for motor vehicles, although slower forms of transport are preferable, given the underlying objective.

Thematic itineraries. These are based on pre-existing roads and tracks, including pedestrian and bicycle tracks, rural roads, and waterways, and serve for first-hand enjoyment of the territory's features. There are numerous thematic itineraries, such as for example, the provincial itineraries, which link the five locations; each location's internal routes, enabling visitors to visit its main features; the environmental itineraries through the areas of natural interest, and the gastronomic and wine itineraries, enabling visitors to sample the area's cuisine and products.

The thematic itineraries must be varied in nature in order to respond to visitor demands, although the main point is that they must interconnect all the territory's resources in a network.

Dissemination centres. These serve as points of reference for visitors, providing information on the components of the territorial network. They should be located in busy areas such as shopping centres and train stations.

Information centres located in shopping centres will be adequately staffed offices for territorial promotion, whereas the train station centres would have multimedia material on the tourist itinerary network.

Network gateways. These are areas serving to attract visitors potentially interested in visiting the territory. They are designed as reference points and provide publicity on the network: the primary and secondary routes, the thematic itineraries, and the location of information centres and heritage interpretation centres.

The interpretation centres

Analysis of the present situation. Collection of information on the present organisation of thematic routes in the territory, tourism promotion, territory capacity and cultural heritage. This first study serves to obtain in-depth information on the territory and, more importantly, to identify the need for a network system for its promotion, and to gather information which will serve for project planning and conception.

Study of different aspects of the territory. The study includes analysis of different aspects of the territory via three main blocks: the first focuses on infrastructure and settlement, and, therefore, the transport network, accessibility, role of urban settlement in the territory and its main economic activities; the second focuses on tourism and leisure, including the reception capacity of the locations, services potentially available, and additional shows or events representing added attraction; and finally, the third study would concern the landscape and environmental aspects, including study of the archaeological heritage, movable and immaterial heritage and areas of natural interest, items of added interest which could feature on the routes. These studies enable planners to draw up the profile of potential visitors and to list the territory's tourism potential. The studies will be carried out on various scales, so that information obtained in one may be verified and integrated into other levels in a cyclical process. The result will be a complete reading of the territory, with potential identified from a range of perspectives.

Defining the network. Network definition involves:

- Choice of an appropriate location for a heritage interpretation centre.
- Primary links between the interpretation centre and the network central point, providing for direct and rapid connection, and secondary links between the network centres, which permit visitors to enjoy the territory's characteristic features.
- Development of multiple thematic itineraries, capable of meeting the demands of a variety of types of tourism (eco-tourism, cultural, gastronomic and wine tourism, sport, etc.) and provided with bicycle and pedestrian tracks, signposting, rest areas, viewing points, carparks, rent-a-bike, etc.
- Creation of network gateways which provide visitor information and publicity on the interpretation centre and information centres.
- Creation of information centres in strategic locations (train stations, shopping centres) aiming to promote tourism in the territory and network.

Location of the interpretation centre. The ideal location should:

- Already be visited by a large number of tourists thanks to its rich cultural and natural heritage.
- Be easily accessible for visitors and include adequate infrastructure.
- Be the site of significant tourism initiatives which are fully organised and consolidated.
- Have sufficient, and suitable space available for the interpretation centre, already being the site of museum-type facilities or an eco-museum.

The centre can be located in a pre-existing or new building. It will be given over to interpretation of the territory, highlighting its unique features by means of audiovisual

resources, «perception rooms», interactive games, tourist information centres and educational workshops for rediscovery of local traditions, customs and uses in collaboration with the local population.

3

Heritage Interpretation Centres

Heritage Interpretation Centres are specially created facilities for evaluation of the cultural and/or natural heritage of a given area and its transformation into an educational, cultural or tourism product. They provide visitors with an insight into a natural park, a specific territory or an event on the basis of a message highlighting what makes it especially unique. Unlike museums, they do not fundamentally aim to collect, preserve and study objects (although they may indeed do this). Instead their essential purpose is to facilitate public appreciation of the value of the specific cultural or natural heritage features, by raising public awareness and providing education. The main presentation strategy tends to be the scenographic exhibition, with technical and audiovisual support to aid and stimulate the discovery process.

Interpretation is taken to be a communication process designed to reveal to the public meanings and interrelationships of our natural and cultural heritage through first-hand experience of the object, artefact, landscape or place. It is an approach which seeks to enable the public to experience heritage, heritage being taken in its broadest, multidisciplinary sense as including movable heritage items, architecture, documents, archaeological and immaterial items, places and landscapes, as set out in the Culture 2000 programme.

Heritage Interpretation Centres thus constitute an appropriate means of developing and presenting heritage in small and medium-sized towns and rural areas, which do not have the necessary resources to create museums and in which heritage can play an important role in tourist sector development and may also have a positive impact on the inhabitants' identity and self-respect.

European government bodies frequently receive proposals for creation of heritage interpretation centres, proposals which very often reflect a lack of theoretical and practical preparation. This project is addressed to government bodies with responsibilities for small and medium-sized municipal areas with limited economic and technical resources for promotion of their territory heritage, and the aim is to generate a R&D methodology for application to local cultural heritage.

3.1. Errors and problems concerning heritage centres

Serantes (2004) provides a critique of interpretation centres as tools for environmental education in Galicia. This can serve us as the basis to approach problems which are also common to other regions.

- The centres suffer the consequences of a certain legal vacuum and neither are they covered by European legislation. This leads to problems with their definition as heritage facilities and consequently with their regulation. In Spain, their existence is acknowledged in the most recent Autonomous Community legislation. In the Balearic Islands, Law 4/2003 of 26 March (BOE no. 98, 24/4/2003), differentiates between museums and interpretation centres, considering interpretation centres to be locations which «are open to the public, linked to places and monuments which, equipped with the necessary infrastructure and human resources, can provide the public with the key to an understanding of their cultural value.» However, the syllabuses for public competitions for the appointment of heritage management specialists in Spain often cite interpretation centres as being exhibition centres similar to museums. In Belgium, the centres are not mentioned in national legislation, the Ename centre being a pilot project.

- The facilities and their accesses tend to be poorly signposted. Serantes (2004) points out that information panels on the Cies Islands do not indicate the location of the Interpretation Centre, and the itinerary leaflets for the Umia-O Grove complex do not mention the Interpretation Centre or its activities. On the other hand, services which do not exist are often advertised: leaflets for the Ons Islands advertise an «Aula de Naturaleza», another for the Aulas Forestales advertises one in Riós, neither of which exists.

- Geographical distribution of the centres does not appear to be planned, but rather a response to random building renovation opportunities, whether ownership is public or private, or the availability of European funding.

- The difficulty of access to some of these interpretation centres makes it difficult to guarantee provision of minimum services. Serantes (2004) points out that the A Cabalar Aula de Naturaleza near the As Pontes Electricity Generation Station, generates its own electricity by means of a gas oil-powered generator, and the Crendes Aula de Naturaleza, located on the banks of the reservoir providing drinking water to the A Coruña region, does not have its own running water. The Ca l'Agustí Interpretation Centre in the Montseny Natural Park, as a traditional masia or Catalan farmhouse in an area with cold winters, was found to consume excessive amounts of gas oil-generated heating, and now it is planned to switch to biomass produced by park maintenance for more sustainable heating. Earlier efforts here have included use of solar energy.

- Consideration of the building as an objective rather than a resource may also pose a problem, whether due to high maintenance costs or the impact of its location and design. Serantes (2004) describes the case of the Ribeiras do Louro Interpretation Centre, which although architecturally coherent, has lain idle since its opening in 1995. The author also warns of the impact on the fauna and landscape of the Galician Coastal Ecosystem Interpretation Centre (CIELGA). One of the most controversial

interpretation centres in terms of its landscape impact is the interpretation centre for the Roman city of Baelo Claudia built by Sevillian architect Guillermo Vázquez Consuegra, a case which has mobilised both professional and public opinion. Architectural barriers are another feature hindering accessibility both for those with occasional and permanent disability and families with children's pushcars. Serantes (2004) mentions the Chelo Aula de Naturaleza, the access to which has more than 40 steps.

- Accessibility problems also include insufficient opening hours and visitor attention, in many cases there being information panels and models but no guides or educators. Other access-related problems include insufficient parking, as is the case at Casa Rull (Andorra).

- There are also uses which are incompatible with the aims of environmental or cultural education. For example, in the Los Ancares Aula de Naturaleza, the entrance coincides with the room used for quartering the animals killed by hunters in the reserve, giving rise, as can be imagined, to problems for visitors (Serantes 2004). At the Ca l'Agustí Interpretation Centre in the Montseny Natural Park (Barcelona, Spain), the concession is to run both the interpretation centre and a restaurant, located in separate buildings. The previous concessionaires promoted the restaurant as a luxury feature, thus taking away from the original nature of the project. The present concessionaires run the overall undertaking with a more appropriate emphasis on family visits.

- Funding in the initial phase is directed towards development of the physical facilities, provision for activities and staffing often being insufficient. The budgets for maintenance, updating and improvement, audiovisual resources, printed material and other support resources tend to be insufficient or non-existent. The result in certain cases is outdated information, publicity for services which no longer exist, or description of measures which have been in existence for years as new.

- Serantes (2004) points out that one year after its declaration as a National Park, the Cies Islands Interpretation Centre continued to speak of it as a Natural Park, with no reference whatever to its new status and its implications.

- Múgica and López-Limón (2002) point out that staff employment conditions are unstable and inadequate, and that staff, in many cases, are not given any specialised training.

- There is no provision for staff sustainability and participation in management decisions hardly exists.

- Programmes to evaluate or monitor positive or negative impact of visits, centre activities and conservation measures are rare.

- On the subject of evaluation, Rosabal (1995) points out the importance of promoting the participation of a number of internal (forest guards, scientists, government, etc.) and relevant external parties (the local population, managers of other interpretation centres, the private sector, etc.) in order to avoid subjective perceptions and to achieve a consensus of what needs to be done. Self-evaluation has not proved sufficiently objective, independent evaluation is required.

3.2. Factors to bear in mind when creating a heritage centre

When creating a heritage centre it is vital to choose the right time. Very often, only economic factors are considered, i.e., funding is obtained to build the facility either by means of subventions or European programmes, but little or no thought is given to other factors.

One of these factors is the involvement of the local population. When creating an interpretation centre, which, by definition, must function as a driving force of local development through preserving and showing its cultural or natural heritage, it is vital to have local people support.

It is therefore crucial that communication take place between the centre management and local inhabitants, developing links that will enable local people to identify with the centre's ideas and work.

Local participation in the interpretation centre

Local participation is fundamental for interpretation planning, since the local population must participate in the elaboration of the message to be conveyed to visitors. After all, the local residents will also be visitors. It is important that the local community identify with the plan and feel that they are also part of it.

The Mölndal Museum has developed a strategy to open itself up to the city and its inhabitants. Visit itineraries make it possible to visit the local resources and also learn about the history and people who inhabited a selection of significant buildings. This innovative idea has already been copied by other areas, including Canterbury, which has adapted the idea for a circuit of local museums and collections. In Mölndal, the local community participated in preparing the design of this new urban museum facility and incorporated private yards into the route as rest areas and innovatively assembled small-scale exhibitions in the windows of their houses. The Mölndal Museum was awarded an honourable mention in the European Museum of the Year Award 2005 for its innovative approach, its use of new technologies and its cooperation with schools, universities, shops, industry and institutions.

Another example of local participation is the Meadows Yard Local Nature Reserve in Edinburgh, where the main information panel was discussed and considered beforehand by the local community. The management team drawn from the local community hired a designer who, not only began her work with community consultation, but also organised an eight-week workshop on completion of work, in which the local community could express their views regarding the theme, messages and images presented.

It must be remembered that a heritage interpretation centre is designed to have an impact on the surrounding area in terms of restaurants, hotels, employment (guides, sale of craftwork, food produce and wine), which will contribute to local development, and this impact should be communicated and explained to the local population.

Conception of heritage as being of social value, and as part of local identity, will facilitate participation from a wider range of groups, and this in turn will strengthen the project in terms of:

- cohesion and social promotion,
- cultural vitalisation,
- education and training,
- economic development (participation of small businesses, trade and craft associations, etc.).

It is vital that the local population actively participate in the planning and implementation of the interpretation centre. Conservation and promotion of heritage is just another measure among others to improve infrastructure and basic services, the aim of all such projects being to improve local living conditions.

In Spain, Portugal, France and Italy, in general, it is the public administration, especially local and regional government that promotes and establishes heritage interpretation centres, to a lesser extent, associations and companies. In the UK, the public administration and local heritage associations tend to be equally involved.

3.3. Designing a heritage centre

When, as part of a project aiming to revitalise heritage resources, it is necessary to build or renovate a museum, interpretation centre or similar facility, it is important to set out from a clearly defined basis. This includes the following:

- Interpretation objectives and criteria.
- Spatial location.
- Spatial functionality.
- Features and services.
- Infrastructure and facilities.
- The exhibition:
 - theme and message,
 - content network,
 - presentation resources.

However, all these points must be developed in line with a given methodology and planning techniques. Every heritage centre needs a planning process which will ensure coordination and control of the overall project.

Planning enables us to achieve results which are directly linked to pre-established objectives, while also facilitating later evaluation. It is difficult to find standard responses to the obligations, requirements, demands and needs of different heritage centres.

Each centre may have its own specific features and characteristics. The institutional framework, the type of heritage features, the physical area, the type of public and a range of other fundamental factors all combine to create specific dynamics making each project unique. It is absolutely vital that centre design and planning be in the hands of a multi-disciplinary specialist team: museologists, educators, archaeologists, historians, communication experts, cultural management staff, designers, architects, etc.

Those with institutional responsibility must have the necessary information to

enable clear-cut decision regarding the measures and guidelines governing the basic functions of heritage management:

- acquisition,
- documentation,
- conservation,
- research,
- dissemination.

Changes in present-day museography have seen the appearance of companies that specialise in design and production of heritage centres, management or provision of services and products. The larger companies include designers, technical staff and advisors and also have the financial resources to take risks (Hernández Cardona, 2005, 34). Others operate on a more slim-line basis and out-contract studies, scripts, specific advice, design, carpentry or unusual or once-off components. Small and medium-sized companies in this sector tend to be local or regional in scale and work for the local administration or for the larger companies described above. Their projects are relatively small in format and they normally take charge of the complete process, although, as suggested by Hernández Cardona (2005), there is a tendency to work more in conceptualisation and design rather than in actual production.

The proliferation of interpretation centres thanks to European funding has led to an upsurge in companies working in design and production of these facilities. When production work is complete, small and medium-sized companies, and especially self-employed professionals and micro-companies, sometimes tend to acquire the concession to manage the facility through tender or through direct employment of company staff. This procedure is frequent in Spain and Portugal. In Italy, these functions are normally taken on by cooperatives.

Interpretation is taken to be a provision of readings and options for active use of the heritage, making use of a wide range of presentation, animation and communication resources. It becomes a planning instrument which employs the greatest number possible of techniques, seeking to obtain maximum flexibility and adaptation to the specific circumstances.

The factors determining planning in any heritage centre lie in three fundamental dimensions:

The public

- Visitor experience must be comfortable and of high quality.
- Needs in terms of reception, guidance and circulation.
- Characteristics of the various public services that must be provided.

The heritage

- Characteristics, volume and dimension of the heritage features.
- Conservation and preservation requirements and needs.
- Research needs.
- Requirements to facilitate interpretation (heritage presentation, communication and exploitation).

The physical spaces

- Correlation between spaces and functions.

- Circulation.
- Features and facilities.
- Environmental conditions.
- Safety and security needs.

3.4. Interpretation resources and media

Once the message and its content have been defined, it must be adapted to and combined with the design of the interpretation centre. Presentation of the heritage will be determined by the earlier conceptual planning work. Essentially, it is a matter of translating the concepts and criteria into concrete action.

The tangible or visible part of interpretation is reflected in the various means and messages: itineraries, guided or self-guided itineraries, leaflets, booklets, panels and other support features, are some of the tools used to convey the message. Morales states that for more effective communication, this message must «reveal the meaning of the site» in a suggestive, motivating and, above all, clear and succinct way, yet bearing in mind that the mission of interpretation is to contribute to protection and conservation of the heritage.

In seeking to offer the visitor a high-quality cultural experience, Vicente (2000) points out that presentation of heritage must fulfil a number of requisites:

- a) The message or theme must be brought to a wide and diverse selection of the public.
- b) The message and its presentation must bear in mind the target public (their previous knowledge, interests, expectations, etc.).
- c) The message must be communicated in an attractive way, employing all necessary or possible means to ensure a high-quality visitor experience.
- d) New technologies and audiovisual resources must be used for communication of complex processes (history, technology, science, etc.). Technology is transforming the communication strategies employed for heritage interpretation and offers numerous forms for presentation of information.
- e) The message must stimulate an emotional response, that is, it must move the visitor and convey sensations. This criterion could also be introduced for museums and other types of heritage centres.

Selection of interpretation media requires a mixture of logic, common sense, creativity and a certain degree of intuition. In addition to creating services, programmes and facilities, interpretation planning must also include consideration of the communication process. Today's heritage centres avail of a wide range of interpretation techniques facilitating new strategies for heritage presentation. The strategies employed will depend on the results of the research work combining the pre-existing heritage resources (architectural, museum facilities, vestiges of the past, the natural environment) with other elements of local identity, such as celebrations, folklore or traditional cuisine. All these factors combine to form the heritage product. More traditional museums and heritage centres are also incorporating new presentation techniques.

Interpretation services and facilities must be designed in accordance with the resource and also the visitor. The various communication techniques employed for presentation of heritage include:

Interpretation exhibitions: help to illustrate the message by presentation of original objects or reproductions and other graphic and illustrative material. Our data show this to be one of the most widely used methods.

Signposting: one of the basic features of heritage presentation, whether cultural or natural heritage, and at the same time, a means of strengthening and promoting the product image. A good signposting approach is required for successful presentation of heritage resources. The overall aim is to facilitate visitors in reaching the site, and once inside to guide them around it. Therefore, signposting must be strategically located and must be clear and precise in content. The specific aim of signposting items will vary according to location: road signs, providing directions, in situ, or maps. The signposting plan will include different types of interpretive panels offering different levels of information, of an administrative or interpretive nature. In our study, one of the main recurrent problems reported by respondents was the lack of adequate signposting to the centre access. Planned maintenance and periodic renovation of signposting is also important, especially outdoor signs.

Programming of guided visits: in which the guide or interpreter plays the main role in presenting heritage, mediating between the heritage resources and the visiting public.

Thematic itineraries: which, depending on the underlying conceptualisation, enable visitors to come into contact with significant heritage aspects and places. Very often, in addition to the interpretation centres, there are also other heritage features which are promoted by the centre. These can be done by means of interpretation paths, which are often a further means of enriching the experience.

Models, slide shows and reproductions: with a clearly educational or interpretive objective. These may prove especially useful in the case of children, and also, by concentrating on such senses as touch, for the disabled, for example, the blind.

Audiovisual resources: films, videos, virtual reconstructions, other sound and image systems, recordings, self-guide systems or new PDA systems, are among the tools used. These are normally designed for a broad audience and provide added visitor stimulus.

Theatrical representation and recreation of the past-living history: these are more frequent in English-speaking countries than elsewhere in Europe. According to Morales (1998) «these activities have one of the major advantages possible in interpretation: they are performed by people, the best known system for heritage interpretation.»

Educational workshops: teaching and animation activities to motivate visitors and allow them enter into closer contact with the past or with the natural environment. These activities are normally addressed to students, and should be promoted especially in centres where students are an important segment of the visiting public. They are supplemented by the publication of educational workbooks, addressed either to the students or their accompanying parents.

Leaflets, and publications in general: information at different levels on the centre and its services in the form of leaflets and booklets; maps to enable visitors find their bearings; illustrated pocket guides, specific monographic publications, more specialised guides, etc.

Organisation of extra activities: cultural events make a contribution to territorial vitalisation. Demonstrations, story-telling, nighttime visits, parties and other innovative events to draw visitor attention. These also serve to develop public loyalty.

Cultural products: publications, craftwork, food products associated with the theme or area in which the interpretation centre is located, merchandising, etc., in keeping with the product image, all facilitate communication with the public regarding the product.

Provision of tourist services (accommodation, catering, leisure, etc.): The heritage product is not limited to simple presentation, it also includes «places to eat, sleep and things to do», and these serve to complement the heritage resource. These additional services should be in keeping with the image of the heritage service, in the sense of being environmentally-friendly and providing high quality.

In each case, identification and evaluation of the resources must serve as the basis for choice of the most viable development strategies for an integrated heritage resource. Rather than applying pre-established standard approaches, the individual characteristics of each location will determine the possibility of employing innovative methods. In any project, it will be important to define how user services and information will be structured and how the heritage will be interpreted. These decisions, again, must be based on the outcome of the initial diagnostic work and conceptualisation.

A heritage interpretation project in a given area must lead to an integrated overall product made up of a range of services and activities. The overall offer, then, must be broad and multi-faceted, and must incorporate the already existing services, which should be maintained and/or adapted in line with the new conceptual basis, in addition to new services which will also develop as a result of the project.

The overall product then may entail a wide geographical area together with a complex, multi-faceted thematic content. Therefore, the overall message must be conveyed by an effective mix of interpretation tools. While each individual feature makes sense on its own, it is the entire set of features that provides visitors with an overall idea of the heritage product as a whole.

3.5. Heritage centre visitors

Firstly, it must be remembered that the main users of interpretation centres are the visitors (Morales, 2001). Since visitors normally come during their leisure time, centres must focus their strategies on ensuring that the experience is enjoyable.

There are various types of public, and various methods of classifying them. We could use traditional criteria: age, origin and composition of groups: students, families, elderly people, tourists, specialist groups, etc.

Busquets and Martínez de Foix (2005), distinguish three types of public on the basis of their motivation (from more to less voluntary):

Spontaneous visitors: visitors who come on a voluntary, individual or small heterogeneous group basis.

Organised adult groups: the visit is usually planned in advance and the motivation may be either educational or leisure-oriented.

Organised groups of students: children or teenagers whose visit is part of their school programme. Their visit is not voluntary, but part of formal education.

The results of the qualitative and quantitative studies carried out as part of this project show that the majority of centres aim to attract all types of visitors, although there are also specific programmes aimed at certain types of public, especially students, or in some cases, families or mature visitors.

One important public, which must be borne in mind in centre design and programmes is the local population. Indeed, at present, various centres set a priority on improving appreciation of local heritage among the local population. In this way, by reinforcing local identity, interpretation centres, especially those located in rural areas, can serve to promote local participation, for discussion and action aiming for sustainable development.

The disabled are another sector of the public that have received more attention in recent years thanks to new integration programmes. In this light, there are two main factors to bear in mind when designing interpretation centres (Morales, 2001):

Elimination of physical barriers: in addition to legal requirements, there is an ethical obligation to facilitate access for the disabled to heritage resources and their associated services (pathways, observatories, reserved carparks, etc.). This will clearly not be fully possible in all cases, nor for all types and degrees of disability; for example, in certain nature areas not all itineraries can be adapted for wheelchair access.

Accessibility to interpretation programmes: facilitating the participation of the disabled. It is not a matter of designing special programmes for the disabled, but rather providing them with an opportunity to participate in the standard programmes. A range of tools are available for the various interpretation media (see point 3.4): for example, blind visitors can avail of audio-guides or be allowed tactile contact with models and reproductions.

Overprotective or paternalistic attitudes must also be avoided, since the disabled have explicitly manifested a desire not to be given special treatment. In addition, disabled visitors are normally accompanied by their families, friends or teachers, and this facilitates things (Morales, 2001). The various types of disability must also be considered, including sensorial and psychological disability, since not all cannot be addressed in the same way.

Virgental, an interpretation itinerary for the blind or partially sighted

In the Virgental valley (Tyrol, Austria) the revaluing of local heritage has led to creation of walking itineraries specially adapted for the blind (Gander 2000). The local farmers accepted the idea of revaluing the Tyrolean cultural landscape known as the «Virgen Feldfur» (Virgin Fields) and a government-funded project began implementation. In

1993, the Hautes Tauern National Park appointed a development agent to lead the operation and draw up an inventory of the area's cultural and natural assets. In 1995, the Tourist Office and the local farmers culminated the operation with completion of the «Stoanach Pitzend», a 2.5 km historical itinerary. The following year, the valley's three municipal areas—Virgen, Matrei and Prägraten, with support from the European Leader II programme, opened the first Austrian walking route specially adapted for the non-sighted. Information panels in Braille were installed throughout the route, completed by a Braille information leaflet published by the Tourism Office. This innovative project in what is known as the «Valley of the Senses» has also had an impact in the hotel and accommodation sector, where establishments have been adapted to the needs of this public, remembering that a blind person may often be accompanied by another person or may have a guidedog, and local restaurants have also prepared a Braille menu. A three-day tourist pass has been created for non-sighted visitors and their families. This covers Austria, Germany, Switzerland and Italy, and provides guided visits (by coach and boat) to the main tourist resources. Not only have special activities been prepared for the visually impaired, but locations, itineraries and attractions have also been adapted to stimulate all five senses. Visitors are guided by non-sighted guides, and can experience a wide range of non-visual sensations on the «smell and hearing» route, a laboratory of aromatic plants and a farm in darkness, among other features.

Once a centre knows the kinds of public it will receive, it is in a position to offer different products for each segment (Ballart and Juan-Tresserras, 2001).

The local community: providing a potential meeting place or forum, a cultural entity, a symbol of local identity, a non-academic educational tool benefiting the local community.

Families: a place to spend high-quality leisure time combining culture, leisure and education, strengthening inter-generational relations.

Students and teachers: complementing the school curriculum, providing activities which would be impossible within the confines of the school, extracurricular experimentation, access to a specialised library.

The elderly: an enriching, active and participative form of leisure activity, reliving and remembering past experiences, gaining access to new knowledge, even participating in volunteer programmes.

Friends of the Museum/Heritage Centre Associations: fulfilling cultural desires, chance to meet people with similar interests, volunteer activities.

Researchers: support for research work, access to specialised documentation.

Tourists: a cultural tourism product, a way of learning about the culture of the area they visit.

Stakeholders: establishing communication links and management evaluation.

3.5.1. Attracting visitors

In order to attract visitors, it is vital to know the type of public that visits the interpretation centre. Visitor studies should not be confined to mere socioeconomic and statis-

tical analysis of visitor figures. These data are highly useful, yet studies should include such issues as visitor motivation, previous knowledge, their reception and reading of the interpretation offered, their perceptions, the educational impact of the information, guidance and workshops provided. Screven (1993), mentions some examples:

- Psychological and personality traits of visitors: attitudes, knowledge of subject matter, etc.

- Visitor behaviour at the interpretation centre: methods of travel, where they go, who they come with, visit duration, information they read, whether the visit is found physically tiring, return visits, preference for interpretation techniques, use of services.

- Ability to understand the messages conveyed and the impact of this information in terms of attitude, behaviour, interest, etc.

- Development and improvement of methods for measuring and evaluating visitor experiences, short, mid and long-term impact, public participation, the visit itself and interest generated later.

Visitor studies at interpretation centres must set out to answer such questions as:

- What are the latest trends in public demand?
- How can we segment our visiting public?
- What are our niche publics and how can we attract potential visitors?
- How to face competition and harness the benefits of complementary offers?
- And, especially, how can we generate resources by means of a promotional plan for our interpretation centre?

Responses to these questions will form the basis for a promotional plan in keeping with the centre's activities (Lord and Dexter, 1998) which will aim to:

- Identify the centre's present and potential future visitors, and plan for effective communication with these segments.
- Implement measures to attract greater numbers of visitors, and where appropriate, an increase in income deriving from visitors.
- Improve the centre's features and services.
- Respond to public needs and expectations.
- Show how the interpretation centre serves the public, and what sectors of the public are centre users. This information should be communicated to stakeholders.
- Evaluate the results obtained.

To cater for satisfied visitors who plan to make a return visit, the centre should plan for programme renewal and change. There will be certain basic programmes that will be permanent features, yet, other activities can be run on a more temporary basis, including exhibitions, animation programmes, alteration of itineraries or leaflets, etc. (Morales, 2001). It is also important to remember that one of the most effective means of communication is word of mouth, whereby programme renewal can function as an effective means of finding new visitors and consolidating visitor loyalty.

Other important factors in attracting visitors include networking and collaborative advertising campaigns run with other centres in the same territory or in thematically related areas.

3.6. Management models

Since the mid-90s, new heritage centre management formulas have been appearing. These include:



From *Institute On Governance*, 2003. Viisit www.iog.ca

Direct public management. The government exercises direct control over the centre's staff, activities and programmes (based on the Institute On Governance, 2003. See <http://www.iog.ca>). There are other subcategories, such as exclusively governmental management, whereby other bodies are not involved in decision making, or consultative management, in which responsibility lies with a public body which consults with (or may be obliged to consult with) other partners prior to decision making. In Andorra, the creation of interpretation centres is part of the Ministry of Culture's museum policy, in association with European projects. Example include the «Rural Habitat Routes» and the «Men of iron routes». Project design was outsourced under supervision, but staff are government employed and the activities are part of the Andorran Heritage Museum Service programme.

Public management consortium. Comprises management by a mixed consortium made up of representatives of various public administration bodies and territorial business interests. This is a participative model which seeks to combine and integrate all territory interests and resources. However, constituting these bodies is a slow process and special skills are required. Other variations include cooperative management, whereby public body decisions require cooperation from other partners, especially in cases in which the property is mainly in public ownership, and joint management, whereby management responsibilities lie with public bodies and the representatives of other non-governmental agencies working together. The Interpretation Centre of the Santa Eulalia Crypt in Mérida is managed by the Historic-Artistic and Archaeological City of Mérida Consortium, a body subject to public law, comprising the Junta de Extremadura, the Spanish Ministry of Education and Culture, the Provincial Council of Badajoz and the Mérida Municipal Council. The Consortium's aim is to ensure economic, technical and administrative cooperation between its constituent bodies for management, organisation and acceleration of conservation, restoration, improvement and revaluing of Mérida's archaeological and monumental heritage.

Management contracts awarded by tender. The public administration awards a tender for management to one or more clearly identified organisations, which may be

private companies, NGOs, local groups or associations. The tender winners manage the centre and take decisions within the framework of certain overall directives. This form of management is normally found in cases of public property, the tender being awarded for a limited period of time. This is undoubtedly the most direct, simple and widely used of the mechanisms described. It is the most widely employed system in Spain, Italy and Portugal. Heritage interpretation centres are generally established by local administration bodies with the support of regional government, and most commonly, European project funds, either directly or via regional programmes. Overall management is generally put out to tender, from management and professional posts, to services and cleaning. The local municipal council may be responsible for maintenance or this too may be put to tender. In general, management contracts are awarded after the public tender and the contracting companies, which must offer highly competitive prices in order to win, tend to have funds which are sufficient only to cover basic expenses. This means that a wide range of additional activities need to be run in order to earn additional funding. This underlies the revitalisation of local development. A good example is the Terres de l'Ebre Eco-Museum and the Casa de Fusta Interpretation Centre.

The Silver Route: integrated management of interpretation centres

The Silver Route-Extremadura project, popularly known as the Alba Plata Project, comprises a total of 34 subprojects for rehabilitation, protection, restoration and signposting of a total of 31 heritage resources in different locations throughout the historical Vía de la Plata or «Silver Route», and improvement of the access to the Guadalupe monastery, a site of historical interest, 100 km to the east of the route.

Thanks to international funding, between 1997 and 2004 the Extremadura government invested 19 million euro in recovery and revaluing of the Silver Route and its surroundings along the 330 km stretch between Baños de Montemayor and Monesterio. This involved 30 separate operations for recovery and signposting of the historic route, and creation of interpretation centres, hostels, restoration of religious buildings, castles and fortresses, bridges and archaeological sites.

The Alba Plata Project reached completion in October 2004. The government decided to delegate overall management to a private company for the purpose of conservation, use and improvement. The tender for overall management of the Silver Route, maintenance, signposting and the 14 interpretation centres between late 2004 and 2006, was valued at 1.425.000 euro and was urgently published in the Extremadura Government's Official Journal.

The tender excluded the hostels, yet it represented the start of the principle of overall administration by a single body with a view to optimising management, ensuring project coherence and simplifying procedures in making the Silver Route a tool for tourism, cultural and economic development.

Visitors (tourists, walkers and cyclists) are offered three different modes of signposting: small-scale granite cubes, granite panels with vinyl inscriptions providing general information on the route and the stage (there are 17) and its main features, while the third category provides information on the items along the route, such as the milestones,

placed by the Romans every 1.480 metres, bridges, and other features, etc. This type of signage require constant renewal and maintenance by management. Another important task is preventing any inappropriate uses of the route, such as fence erection, for example.

The managing company is also responsible for maintenance of the 14 interpretation centres and the archaeological sites. Until late 2004, maintenance was achieved with government employees. The Extremadura Department of Culture estimated that this created between 15 and 20 jobs, this being another positive by-product of the Alba Plata Project.

Franchise. Another alternative management model is the publicly-owned franchise, although in some respects it is quite similar to the "administrative concession" (in that there is a public tender and concession for a set period, among other features). What makes the franchise model different is that the franchise holder is allowed to use a brand name in return for a commitment to participate in a network and adhere to a set of pre-established management criteria and measures designed to maintain brand prestige. Since this approach is relatively new, the full legal and administrative implications have not yet been exhaustively studied, nor has its economic viability. This approach has been adopted by the Catalan Archaeological Museum's Iberian Route for management of a range of initiatives concerning the Iberian period. From the legal point of view, these projects cannot be said to function under what is strictly a franchise system, yet the approach is essentially similar. The Iberian Route is owned by the Catalan Archaeological Museum, which manages and controls use of the brand name and the associated activities and products. The Museum's role is a twofold one; it supervises the franchise to ensure quality, advises on management and functioning of associated centres and coordinates the network. Secondly, it provides a subvention to cover network maintenance and promotion, along with contributions from participants, and directly manages facilities operating under the Iberian Route brand name. This programme includes the Olèrdola Interpretation Centre, the Iberian Interpretation Centre in Tivissa and the Folgueroles Centre.

Exclusively private management. Whereby responsibility for management lies exclusively with the private sector individuals, companies or associations that own the facility. Private management of interpretation centres is not very common in southern Europe. One example is the nature area «Les basses d'en Coll», a 60 hectare area in the municipality of Pals, forming part of the Baix Empordà marshlands covered by the Catalan Government's Plan for Places of Natural Interest (PEIN). The facility includes an interpretation centre, a viewing area and a signposted walk taking in the rice fields, a freshwater lake and a coastal dune area. The property development company Arenales del Mar (IAMSA) owns this non-urbanisable area and signed a pioneering agreement with the Catalan Government and the Pals Municipal Council designed to ensure the area's protection, maintenance of the rice fields and building of the interpretation facilities. The company employed staff, built the interpretation centre and prepared the area for public visits. The Pals Municipal Council provided funds for environmental education activities and general maintenance (cleaning the paths, organic waste collection, beach cleaning, etc.). Associations may serve as the motivating force for creation of an

interpretation centre, but they can also manage them. This approach is not common in eastern or southern Europe although it is in the English speaking countries.

In Slovakia the Daphne Institute of Applied Ecology, a NGO, runs an «eco-centre» for which it has developed an interpretation programme on the Morava river basin near Bratislava.

In Spain, a worthy example is the Sacromonte Interpretation Centre, developed and managed by the Vaivén Paraiso Cultural Association. It is located in the very heart of the Sacromonte, the traditional gypsy neighbourhood of Granada, in the «Barranco de los Negros» opposite the Alhambra. It includes an ethnographic museum with recreations of cave life, an «Aula de Naturaleza» providing education on the local vegetation and fauna and a sociocultural development section which presents local art including music, painting, craftwork, cuisine, etc. Other examples include the Jewish Culture Interpretation Centre of Tarazona, managed by the Moshe de Portella Association, the Enguera Environmental Interpretation Centre, run by ADENE (Association for the Defence of Enguera's Environment).

Daphne Ecocentre (Devínska Nová Ves, Slovakia): a successful NGO-managed natural and cultural heritage interpretation programme

Daphne, Institute of Applied Ecology is a non-profit organisation founded in 1993 and focused on the professional development of applied environmental research. This NGO manages a successful centre in Devínska Nová Ves, which interprets the cultural landscape around the Morava river.

The Morava River Information Pathway was first established in 1996 through cooperation between Daphne and the United States Peace Corps, with funding from a US/AID grant. The Pathway stretches 21 km along the Morava River, the natural border between Austria, the Czech Republic and the Slovak Republic. Since this border was closed to the public for the forty years of socialist government rule, today it is one of Slovakia's most pristine and interesting natural areas. The Pathway has sixteen information panels, with text in Slovak, English and German, interspersed along its length. The panels cover topics as diverse as inundated lakes and the fauna of the floodplain, the history of local villages and the great Moravian fortresses that were found in the area. Due to weathering and some unfortunate vandalism, the Morava River Information Pathway is being renovated and new information panels installed, all due for completion in the spring of 2002. This renovation was made possible through a grant from the British Embassy in Slovakia.

Two outdoor museums have also been built through the work of the Daphne Ecocentre and are located along the Morava River Information Pathway. The Iron Curtain Museum, which contains an actual piece of the barbed wire fence that was part of the «Iron Curtain», a guard tower, a bunker and an information panel board, was completed in 2000. The Geological Museum, the first of its kind in Slovakia, was opened in 2001. Because of the great success the original Morava River Information Pathway has had with locals and tourists alike, a new information pathway was established between the villages of Male and Velke Levare in the year 2000.

www.daphne.sk

3.7. Staff

Finding the appropriately qualified staff can prove challenging for an interpretation centre. There are different staff categories:

Director-manager-head of the heritage project/heritage manager/cultural manager specialised in heritage management. This person is responsible for analysing a territory or location's resources and proposing an approach for their development which will ensure conservation and public presentation. He or she is also responsible for strategic planning, staff coordination and management, and should therefore have communication and cultural marketing skills.

Head of Interpretation-mediator-heritage animator. Heritage managers specialised in interpretation-heritage education professionals. Their role is to conceive and coordinate an interpretation programme, (a role known as «cultural mediation» in several countries, especially Francophone countries), based on local heritage resources and bearing in mind a range of publics and their needs. The programme may include human and material media.

In Spain, the most commonly used term is perhaps «interpreter». The concept of «cultural mediation» developed in France in the early 1980s, incorporating the notion of «interpretation». Jacobi (2000) defines the mediator-interpreter as a professional who works with a group of visitors to bring heritage to life, motivate visitor interest, transmit knowledge and promote awareness. For Jacobi, interpretation is the essential task of the mediator. Interpretation, he says, comprises three key factors: translation, play and decoding. In translation, the mediator employs a range of codes and references to translate and transform the heritage message into a language that can be understood by the visitor. In play, the focus is on the creative dimension. The aim is to stimulate a range of sensations in the visitors so as to move them. Finally, the mediator must decode the hidden heritage message, employing codes and mechanisms.

Guide/interpreter-heritage educators. This role includes all contact with the visiting public: guided visits, educational workshops, games, and so on. The success of many interpretation centres lies not only in how they present heritage but also in the role played by the guide-the person who culminates the entire process of research, conservation and action in that he or she must present all of this in an attractive, dynamic and even entertaining format to the public, while ensuring at the same time, that the message is authentic.

In some cases, depending on the dynamics of the individual centre, these roles might be played by one and the same person, especially in small-scale facilities. Similarly, larger centres may have larger staff numbers.

To these technical staff, we must also add the information staff, where applicable. In general, larger interpretation centres tend to draw a distinction between visitor reception and interpretation activities. Other roles are security, maintenance and cleaning.

Depending on the type of heritage involved, the interpretation centre or territory-museum might also need specialised staff for its protection, study and conservation; i.e., conservators, naturalists, forest guards, etc.

3.8. Financial aspects

Another fundamental consideration is the economic dimension, since all heritage centres demand sizable inputs of funding at different stages, and this must be carefully planned and controlled to keep the project on course.

The decision to organise or remodel a museum or any other kind of heritage facility so as to adapt to present-day public expectations may have fundamental consequences in the economic, social, cultural, urbanistic and other spheres.

Therefore, centre planning must serve to ensure sufficient return on resources invested in designing and adapting the centre, since this in effect means ensuring that objectives are accomplished and optimum use of human, material and financial resources.

3.9. Evaluation and continuous improvement

The productivity of a cultural organisation is not only appraisable by means of budget analysis, but more importantly by the number and quality of its initiatives and by its ability to communicate and reach the public and the stakeholders.

Total Quality Management consists in aiming towards the obtainment of meaningful long-term results, through user satisfaction, rational employment of resources, improvement of organizational efficacy and efficiency through initiatives involving management as a whole.

TQM (Total Quality Management) principles, already successfully applied in museums in different countries, provide a number of «minimum» conditions that must prevail in order to reach certain Quality Standards. The interpretation scheme should be considered as the minimum acceptable working environment. The second step involves increasing service quality and management quality: the concept is Differentiation from other cultural offers, enabling the project to become «competitive» within the territory.

Application of minimum Standards must be flexible and should be seen as a starting point for future improvements. A suitable information system will also have to be organised for monitoring and evaluation of results, both for self-evaluation and for updating procedures and planning contents.

Application of standards can be summarised by the following phases:

1. Individualization of the Centre's functions –services, endowments, performance– susceptible to measurable quantitative standards, or of those functions which could provide technical orientations for performance improvement.

2. Establishing minimum or adjustment objectives, based on: links between primary and secondary functions; analysis of shortcomings; individualization of optimal targets to be achieved by each standard.

3. Adoption of flexible principles in standards application, essentially: suitable timetable for applying the quality system; possibility of adjustment to the standard through system activities; possibility of public financing for initiatives aiming to reach Minimum Quality Standards.

4. Monitoring of adjustment of the minimum standards and their periodic revision.

Once you have reached your quality standards, the need to «be different» in your territory, to differentiate your project from others, will grow. The core concepts of this second step in quality management, technically called Differentiation, can be summarised as follows:

Mission: The centre should have a clear and agreed sense of its mission, and organise its governing body, staff/volunteers, financial resources, collections, public programmes and activities, so that they are focused on meeting their stated mission.

Governance: The governing body and staff/volunteers should have a clear and shared understanding of their roles and responsibilities, and have the capacity to focus on planning for the future.

Administration and Finance: There should be systems in place to develop and manage the Centre's acquisition, development and allocation of resources to advance its mission and sustain its financial viability and public accountabilities.

Services Management: Collections (if existent) should be effectively managed, housed, secured, documented, conserved and developed appropriately in accordance with the stated mission, policy and procedures.

Public Presentation, Education and Access: The Centre should be pro-active in making public programmes, exhibitions and its collections accessible to identified and potential audiences, providing opportunities for learning and enjoyment to effectively advance its mission.

3.9.1. What does the «quality management process» mean

This paragraph may help in understanding key features of this stage of work. These features include:

- Controlling delivery to ensure services are in accordance with target objectives, timelines, budget and standards.
- Seeking feedback to monitor the efficacy of services and improve day-to-day performance.
- Communicating internally across and externally with the customer base to support effective delivery.
- Designing work routines and job responsibilities for effective delivery of interpretation and education services.

Within quality management, it will be necessary to involve all personnel, even if responsibility for the process has been assigned to external professionals.

Generally, adverse reactions will mainly be motivated by the difficulty that quality implementation represents, at first sight; however, in time with improved perception of the advantages, involvement will steadily improve.

Another aspect to be considered is that, if you want to implement quality in your organisation, it must be kept in mind that the process should be studied in terms of the overall project and also in terms of each single service, in order to draw conclusions about every single service/function and about the areas needing improvement.

The management tool for implementing quality is:

Improvement plan. If you consider that a trial or a service does not reach the qual-

ity standards required, remember that there is always room for improvement. Establish an improvement plan which can help to attain the above mentioned standards and a system of indicators that will allow you to evaluate the improvement plan and its efficacy.

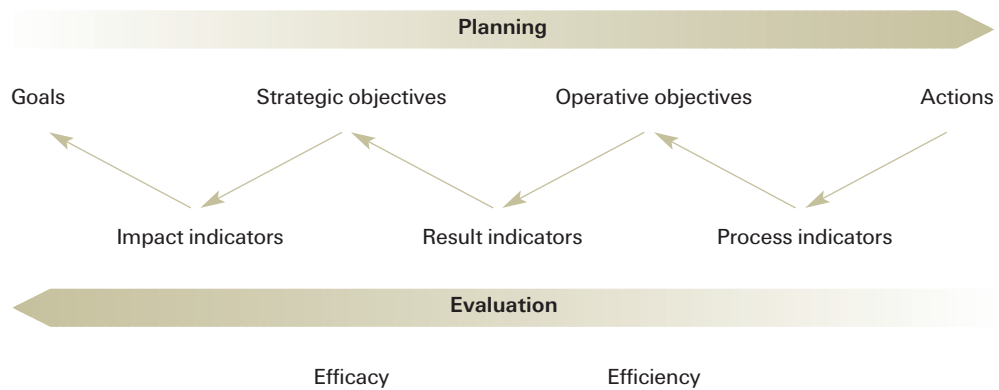
System of indicators. This is the tool allowing you to attain the quality which you decide to offer to the public. The indicators can also help us to measure temporary deviations from the required level in a given service. Therefore, indicators allow both «preventive» and «corrective» measures in ensuring continuous quality improvement.

In addition, the indicators must also enable correct integration of evaluation into the planning process. Therefore, it is necessary to establish the different levels of objectives which it is wished to achieve, and the key variables and indicators permitting calculation of the performance of each variable.

So, centre project objectives must be SMART (Specific, Measurable, Achievable, Realistic, Timetabled).

In integrating evaluation into strategic design, it is proposed to employ as reference sets of indicators each of which is linked, firstly, with the general objective, and secondly, with the strategic objective and, finally, with the projected operative objective.

Therefore, we have three types of indicators: firstly, impact indicators which can measure the efficiency of the strategic objective which permits or prevents progress towards achievement of a goal; secondly, result indicators which evaluate the efficiency of the operative objective in relation to the strategic objective; and finally, process indicators, which measure the efficiency of each action.



In such an integrated evaluation model, it is important to pay special attention to the objectives established. Firstly, they must be specified as clearly as possible, for the more concrete they are, the easier it will be to measure them.

It must also be borne in mind that any process suffers deterioration with the passing of time, and not only physical deterioration but also a loss of quality in process management (which may, for example, be linked to a lowering of personnel motivation or enthusiasm as the project moves on or simply becomes routine). This is one of

the reasons underlying periodic revision of objectives, and establishment of new targets which ensure continuous improvement. Of course, any improvement (and indeed, the process of avoiding deterioration) has a cost and this must be calculated as accurately as possible.

Until the project has been completely defined, it will not be possible to assign precise indicators.

However, indicators can be:

- Quality process indicators. They must measure the quality of the foreseen activities. They are based on data collected during the carrying out of said activities (for instance, when visitors use the service).

- Quality product or service indicators. They reflect the characteristics of the product/service offered to the client. They are based on existing or internally collected data (for instance the number of users who had to wait more than ten minutes to use the service).

- User perception indicators. They reflect the users' opinion of the product or service. They can be calculated through surveys (for instance, customer satisfaction level at the end of the visit).

A complete system of quality indicators must include all three types of indicators, leading to an overall picture of activities and results.

System for collection and management of suggestions/complaints. This system should be a systematized mechanism enabling collection and careful consideration of users' opinion. Its main objectives should be:

- To collect all relevant information from users.
- To improve the attention and services provided to them.
- To personalize service.
- To recover user satisfaction when problems are detected.
- To train workers for resolution of these problems.

But how can these objectives be applied to a concrete situation? The most important tool is the survey. Survey questionnaires are a practical, concise and useful means of providing information on user satisfaction.

The main objectives of surveys are as follows:

- To ascertain the users' opinion of the different services offered.
- To drive continuous improvement in response to needs expressed.
- To systematically pursue the level of satisfaction required by the public.

Once this process is operating we can say that we are beginning to manage quality: we will obtain results, these can be studied and, if necessary, plans can be made to improve them. But there remains a more arduous step which is daunting for even the most enthusiastic management team: management of the documentation process.

This means that procedures and registers must be systematically planned and applied to all activities. Correct and effective documentation will have a far-reaching impact on the quality system and will oblige us to have a minimum of trials and documented registers, all formatted according to standard norms.

With this we now have an operating quality system. Quality is demanding but gives

positive and permanent results. Quality in delivering services can be sustainable over time (so-called «total quality») but all participants must contribute and also benefit from the cycle. Moreover, quality in the services offered is not simply a matter of the facility, rather it is about meeting public and local population needs.

3.9.2. Quality indicators: examples.

In the light of what was mentioned earlier, below are additional suggestions for calculation of self-evaluation indicators.

Generally speaking, your indicators should have the following characteristics:

- Verifying whether the objectives of the Interpretation Centre have been achieved (territorial development, networking, communication of the Cultural Heritage to the public, conservation, interpretive methods and improved techniques, etc.).
- Evaluating the building and its structure.
- Evaluating its geographical location.
- Evaluating functions and services offered.
- Evaluating dissemination activities and public participation.
- Evaluating internal management.
- Evaluating, if possible, the Centre's local economic and social impacts.

General outline of the main indicators

A general outline for self-evaluation could be as follows:

- a) Structural indicators:
 1. The building's quality.
 2. The building's accessibility.
 3. The surroundings.
- b) Internal Management indicators:
 1. Basic services offered.
 2. Service Performance.
 3. General Management.
- c) Service development and management:
 1. Visitor arrival.
 2. The physical environment of visits.
 3. Information forms and content.
- d) External communication:
 1. Advertising.
 2. Survey and interpretation of the market/public.
- e) Territorial impact:
 1. Environmental impact.
 2. Cultural impact.
 3. Economic impact.

a) Structural indicators

1. The building's quality.
Which means: performance and maintenance, engineering and infrastructure,

its construction and layout, how the building is used, accessibility and user requirements, space and feel.

- Form and materials used for the construction.
- Presence of security implants.
- Presence of systems for noise reduction.
- State of conservation (self-evaluation).

2. The building's accessibility.

Which means: how reachable the Centre is via public transport, car, and the quality of signposting, etc.

- Surface, in square metres of the external spaces given over to services (parking, gardens, etc.).
- Existence of parking for bicycles, motorcycles, etc.
- Average time taken to reach the Centre (from the City centre or from the Railway Station/Airport).

3. The surroundings.

- Number of other attractions in the area.
- How integrated the building is in its setting.

b) Internal Management indicators

1. Basic services.

- How many hours is the centre open per year?
- How many days is the centre open per year?
- Percentage of documented collections.

2. Service Performance indicators.

- Personnel costs = Staff costs/total costs.
- Average cost per visit = Total budget/number of visits.
- Average cost per opening hour = Total budget/number of opening hours.
- Average cost per square metre.
- Average cost per visit.
- Average cost per inhabitant.
- Average cost per visit/number of opening hours.
- Average cost per visit/number of square metres.
- Percentage of self-funding.
- Number of visits per year/number of staff.
- Number of visits per year/different categories of staff.
- Number of opening hours per employee = Number of opening hours/number of staff.
- Number of square metres per employee = Number of square metres/number of staff.
- Number of services areas = educational laboratories.
- Level of flexibility = Number of square metres available for new services.
- Number of educational projects organised.
- Number of routes in which the Centre is included.

3. General management.

- Surface area (m²) of office space/Total m².

- Employee services (canteen, relaxation area, toilets).
- Equal opportunities = Percentage of women employed.
- Equal opportunities = Percentage of handicapped people employed.
- Percentage of management personnel.
- Percentage of research/conservation personnel.
- Percentage of front office personnel (weighting of different categories to be decided).
- Training = Number of courses per year organised for personnel.
- Network = Qualitative description.
- Involvement = Number of volunteers.

c) Service development and management

1. The arrival of visitors.
 - Surface area available for the public (permanent + temporary).
 - Number of lifts.
 - Number of steps to reach the entrance.
 - Air conditioning.
 - Surface area of ticket office.
 - Surface area of entrance hall.
 - Cloakroom.
2. The physical environment of the visit.
 - Number of visitor toilets.
 - Number of toilets for handicapped people.
 - Restaurant, coffee-bars.
 - Number of waste paper baskets.
 - Captions.
 - Number of languages on the captions.
3. Information form and content.
 - Duration = Number of opening hours.
 - Additional services = Number of other activities organised within the Centre.
 - Quality of the information produced.
 - Number of audio guides.
 - Existence of audio/video area and its surface area.
 - Conference room.
 - Educational area and its surface area.
 - Tools for enriching visit (documents, the Internet, etc.).
 - Charge capacity = number of visitors/per visitable m².
 - Number of visitors per day = total visitors/365.
 - Number of visitors per hour = number of visitors per day/number of opening hours per day.
 - Frequentation rate = number of visitors/total population.
 - Local involvement rate = % of local visitors.
 - Percentage increase in the number of visitors since the opening of the Centre.
 - Percentage of surface area given over to permanent exhibitions.

- Percentage of surface area given over to temporary exhibitions.
- Percentage of local/regional public.
- Percentage of national public.
- Percentage of European Union public.
- Percentage of foreign visitors.
- Percentage of students.
- Percentage of families.
- Percentage of elderly visitors.
- Percentage of handicapped.
- Evolution of these indicators over time.

d) External communication

1. Advertising.
 - Number of published materials (brochures, etc.) produced per year.
 - Percentage of local population contacted.
 - Existence of an Internet web site.
2. Survey and interpretation of the market/public.
 - Level of knowledge acquired by the public.
 - Customer satisfaction.

e) Regional impact

1. Environmental impact.
 - Green area ratio = Green area (m²)/Lot area (m²).
 - Energy consumption = Annual energy consumption (toe/year)/No. of workers.
 - Annual energy consumption (toe/year)/Net area (m²).
 - Water consumption = Annual water consumption (m³/year)/No. of workers.
 - Annual water consumption (m³/year)/Net area (m²).
 - Urban waste production = Annual UW production (ton/year)/No. of workers.
 - Urban sorted waste collection = Annual UW production (ton/year)/No. of workers.
 - Number of climatic control devices.
 - Number of environmental correction devices.
2. Cultural impact.
 - Percentage of student visitors.
 - Percentage of local/regional public.
 - Percentage of national public.
 - Authenticity rating = number of original objects/number of total objects.
3. Economic impact.
 - Variations in the number of shops, restaurants and hostels, compared with the territory as a whole.
 - Estimation of indirect revenues to the community.

3.9.3. Obtaining information on users

Traditional marketing methods can be used to improve the relationship with the visitors. Offering culture to the public does not mean simply identifying and serving a pub-

66 lic interested in culture. Market knowledge is a prerequisite for any communication or marketing action. Surveys are a fundamental tool for understanding the public (i.e., the market), both when founding a new Centre and managing an existing one.

For this purpose, we can talk of two categories of information: external information, which can be obtained from the available sources, and internal information resulting from surveys carried out by the organisation itself.

Pre-existing surveys at national or local level, conducted by private, public or corporate bodies, enable us to know the demographic composition of the resident population, tourist flows, participation in cultural activities, visitor profile in a given country. Surveys conducted by other centres could also prove useful, especially those by organizations which are homogenous in terms of regional dimension and services.

External information can be completed through surveys involving questionnaires or interviews with users and non-users. User surveys are more widely employed since they are less expensive. Statistical analysis and questionnaire skills are needed.

Surveys may have cognitive and informative purposes, but above all they must serve to identify some potential or real target market. The services provided can then be modified according to findings and the requirements of the target market.

Surveys on non-users can also be very useful. User surveys only furnish information on centre visitors. A user survey, no matter how well-designed, will never reveal the views of those who decide not to visit the centre. Finding the causes of falling visitor figures, for example, or ascertaining the opinion of local people will require a fuller study and interviews with those who not visit the centre.

Information can also be collected through direct methods, through interviews or questionnaires administered to selected visitor samples. In these cases, both the individualisation of the sampling plan and the interview structure or questionnaire contents are particularly important: in fact, these factors have a major impact on the significance of the data and their interpretation.

Regarding the sampling plan, the number of interviews is generally compared to total visits to determine statistical representativity and to optimise resource employment. When visitors are the target, sample choice can generally be carried out randomly at the end of the visit.

Random sample choice can also be affected by self-imposed limits. The British Museum for instance, while maintaining random selection, does not include members of groups (so as not to bother other members) or children under eleven years old. If sufficient information is available on the reference universe, the sample can be stratified.

Interviews can also be carried out within certain periods, in order to account for the seasonal nature of demand and variations throughout the different periods of the year (or week). Seasonality for example affects the number of non-resident visitors, these mainly travelling in summer or during holidays.

When establishing questionnaire content, aspects to be focused on should first be individualised and one or more questions prepared for each of them. Questionnaires should not take up too much visitor time, especially when they are asked to evaluate the Centre's operation.

For each user target, a number of key elements should be established:

- The type of institutions or events they attend regularly: in order to verify the existence of «artistic categories of consumption» under typological (different forms of art), historical (periods) or aesthetic (styles) criteria.

- The «physical» modes of consumption, from a temporal (days, schedules, etc.) and social (individual or collective visits) point of view.

- The information sources and channels used by the visitors.

- Consumption alternatives (substitution or complementary effects) and the criteria of their decision process.

- Items having a negative or positive effect on their consumption of culture.

Other items can obviously be included. Information on visit frequency could prove extremely valuable, enabling visitors to be categorised in three groups:

- not interested,

- occasional visitors,

- repeat visitors.

Individualizing the specific motivations underlying these behaviours is the first step in creative segmentation of potential demand leading to eventual establishment of specific objectives for all categories of public: for example, aiming to attract non-users, while encouraging occasional users to visit more frequently, with the aim of developing a solid critical mass of visitors.

Information collected through questionnaires and interviews can be schematised as follows:

Socioeconomic variables. Sex, age, occupation, socio-economic status, education, nationality, country of residence, language, number of family members, information tools used, services used.

Visit characteristics. Size of group, first visit to the centre, frequency of visits over previous 12 months, overall frequency of the visits, period of the visits, visit duration, use of information supports, use of restaurant/bar, use of shop, use of the hygienic services, purchase of goods, purchase of services.

Visit evaluation. General evaluation of the Centre, the exhibition, the itinerary, information, reception, food services, shop services, Centre personnel, particularly positive elements, particularly negative elements, suggestions.

Decision to visit. Information sources on the Centre, motivation to visit, person who decided to visit, when decided, chances of repeat visit.

Centre access. Form of transport, duration of trip, costs, distance, ease of locating the centre.

The first set of questions aims to determine the visitor's socioeconomic characteristics and cultural habits. The second and the third section focus on the actual visit to determine the level of enjoyment and satisfaction. The last section focuses on access to the centre, and obtains details of the costs sustained by the user to visit the centre.

Information can also be obtained through observation of visitor behaviour, such information being useful for an understanding of how the itinerary and exhibition affect circulation patterns within the facility. Time spent observing interpretive ele-

ments can be checked for objective evaluation of visitor reaction to different types of exhibition.

Such information is clearly of value in complementing data obtained from surveys, which may to a certain extent be influenced by subjective interpretations of the questions on the part of the subject.

3.9.4. Viability criteria

To function well, interpretation centre management must make provision for improved competitiveness. Each centre requires a specific viability plan in keeping with its location and characteristics. The endogenous and exogenous factors to bear in mind in the viability plan are essentially as follows:

Endogenous factors

- Size of centre.
- Services.
- Through-flow, signposting and ease of access.
- User perception of service quality.

Exogenous factors

- Attractiveness and tourism potential of the specific area.
- Number and volume of activity of already existing tourism facilities.
- Existence of and level of commercial development of local services and products (cuisine, craftwork, tourism and cultural services).
- Training of tourism and cultural staff.
- Level of law-breaking or vandalism in the area.

In addition to these specific factors, the views and prospects both positive and negative accompanying establishment of a new facility in the territory must also be considered. Marketing and sale of products and services must be carried out without engaging in unfair practices which damage the pre-existing shops or tourist services; rather, the aim should be to complement the existing services. In certain respects, this may prove relatively easy, however, for viability it is necessary to generate a certain level of commercial activity (cafeteria, sale of objects and craftwork, provision of services) which in certain cases may be able to be provided by other local operators.

Other requirements in terms of service functionality, capacity and quality, amortisation costs and subcontracting of activities and services, must also be taken into account. Of course, all these aspects must be comprehensively planned for, costs must be evaluated and alternatives considered for implementation within the required timescale.

Finally, the initial training provided to staff is extremely important, as is specific continuing training. A training programme must be drawn up, on which a good measure of the project's economic and social success will depend.

Finally... some simple rules:

1. Focus your attention on the user. Users are manifold in terms of category and relationship with the service provided. Stakeholders are also users but the centre's social/public responsibility is also to so-called non-users, in practice, to the communi-

ty at large. Service users are individual visitors, scientific communities, schools, social organizations, etc. All these are arbiters of the quality of your service.

2. Develop and involve centre personnel. The potential of the employees is realised through shared values and a culture based on trust and responsibility. There are diffuse means of involvement and communication, sustained by various possibilities for learning and skills development. In the light of often inadequate economic remuneration, emphasis must be on the motivational dimension. This is the result of symbolic recognition and the possibility of learning and developing new abilities (i.e., time for updating, for training, etc.).

3. Improve processes. Responsibility must be assigned for each process. These responsibilities must be clear and communicated to all. All staff must be given the chance to improve their skills and performance. Facts, measures and information underlie management. It is therefore necessary to formalise processes, to implement performance indicators and evaluation criteria, to formalise project routines and resources management.

4. Point out your objectives. It is necessary to address resources and efforts toward the attainment of objectives which are consistent with the centre's mission (which must be enunciated in clear and univocal terms). Strategies must be clearly and systematically applied throughout the entire organization and all activities must be in keeping with the mission and objectives. Staff behaviour must also be consistent with the expressed values and strategy.

4.1. Territory networks

Territory networks may be of varying operative scales. Examples are the Heritage Towns of Ireland programme or the French Villes et Pays d'Art et Historie, all of which include interpretation centres addressed both to the local community and visitors.

Heritage towns of Ireland

Irish towns have an inviting cosiness, because their size and human scale make you feel immediately at home. Most developed their present aspect in the course of the nineteenth century, but their origins often go back much further. Some have their roots in old Celtic monasteries, or were founded by the Normans or even the Vikings, while others grew up where markets made it opportune or at seaside locations where people simply liked to bathe. But what is surely common to them all is that each breathes an atmosphere of its own.

Baltinglass, Birr, Cashel, Cobh, Dalkey, Kells, Killaroe, Kilrush, Kinsale, Lismore, Listowel, Tipperary, Trim, Westport and Youghal have been designated Heritage Towns because of the unique character provided by a combination of architectural styles, often spanning many centuries, which gives them –and their visitors– a special feeling for the past. What also makes these towns so special is the careful way in which their historic features are presented –be it in the shape of an explanatory Visitor Centre (often with audiovisual presentations), a signposted walk or tourist trail around the town, or the provision of a specially tailored guided tour.

Like a vintage wine, these towns have taken a long time in maturing and are now ready for you to savour, not just individually but collectively. But do not forget one thing! Towns are not just bricks and mortar. Their spirit is the people who make them come alive and who will welcome you warmly to enjoy and share their proud heritage with them.

www.heritagetowns.com

In Spain, various autonomous communities have created networks of interpretation centres.

Andalusia has the Andalusian Network of Historical Heritage Interpretation Centres. These centres employ a range of means and communication resources and normally involve in situ promotion of cultural heritage.

In Extremadura, the Alba Plata programme includes a network of interpretation centres focusing on the territory's history over the last 2000 years: the Vía de la Plata (Silver Route) Interpretation Centres; some of the main archaeological sites (Cáparra, the Cáceres El Viejo Roman campsite and the Roman circus of Mérida); some of the main historical ensembles of Extremadura, traditional architecture, the medieval city of Plasencia and an interpretation centre on the painter Francisco de Zurbarán, in his native Fuente de Cantos.

In Asturias, the Local Government's Environmental and Regional Planning Department's Environmental Education Network comprises a number of centres and facilities throughout Asturias, the objectives of which are to:

- Welcome and provide information to tourists on the various protected natural areas.
- Promote knowledge of the areas' natural and culture value.
- Develop the regulations and focus on the problems faced by these areas.
- Promote respect for the environment and facilitate participation by all in environmental conservation.

These centres are addressed both to school groups and to the public in general, with special attention on the local inhabitants, for which they aim to serve as a meeting point for various activities and initiatives. The network interpretation centres are located in the Redes Natural Park, the Somiedo Natural Park, the Muniellos Integral Natural Reserve (Oballo) and the Villaviciosa Partial Natural Park.

The Leader II local action group of Albarracín (Teruel) has established a network of museums and interpretation centres, including the Dornaque Interpretation Centre in the Protected Landscape of Pinares de Rodeno in Albarracín. The centre was opened in Este 2001, and is a member of the Network of Protected Natural Spaces of Aragón. These museums have been incorporated into the territory's tourist attractions by means of a single admission ticket available from the La Sierra rural tourism association (ESPARC 2002)

The Cabañeros (Ciudad Real) group is working to establish a network of five ethnographic museums, located in different areas and specialised in different fields (Museum of Rural Life and Charcoal Making, in Alcoba de los Montes; Pitarra Wine Museum, in Horcajo de los Montes; the Ethnographic and Wildlife Museum, in Retuerta del Bullaque; the José Ortega Museum, in Arroba de los Montes; and the Anchuras Ethnographic Museum). This initiative arose from the Local/Regional Strategic Plan funded by the Leader II programme. The museums are supplemented by the Casa Palillos Interpretation Centre, the Pueblo Nuevo del Bullaque Visitor Reception Centre, and the Gargantilla Centre, in Navas de Estena. The overall objective is to highlight the value of the territory's heritage while redistributing and optimising visitor flows in the Cabañeros National Park, by creating complementary attractions. Indeed, some of the

park's guided walks conclude in one of the other museums. The bulk of items on exhibition are from the town, and this required preliminary work to heighten understanding and appreciation of the overall project. A mixed management model was adopted entailing joint responsibility between the Park and the *Mancomunidad* (federation of municipalities), a local company being assigned actual management. To initiate the project, the participation of the National Park management was achieved via the municipal councils on its Board. Some figures: each museum receives between 12.000 and 15.000 visitors per year. The project has led to creation of 5-6 jobs in the area and has also contributed to an increase in the numbers visiting the area, from 5,000 before the launch of the programme to 70.000 at present (ESPARC 2002).

Los Monegros virtual network of interpretation centres

Within the framework of a Leader+ programme, a support programme for conservation, recovery and rehabilitation of the cultural heritage of the Los Monegros region was run. The programme involved creation of a physical and virtual network of heritage interpretation centres, together with signposting and promotional measures. The objective is to develop heritage tourism via joint programmes for conservation and appreciation of cultural resources.

The virtual network was established to provide an advance sample of the information that will be available in the physical centres.

The virtual network comprises ten interpretation centres, including Miguel Servet, La Cartuja de Las Fuentes, «Cultura popular»; and in the realm of nature centres «El agua en los Monegros», «La laguna de Sariñena», and the «Flumen Stork Route».

www.centrosdeinterpretacion.monegros.net

4.2. Thematic networks

Under the auspices of the European cultural cooperation programmes, the Government of Andalusia launched a programme for collaboration between Spain, Portugal and Morocco entitled «Network of Islamic Influence Centres of the South of the Iberian Peninsula and the North of Morocco», the underlying idea of which is to entwine promotion of historic heritage and tourism policy.

Another example is the «Men of Iron» programme in Andorra, a route developed by the Andorran Government with the aim of studying, restoring, conserving and presenting Andorra and the Pyrenees' iron heritage. The programme aims to present the mines, coal deposits, mining and iron production tradition, ironmongery, and related archives, of what was one of Andorra's main economic mainstays from the 17th through to the end of the 19th century. «Men of Iron» has been incorporated into the cultural tourism circuits and opens a door to this heritage with locations such as the Rossell «Farga» or forge (Andorra), the Montgailhard ironmongery (Arieja), the Llorts mines and the Areny Plandolit House (Andorra). The circuit will be expanded over coming years with the Ripoll «Farga» (Girona) and «Collada dels Meners» (Andorra). It is planned to add further items to the project, making into a truly transnational initia-

tive. From Andorra, the itinerary sets out from the «Farga Rossell» Iron Interpretation Centre, where the visitors gain an insight into the origins and development of the iron industry in the Pyrenees and especially Andorra, the working methods and technology of an activity with more than 4000 years of history.

Basic framework on European rural development policies underlying heritage interpretation centres

- Council regulation (EC) No 1257/1999, of 17 May 1999, on support for rural development from the European Agricultural Guidance and Guarantee Fund (EAGGF).
- Commission Regulation (EC) No 1750/1999 of 23 July 1999 laying down detailed rules for the application of Council Regulation (EC) No 1257/1999.
- The Leader+ Community Initiative, as established by Commission notice to the Member States of 14 April, continues the Regional Development Programmes of the earlier Leader I and II programmes, placing greater emphasis on qualitative development of the programme and the consolidation of integrated locally focused and participative strategies for rural development, and on cooperation and networking between rural areas. The beneficiaries of this initiative will be the Local Action Groups structuring their development programme on the following three considerations: (1) Support for integrated territorial development strategies of a pilot nature based on a bottom-up approach. (2) Support for inter-regional and transnational cooperation. (3) Support for cooperation between rural territories in the EU, whether or not Leader+ beneficiaries and between all social partners.
- European Commission (2000). Commission notice to the Member States of 14 April 2000 laying down guidelines for the Community initiative for rural development (Leader+) (2000/C 139/05). Official Journal of the European Communities, 18 May 2000.
- Proder is a regional programme, within the Community Support Framework, for development of rural areas in Spain (Objectives 1 and 2) and especially zones not benefiting from Leader+ initiatives. Similarly to the latter, the programme will be managed by Local Action Groups which design an innovative regional development programme to support investment in farming, support for young farmers, training, improved processing and marketing of agricultural products, silviculture, and promotion of adaptation and development of rural areas. The «development of rural areas» will include integrated actions: village renovation and development, protection and conservation of rural heritage, diversification, promotion of tourism and craftwork, and protection of the environment and landscape.

Architecture and heritage interpretation centres in France

The Architecture and Heritage Interpretation Centres programme (CIAP) is based on agreements signed between the Ministry of Culture and Communication and the «Villes et Pays d'art et d'histoire» (Cities and Regions of Art and History), a municipal and local government network created in 1985, comprising more than 130 municipal councils and local federations (www.vpah.culture.fr).

CIAP are local or «proximity» cultural facilities aiming to raise awareness, provide

information and education to all kinds of public regarding the architecture and heritage of a given town or area. They were created in conjunction with other similar resources in the same territory (museums, media libraries, urban planning centres, etc.), thus contributing to completing the range of cultural resources on offer to the public. Although the local population is their main priority, they also aim to cater for tourists from at home and abroad.

In general, the CIAP offer:

- A permanent educational exhibition providing key factors for an understanding of the city or area, since the earliest times to the present day, from the earliest findings to contemporary architecture.
 - Temporary exhibitions, renewed at least once per year, which take an in-depth look at specific items from the permanent exhibition, particularly aspects of contemporary life in the city.
 - An information and documentation centre providing resources for more in-depth individual study by visitors of specific issues.
 - Educational workshops for young people (both individually and as school groups) on architecture and heritage.
- The Ministry of Culture and Communication, via the Directorate of Architecture and Heritage and the Directorates General of Cultural Services (DRAC) provide scientific, technical and economic support.

Network of Islamic influence centres of the southern Iberian Peninsula and northern Morocco

The Government of Andalusia saw creation of a network of Heritage Interpretation Centres as a means of presenting the heritage of a given area, enabling visitors to gain an understanding of this heritage. The network was in response to the objectives of the Andalusia 2000 General Plan of Cultural Assets and the strategies implemented by the Department of Culture in its Historical Heritage Dissemination and Public Participation programme.

Within the Interreg II-C framework, a joint action initiative for international cultural cooperation was launched involving Portugal (the Algarve region and the Mértola Archaeological Centre), Morocco (Northern Agency) and Spain (Government of Andalusia and Government of Extremadura). The project was named «Network of Islamic Influence Centres of the Southern Iberian Peninsula and Northern Morocco». The programme has four main aims:

- An integrated understanding of the concept of cultural heritage.
- A linking of this heritage and regional development policies.
- Choice of a subject matter - the Islamic influence, which would provide numerous opportunities for cooperation.
- Definition of a large territory with major physical and human elements which could function as Network nodes.

In Andalusia, the interpretation plans were prepared for Tierra Llana in Huelva, with an interpretation centre in the city of Niebla, under the concept of «The Pathways of Niebla» and with the Mudejar as artistic highpoint; for Sierra Aracena and Picos de

Aroche, with an interpretation centre in Almonaster; and for a geographical and historical itinerary, the Western Boundary of the Nazarine Kingdom, which marked the ancient frontier between the Christian and Nazarine kingdoms (13-15th century), running from Tarifa to Archidona, with an interpretation centre located in Ronda.

C. Sánchez de las Heras (2002b)

Salmonland. The salmon thematic park

In 2005, as part of the Eurosat project (European Salmon Tour), promoting salmon and rivers as a tourist resource, the European Network of Salmon territories was formed.

In Spain, the Bajo Nalón region (Asturias) participated in the initiative with the creation of Salmonland, the salmon thematic park, which involves creation of a network of museums and interpretation centres based on the salmon. The municipal councils of Muros, Pravia, Soto del Barco, Salas and Belmonte de Miranda are participating in the programme. Each municipality houses a resource as part of the initiative, which is funded by the European «Proder» and «Leader» programmes. Preliminary studies have now been completed and final project planning is now underway.

The aim is that visitors should visit each of the areas. Therefore, each must be carefully planned to ensure that they provide a unique yet related perspective on the salmon theme. The itinerary includes a visit to San Juan de la Arena and San Esteban de Pravia, with two facilities concentrating on the salmon and its relationship with the sea. In the former, «la Casa del Mar» houses a salmon and eel interpretation centre. The next stop will be in Pravia, in Quinzanas, where it is planned to build a museum of the history of fishing, from earliest times to the present day, while in Salas, the La Rodriga leisure area will house the «River House», where visitors will be able to see the fish in a channel passing under the new building which will be linked to the present building in the sealing centre. The surrounding area will also be replanted as riverside woodlands. In the municipality of En Belmonte, in Silviella, an observatory will be installed by the salmon capture facility. Among the salmon-based projects is the «Salas» programme which aims to heighten the Atlantic salmon's role as an economic resource via sustainable management.

Funding for Salmonland is provided by the Bajo Nalón Tourism Promotion Plan, which has an overall budget of 1,2 million euro. The first provision of funds, which covers until mid-2006, is 319.683 euro. These funds will cover a number of different objectives: 60.000 euro will be assigned for management of the Plan itself; 45.000 to promotion of the area; 59.683 for signposting and 35.000 for training. The remaining 120.000 euro will cover the above-mentioned Salmonland projects.

The Alentejo and Algarve archaeological itineraries: an interpretation centre network

The Instituto Português do Património Arquitectónico (IPPAR), together with the present Instituto de Apoio e Financiamento ao Turismo, and in collaboration with other public and private sector organizations, established the archaeological itineraries of Alentejo and Algarve. These were created to help ensure conservation and

cultural-tourist promotion of the archaeological sites through study, preservation, improved appreciation and dissemination and provision of visitor and interpretation facilities at the selected sites. Eleven sites were selected using a twofold criterion: thematic (megalithic, Roman, Al-Andalus) and regional (Alentejo and Algarve). Practically all have visitor and interpretation centres, either newly built or housed in historical buildings.

For example, the Miróbriga Visitor Reception and Interpretation Centre includes a permanent thematically-based exhibition which enables visitors to gain a better understanding of the Roman site. It also includes a management services complex and an archaeological laboratory. There are also premises for specialist meetings and for reception of organised visits, in addition to a cafeteria service.

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English	<i>Accessibility</i>
Català	<i>Accessibilitat</i>
Italiano	<i>Accessibilità</i>
Nederlands	<i>Bereikbaarheid</i>
Svenska	<i>Tillgänglighet</i>
Français	<i>Accessibilité</i>
Español	<i>Accesibilidad</i>

Definition. A general term used to describe how easy it is for people to get to, use, and understand things. Often used to describe facilities or amenities to assist people with disabilities, as in «wheelchair accessible», this can extend to Braille signage, wheelchair ramps, audio signals at pedestrian crossings, walkway contours, website design, and so on.

English	<i>Conceptual signposting</i>
Català	<i>Senyalística conceptual</i>
Italiano	<i>Segnaletica concettuale</i>
Nederlands	<i>Conceptuele tekens</i>
Svenska	<i>Begreppsskyltar</i>
Français	<i>Signalétique conceptuelle</i>
Español	<i>Señalética conceptual</i>

Definition. Elements or mechanisms that, in the exhibition, allow the visitors to understand how the message of the exhibition takes shape. It serves to give an overall view of the subjects being approached, to preview and organise the visits.

English	<i>Communication</i>
Català	<i>Comunicació</i>
Italiano	<i>Comunicazione</i>
Nederlands	<i>Communicatie</i>
Svenska	<i>Kommunikation</i>
Français	<i>Communication</i>
Español	<i>Comunicación</i>

Definition. The process of exchanging information, usually via a common system of symbols.

English	<i>Community Development</i>
Català	<i>Desenvolupament comunitari</i>
Italiano	<i>Sviluppo locale</i>
Nederlands	<i>Gemeenschapsopbouw</i>
Svenska	<i>Kommunikation</i>
Français	<i>Développement communautaire</i>
Español	<i>Desarrollo comunitario</i>

Definition. The practices and academic disciplines undertaken by civic leaders, activists, involved citizens and professionals to improve various aspects of local communities.

English	<i>Cultural tourism</i>
Català	<i>Turisme cultural</i>
Italiano	<i>Turismo culturale</i>
Nederlands	<i>Cultureel Toerisme</i>
Svenska	<i>Kulturturism</i>
Français	<i>Tourisme culturel</i>
Español	<i>Turismo cultural</i>

Definition. The subset of tourism concerned with a country or region's culture. Cultural tourism includes tourism in urban areas, particularly historic or large cities and their cultural facilities, and also includes tourism in rural areas.

English	<i>Culture</i>
Català	<i>Cultura</i>
Italiano	<i>Cultura</i>
Nederlands	<i>Cultuur</i>
Svenska	<i>Kultur</i>
Français	<i>Culture</i>
Español	<i>Cultura</i>

Definition. Set of distinctive spiritual, material, intellectual and emotional features of a society or social group which encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs (UNESCO, 2002).

English	<i>Differentiation</i>
Català	<i>Diferenciació</i>
Italiano	<i>Differenziazione</i>
Nederlands	<i>Differentiatie</i>
Svenska	<i>Differentiering</i>
Français	<i>Différentiation</i>
Español	<i>Diferenciación</i>

Definition. Second step in quality management, differentiating one resource from others.

English	<i>Effectiveness</i>
Català	<i>Efectivitat</i>
Italiano	<i>Fattività</i>
Nederlands	<i>Effectiviteit</i>
Svenska	<i>Effektivitet (prestation)</i>
Français	<i>Effectivité</i>
Español	<i>Efectividad</i>

Definition. The capability to achieve a given goal. Contrary to efficiency, the focus of effectiveness is the achievement as such, not the resources used, so not everything that is effective has to be efficient, but anything that is efficient is also effective.

English	<i>Efficacy</i>
Català	<i>Eficàcia</i>
Italiano	<i>Efficacia</i>
Nederlands	<i>Efficaciteit</i>
Svenska	<i>Effektivitet (verkan)</i>
Français	<i>Efficacité</i>
Español	<i>Eficacia</i>

Definition. The ability to produce an effect, usually a specifically desired effect.

English	<i>Efficiency</i>
Català	<i>Eficiència</i>

Italiano	<i>Efficienza</i>
Nederlands	<i>Efficientie</i>
Svenska	<i>Effektivitet (ändamål)</i>
Français	<i>Efficiency</i>
Español	<i>Eficiencia</i>

Definition. The capability to act effectively with a minimum of waste, expense, or unnecessary effort.

English	<i>Evaluation</i>
Català	<i>Avaluació</i>
Italiano	<i>Valutazione</i>
Nederlands	<i>Evaluatie</i>
Svenska	<i>Utvärdering</i>
Français	<i>Évaluation</i>
Español	<i>Evaluación</i>

Definition. Process of analysis, assessing the strengths and weaknesses of programmes, policies, personnel, products, and organizations, in order to improve their effectiveness.

English	<i>Guided Walks</i>
Català	<i>Visites guiades</i>
Italiano	<i>Visite guidate</i>
Nederlands	<i>Geleid Bezoek</i>
Svenska	<i>Guidade vandringar</i>
Français	<i>Visite guidée</i>
Español	<i>Visitas guiadas</i>

Definition. Itineraries directed and explained by a guide, a brochure, fixed signage or an electronic device, focusing on a monument, an exhibition, a landscape or any other heritage area.

English	<i>Heritage</i>
Català	<i>Patrimoni</i>
Italiano	<i>Patrimonio culturale</i>
Nederlands	<i>Erfgoed/Patrimonium</i>
Svenska	<i>Arv</i>
Français	<i>Patrimoine</i>
Español	<i>Patrimonio</i>

Definition. Something that can be passed down from one generation to the next.

English	<i>Heritage Interpretation</i>
Català	<i>Interpretació del patrimoni</i>
Italiano	<i>Interpretazione del patrimonio culturale</i>
Nederlands	<i>Erfgoedinterpretatie</i>
Svenska	<i>Arvstolkning</i>
Français	<i>Interprétation du patrimoine</i>
Español	<i>Interpretación del patrimonio</i>

Definition. Any communication process designed to reveal meanings and relationships of cultural and natural heritage to the public, through first-hand involvement with an object, artefact, landscape or site. Heritage interpretation may be performed at museums, historic sites, parks, nature centres, zoos, aquaria, botanical gardens, and a host of other heritage sites. Its modalities can be extremely varied and may include guided walks, talks, drama, staffed stations, displays, signage, brochures and electronic media.

English	<i>Heritage Tourism</i>
Català	<i>Turisme patrimonial</i>
Italiano	<i>Turismo culturale</i>
Nederlands	<i>Erfgoedtoerisme</i>
Svenska	<i>Arvsturism</i>
Français	<i>Tourisme patrimonial</i>
Español	<i>Turismo patrimonial</i>

Definition. Visiting historical or industrial sites, including archaeological sites, historical monuments, industrial buildings, ethnological areas, etc.

English	<i>Indicators</i>
Català	<i>Indicadors</i>
Italiano	<i>Indicatori</i>
Nederlands	<i>Indicatoren</i>
Svenska	<i>Indikatorer</i>
Français	<i>Indicateurs</i>
Español	<i>Indicadores</i>

Definition. System of measures of the extent to which the desired quality has been achieved in processes, products, services and user perceptions.

English	<i>Land trust</i>
Català	<i>Entitat de custòdia del territori</i>
Italiano	<i>Autorità responsabile della tutela</i>
Nederlands	<i>Landbeheer</i>
Svenska	<i>Landsämbete</i>
Français	<i>Autorité Tutélaire de la Terre</i>
Español	<i>Entidad de custodia del territorio</i>

Definition. Any organisation devoted to the protection of the heritage values of an area. It may be a residents association, a conservation organisation, a foundation, town council, consortium, etc.

English	<i>Management capacity</i>
Català	<i>Capacitat de gestió</i>
Italiano	<i>Capacità di gestione</i>
Nederlands	<i>Beheerscapaciteit</i>
Svenska	<i>Ledningsförmåga</i>
Français	<i>Capacité de gestion</i>
Español	<i>Capacidad de gestión</i>

Definition. The process of leading and directing all or part of an organisation. It includes three dimensions: governability (political support, legislation, governance capacity, etc.); social support (local community, owners and stakeholders) and availability of resources (staff, financial resources, knowledge, infrastructure, etc.).

English	<i>Management planning</i>
Català	<i>Planificació de la gestió</i>
Italiano	<i>Gestione pianificata</i>
Nederlands	<i>Beheersplanning</i>
Svenska	<i>Ledningsplanering</i>
Français	<i>Planification de la gestion</i>
Español	<i>Planificación de la gestión</i>

Definition. Set of instruments for the identification of goals, decision making and evaluation of results.

English	<i>Mediation</i>
Català	<i>Mediació</i>
Italiano	<i>Mediazione</i>
Nederlands	<i>Bemiddeling</i>
Svenska	<i>Medling</i>

Français	<i>Médiation</i>
Español	<i>Mediación</i>

Definition. In a broad sense, is an act of bringing two states, sides or parties closer together. It applies to all methods aiming to present culture or heritage to the public and seeking to improve its discovery, enjoyment and knowledge.

English	<i>Monitoring</i>
Català	<i>Monitoratge</i>
Italiano	<i>Monitoraggio</i>
Nederlands	<i>Toezicht houden</i>
Svenska	<i>Övervaka</i>
Français	<i>Monitorisation</i>
Español	<i>Monitoreo</i>

Definition. The act of listening, observing and periodically recording the state of an organization, using standards and indicators. In Heritage Interpretation Centres, monitoring should include the observation of environmental and sociocultural variables such as activities and planning and management processes.

English	<i>Museum</i>
Català	<i>Museu</i>
Italiano	<i>Museo</i>
Nederlands	<i>Museum</i>
Svenska	<i>Museum</i>
Français	<i>Musée</i>
Español	<i>Museo</i>

Definition. A non-profit, permanent institution serving society and its development, which is open to the public and which acquires, conserves, researches, communicates and exhibits for purposes of study, education, enjoyment, the tangible and intangible evidence of people and their environment. (ICOM Statutes, article 2, para. 1).

English	<i>Orientation signposting</i>
Català	<i>Senyalística d'orientació</i>
Italiano	<i>Segnaletica di orientamento</i>
Nederlands	<i>Orientatieteken</i>
Svenska	<i>Orienteringsskyltar</i>
Français	<i>Signalétique orientationnelle</i>
Español	<i>Señalética orientacional</i>

Definition. Discreet and continuous elements used to indicate the itinerary to follow. It guides the visitors through the space and, especially, proposes (or imposes) a sense of visit, inviting the visitor to go from one exhibition unit to the following one.

English	<i>Partnership</i>
Català	<i>Aliança</i>
Italiano	<i>Collaborazione/partenariato</i>
Nederlands	<i>Partenariaat</i>
Svenska	<i>Kompanjonskap (enkelt bolag)</i>
Français	<i>Partenariat</i>
Español	<i>Alianza</i>

Definition. Voluntary agreement to collaborate by different public or private agents to attain common objectives, through several specific actions or strategic alliances. In partnerships, the sum of resources and mechanisms makes it possible to attain goals that none of the parts could attain alone.

English	<i>Rural areas</i>
Català	<i>Àrees rurals</i>
Italiano	<i>Aree rurali</i>
Nederlands	<i>Platteland</i>
Svenska	<i>Landsbygd</i>
Français	<i>Zones rurales</i>
Español	<i>Areas rurales</i>

Definition. Sparsely populated areas, outside large cities and towns, where people live in villages or isolated houses. Rural areas may be agricultural in nature, though many rural areas are characterised by an economy based on logging, mining, oil and gas exploration, or tourism.

English	<i>Stakeholders</i>
Català	<i>Agents interessats</i>
Italiano	<i>Portatori di interessi</i>
Nederlands	<i>Beheerder</i>
Svenska	<i>Intressent</i>
Français	<i>Agents intéressés</i>
Español	<i>Partes interesadas</i>

Definition. A person or organisation that has a legitimate interest in a project or entity. In institutional decision-making processes, the concept has been broadened to include everyone with an interest (or «stake») in what the entity does.

English	<i>Standard</i>
Català	<i>Estàndard</i>
Italiano	<i>Standard</i>
Nederlands	<i>Standaard</i>
Svenska	<i>Standard</i>
Français	<i>Norme</i>
Español	<i>Estáandar</i>

Definition. A quality or measure which is established by authority, custom, or general consent.

English	<i>Territory resources</i>
Català	<i>Recursos del territori</i>
Italiano	<i>Risorse del territorio</i>
Nederlands	<i>Hulpmiddelen van het gebied</i>
Svenska	<i>Områdets resurser</i>
Français	<i>Ressources du territoire</i>
Español	<i>Recursos del territorio</i>

Definition. Set of natural, landscape, historical, traditional and cultural resources that characterize the territory as a geographical place. The strategies for the promotion and the communication of these resources (territorial marketing) must always seek the involvement of the local population.

English	<i>Total Quality Management</i>
Català	<i>Gestió integral de la qualitat</i>
Italiano	<i>Controllo di Qualità Totale</i>
Nederlands	<i>Kwaliteitsmanagement</i>
Svenska	<i>Kvalitetsstyrning</i>
Français	<i>Gestion intégrale de la Qualité</i>
Español	<i>Gestión integral de calidad</i>

Definition. Information system used to monitor and evaluate the achieved results, both for self-evaluation of performance, and for updating procedures and planning contents. It should establish the minimum conditions that must obtain in order to reach determined Quality Standards.

English	<i>User</i>
Català	<i>Usuari</i>
Italiano	<i>Utente</i>
Nederlands	<i>Gebruiker</i>

Svenska	<i>Användare</i>
Français	<i>Utilisateur</i>
Español	<i>Usuario</i>

Definition. One who makes use of something. In Heritage Interpretation Centres, the users may be visitors, but also collaborators, workshop and course participants, researchers, etc. All of these are also included in the broader concept.

English	<i>Usability</i>
Català	<i>Usabilitat</i>
Italiano	<i>Facilità d'uso</i>
Nederlands	<i>Gebruiksvriendelijkheid</i>
Svenska	<i>Användarvänlighet</i>
Français	<i>Facilité d'usage</i>
Español	<i>Usabilidad</i>

Definition. It is the measure of the ease with which particular people can employ a particular tool or other human-made object, in order to achieve a particular goal. Usability can also refer to the methods of measuring usability and the study of the principles that may predict whether an object is found usable in practice.

English	<i>Visitor</i>
Català	<i>Visitant</i>
Italiano	<i>Visitatore</i>
Nederlands	<i>Bezoeker</i>
Svenska	<i>Besökare</i>
Français	<i>Visiteur</i>
Español	<i>Visitante</i>

Definition. Someone who goes to see something or someone else. In Heritage Interpretation Centres, the users that visit the exhibitions or heritage sites, without participating in other activities.



Associations

Asociación de Intérpretes del Patrimonio Cultural (Spain)
www.supercable.es/~chapata/links.html

Asociación de Interpretación del Patrimonio (Spain)
www.interpretaciondelpatrimonio.com

Association for Heritage Interpretation (UK)
www.heritageinterpretation.org.uk

Association québécoise d'interprétation du patrimoine (Quebec, Canada)
www.aqip.ca

Bildungswerk interpretation (Germany)
www.interp.de

Center for Heritage Interpretation and Tourism (Europe)
www.zelt-goettingen.de

Interpret Europe (Europe)
 a nonformal network based in Germany
www.interpret-europe.net

Interpret Scotland (Scotland, UK)
www.interpretsotland.org.uk

Interpretation Australia Association (Australia)
www.interpretationaustralia.asn.au

Interpretation Canada (Canada)
www.interpcan.ca

96 Mountain Parks Heritage Interpretation Association
www.mphia.org

National Association for Interpretation (USA)
www.interpnet.com

National Park Service (USA)
<http://www.nps.gov/index.html>

Parks Canada
<http://www.pc.gc.ca>

Parks Quebec
<http://www.sepaq.com/index.html>

Scottish Interpretation Network (Scotland, UK)
www.scotinterpnet.org.uk

Transinterpret international (Central Europe)
www.transinterpret.net

Ename Centre for Public Archaeology and Heritage Presentation (Belgium)
www.enamecenter.org

English Heritage
www.english-heritage.org.uk

Annexes

Annex 1

Qualitative indicators form.

Prepared by B. Leander and B. Malmerg.

HICIRA qualitative indicators-the questionnaire

1. Name and address

- Name of the activity.
- HICIRA contact person.
- E-mail address.
- Telephone number.

2. The activity

- Give a short description of the activity.
- Why does it exist?

3. The organisation

- Who is the employer?
- Is the organisation public or private?
- How many employees work at the activity?
- What are their individual tasks?
- Are the employees local or do they commute to work?
- What percentage of the employees work voluntarily, without pay?
- On a scale of 1 to 10, are the employees' qualifications relevant for the activity? (1 = not at all, 10 = very much).

4. Location

- Where is the activity located?
- Describe the area.
- On a scale of 1 to 10, how relevant is the area for the activity? (1 = not at all, 10 = very much).

5. The customers

- What percentage of the customers are locals? How many are tourists?
- What age group does the activity primarily apply to? Gender?
- Other relevant details concerning customers?
- What customers does the activity aim to give priority to?
- Is that the same group of customers that use the activity?
- On a scale of 1 to 10, how relevant is the activity for the customers given priority? (1 = not at all, 10 = very much).
- What percentage of the customers use other local businesses and activities in connection with our activity?

6. Partners and suppliers

- Who are the activity's partners? (Other activities, businesses or official offices, etc).
- What percentage of the partners are local?
- Who are our suppliers?
- What percentage of the suppliers are local?
- Is the activity sponsored by other businesses?
- On a scale of 1 to 10, how much does the activity participate in local networks? (1 = not at all, 10 = very much).
- On a scale of 1 to 10, to what extent can the activity influence the local networks? (1 = not at all, 10 = very much).
- On a scale of 1 to 10, to what extent does the activity participate in regional networks? (1 = not at all, 10 = very much).
- On a scale of 1 to 10, to what extent can the activity influence the regional networks? (1 = not at all, 10 = very much).
- On a scale of 1 to 10, to what extent do the local networks or businesses use the activity in their public relations? (1 = not at all, 10 = very much).

7. Products and services

- What does the activity produce for the area?
- On a scale of 1 to 10, to what extent does the activity contribute to the development of the area? (1 = not at all, 10 = very much).

8. The competition

- What other activities meet similar needs in the same area?
- On a scale of 1 to 10, to what extent can the activity benefit from the competition? (1 = not at all, 10 = very much).
- On a scale of 1 to 10, to what extent can the competition benefit from the activity? (1 = not at all, 10 = very much).

9. Factors for success

- What makes the activity successful?
- On a scale of 1 to 10, to what extent does the activity fulfill the expectations needed for success? (1 = not at all, 10 = very much).

- On a scale of 1 to 10, how important are public relations for the success of the activity? (1 = not at all, 10 = very much).

10. Vision and future

- What is the activity's vision for the future?
- On a scale of 1 to 10, how likely is it that the vision corresponds with the actual future for the activity? (1 = not at all, 10 = very much).
- On a scale of 1 to 10, to what extent does the activity act as a driving force in the local area? (1 = not at all, 10 = very much).
- On a scale of 1 to 10, to what extent does the activity act as a driving force in the regional area? (1 = not at all, 10 = very much).
- On a scale of 1 to 10, to what extent does the activity act as a driving force in the national/international area? (1 = not at all, 10 = very much).
- On a scale of 1 to 10, to what extent is the activity a part of the local identity? (1 = not at all, 10 = very much).

11. A guiding star

- In one sentence, describe the guiding star significant for your activity.

Note: If your activity has participated in local or regional surveys with similar approaches to this one, please enclose these.

HICIRA qualitative indicators: the SWOT-analysis

A SWOT analysis (Strengths-Weaknesses-Opportunities-Threats) is an effective way of identifying your strengths and weaknesses and of examining the opportunities and threats faced. It helps you focus on areas where you are strong and where the greatest opportunities lie.

Please answer the following questions. Remember, don't be modest-be realistic!

12. Strengths (Note: if all your competitors provide high quality service, then that is not a strength of your activity but a necessity).

- What advantages does your activity have?
- What do you do well?
- What relevant resources does your activity have access to?
- What do other people see as your strengths?

13. Weaknesses. Both internal and external.

- What could you improve?
- What do you do badly?
- What should you avoid?

14. Opportunities. Opportunities may for instance derive from local events, changes

in technology and markets, changes in government policy and social patterns, changes in lifestyle and population etc.

- Do your strengths open up any opportunities for you?
- Where are the opportunities?
- What are the interesting trends you are aware of?

15. **Threats.** Look at your weaknesses and consider if they can threaten your activity.

- What obstacles does your activity face?
- What is the competition doing better than you?
- Is the demand for the activity changing?
- Do you have bad debt or cash-flow problems?

16. **Conclusion of SWOT**

- What conclusion can you draw from the analysis?

Annex 2

Evaluation indicators for heritage interpretation centres.

Prepared by P. Izquierdo,

J. Juan Tresserras and J.C. Matamala

Basic data

Name. Official name of the interpretation centre

Address

City or Town-municipality

Province

Autonomous Community

Country

Name of contact person

Phone

Fax

e-mail

Web site

Type. Mark with an X the option that corresponds

Archaeological site/s

Historical place

Building

Natural park/Cultural landscape

Architectural ensemble

Other (please specify)

Environment. Mark with an X the option that corresponds

Town or village

Forestry

Agricultural

Mining region

Nature landscape

Other (please specify)

Summary description of the interpretation centre

Aims

Cultural context. Please specify whether the interpretation centre focuses on a specific historical period or artistic movement (e.g. Neolithic, Romanesque, Modernism), or a specific aspect of mining, industry or agriculture (e.g. coal mining, sawmill, farm buildings)

Summary description of the centre's singularity and/or exceptionality

Property title

Type of legal protection

State of conservation

Management model. In the case of external services, specify operating regime and type of contract

Integrated into a wider network (if yes, please specify)

Integrated into a cultural or tourist route (if yes, please specify)

Quantitative analysis

Population of relevant community (town, municipality)

Latest census year

Reception surface area and capacity of the interpretation centre

Built surface (m²)

Dedicated surface of permanent exhibition

Dedicated surface of temporary exhibitions

Capacity of the exhibition hall

Collection

Number of original objects

Number of replica objects

Percentage documented collection

Preventive conservation

Number and type of climatic control devices

Number and type of climatic correction devices

Site tour

Physical length of tour (m)

Average duration of tour (min)

Parking

YES	NO	
		Vehicles
		Bicycles
		Mopeds and motorcycles
		Cars
		Adapted vehicles
		Coaches/buses
		Other (please specify)

Refreshment facilities. Types

YES	NO	
		Automatic vending machines
		Coffee-bar
		Restaurant
		Picnic Area

Staff

	TOTAL		LOCAL RESIDENTS		DISABLED	
	MEN	WOMEN	MEN	WOMEN	MEN	WOMEN
Directors and management						
Research and conservation						
Interpretation and educational programmes						
Guides						
Service personnel						
Security personnel						
Bar/restaurant staff						
Cleaning staff						
Other (please specify)						
TOTAL						
Comments						

Temporary staff

	TOTAL		LOCAL RESIDENTS		DISABLED	
	MEN	WOMEN	MEN	WOMEN	MEN	WOMEN
Directors and management						
Research and conservation						
Interpretation and educational programmes						
Guides						
Service personnel						
Security personnel						
Bar/restaurant staff						
Cleaning staff						
Other (please specify)						
TOTAL						
Comments						

Other staff

YES	NO	
		Volunteer staff
		Students/Interns
		Comments

Visits

Days open to public per year	
Hours open per year	
Annual period/days closed	

Annual visits

	2001	2002	2003	2004
Total visits				
Visits to temporary exhibitions (if any)				
Visits by members of local community				
Visitors from other EU countries				

Visitors from non-EU countries

--	--	--	--

School groups

--	--	--	--

Family groups

--	--	--	--

Senior citizens

--	--	--	--

Disabled visitors

--	--	--	--

Budget

AMOUNT	COMMENTS
--------	----------

Cost of the project to date. Specify whether a restoration or new building, and additional costs (i.e. access)

--	--

Source of the initial funds (please specify whether there was support from EU programmes, and position in project, e.g. as leader, partner, network member)

--	--

Total budget 2004

--	--

Expenses

Total costs

--	--

Staff costs

--	--

Incomes

Total incomes

--	--

Ticket sales

--	--

Product sales

--	--

Coffee-bar and restoration services

--	--

Public administration subsidies

--	--

Sponsorship

--	--

Other. Please specify

--	--

Qualitative analysis

Timetable. Types

YES	NO	PLEASE SPECIFY AND ADD COMMENTS
-----	----	---------------------------------

Winter timetable

--	--	--

Summer timetable

--	--	--

Nighttime visits schedule

--	--	--

Visitor Centre Services

YES	NO	PLEASE SPECIFY AND ADD COMMENTS
-----	----	---------------------------------

Information and public services available in different languages

--	--	--

Auditorium

--	--	--

Documentation centre/library

--	--	--

Shop

--	--	--

Accessibility

YES	NO	COMMENTS
-----	----	----------

Is it possible to arrive on foot?

--	--	--

Is it possible to arrive by bike?

--	--	--

Is it possible to arrive by car?

--	--	--

Is it possible to arrive by coach?

--	--	--

Is it necessary to use a special vehicle (such as 4-wheel drive)

--	--	--

Is there any public transport?

--	--	--

By train

--	--	--

By bus

--	--	--

Others (please specify)

--	--	--

Are the centre opening hours co-ordinated with public transport timetables?

--	--	--

Equipment and interpretation

YES	NO	PLEASE SPECIFY AND ADD COMMENTS
-----	----	---------------------------------

No architectural barriers

--	--	--

Adapted for people with visual, hearing and/or mental disabilities

--	--	--

Is it signposted prominently on the main access roads?

--	--	--

... at the entrance?

--	--	--

... throughout the facility?

--	--	--

Signage in different languages

--	--	--

Strategies to stimulate the senses: costumes, sense of smell, taste, ear and touch

--	--	--

Strategies to stimulate sensations and feelings

--	--	--

Has it physical structures for visitor participation (i.e. observation towers, orientation panels, etc.)

--	--	--

Dynamic exhibits (i.e. animals and/or operating machinery)

--	--	--

Static exhibition (i.e. models; scale models or static objects, transparencies, dioramas)

--	--	--

Other means of exhibition (i.e. listening posts, multimedia kiosks, light and sound effects)

--	--	--

Interpretive infrastructures

YES	NO	COMMENTS
-----	----	----------

Signage and markers for self-guided visits

--	--	--

Publications for use on site (brochures, guides and maps) or self-guided footpaths

--	--	--

Use of audio guides

		LANGUAGES
--	--	-----------

Videos or multimedia programmes

		DURATION
--	--	----------

Public interpretation activities

YES	NO	COMMENTS
-----	----	----------

Guided walks

--	--	--

Demonstrations and animated presentations

--	--	--

Conferences

--	--	--

Evaluation programmes

YES	NO	COMMENTS
-----	----	----------

Are studies of public reactions and preferences carried out continuously?

--	--	--

Are surveys of satisfaction of visitors carried out?

--	--	--

Communications and publicity

YES	NO	COMMENTS
-----	----	----------

Web page

--	--	--

Posters

--	--	--

Free brochures

--	--	--

Catalogue

--	--	--

Periodic publications

		PLEASE SPECIFY
--	--	----------------

Educational material

--	--	--

Products of merchandising

		PLEASE SPECIFY
--	--	----------------

Indicators of environmental sustainability

YES	NO	COMMENTS
-----	----	----------

Study of environmental impact in initial execution of the project

--	--	--

Use of building materials that are sensitive and appropriate to the historic/natural environment

--	--	--

Special low-impact or energy saving features

--	--	--

Heat insulation

--	--	--

Wastewater treatment

--	--	--

Selective garbage collection and/or recycling

--	--	--

Use of ecologically-sensitive products for cleaning

--	--	--

Is any sort of energy produced on site (i.e. solar panels, wind turbines)

--	--	--

Environmental audit for energy efficiency

--	--	--

Annual water consumption (m³)

--	--	--

Annual electricity consumption (KW)

--	--	--

Annual gas consumption (m³)

--	--	--

Socioeconomic impact

YES	NO	COMMENTS
-----	----	----------

Is there local participation in the management of the centre?

		PLEASE SPECIFY
--	--	----------------

Are there services directed specially to the local community?

		PLEASE SPECIFY OFFERED SERVICES
--	--	---------------------------------

Is the local population informed about the centre services?

		PLEASE SPECIFY
--	--	----------------

Links with institutions and stakeholders of the area

YES	NO	COMMENTS
-----	----	----------

Public

--	--	--

Private

--	--	--

Participation in R&D projects

YES	NO	NUMBER	COMMENTS
-----	----	--------	----------

Regional projects

--	--	--	--

National projects

--	--	--	--

International

--	--	--

Participation in communications and promotion projects

YES	NO	NUMBER	COMMENTS
-----	----	--------	----------

Regional projects

--	--	--	--

National projects

--	--	--	--

International

--	--	--	--

Local visitors

TOTAL NUMBER	COMMENTS
--------------	----------

Local visitors before the opening of the interpretation centre

	PLEASE SPECIFY YEAR
--	---------------------

Local visitors at present

	PLEASE SPECIFY YEAR
--	---------------------

Existing facilities in the municipality

Has the centre had an impact on trade in nearby hotels, restaurants or other businesses?

--

Has the Centre encouraged the opening of new hotels, restaurants or other businesses?

--

Swot analysis of the interpretation centre

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Weaknesses	Strengths
Threats	Opportunities

Basic bibliography of the heritage interpretation centre

Author/s

Publication year

Title

Journal/Editorial

Place of publication

Pages

Comments

Date

Authors (Please specify name, telephone, and e-mail address)

Please add pictures of the Centre for publication in the study

Annex 3 Supplementary documents

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1. The Ename Charter 2004, 2nd draft, 24 June 2004

A consensus-based document highlighting the importance of community integration in order to provide good quality communication to the public and education on heritage conservation. Interpretation plays an essential role in heritage conservation, in that it seeks to foster a broad-based public appreciation of cultural heritage sites as places to learn and reflect on the past, and as vital local resources for stable community development.

www.enamecharter.org

2. International Cultural Tourism Charter. Managing tourism at places of heritage significance, 1999 Mexico

From a broad definition of heritage, this charter sets out six principles for an optimum relationship between tourism and heritage. It argues for the communication required for all heritage, insists on the need for a sustainable approach and for the involvement of host communities in the planning model and benefits deriving from tourism.

www.international.icomos.org/tourism_sp.htm

3. European Landscape Convention. Council of Europe 2000, Florence (Italy)

A legal instrument devoted exclusively to the protection, management and planning of all landscapes in Europe, in addition to organising cooperation between countries in this field. The convention comprises a preamble and 18 articles divided into four chapters:

- Chapter I. General Provisions with specific definitions and objectives.
- Chapter II. National Measures with the distribution of powers among different parties.
- Chapter III. European Cooperation with development policies and programmes in these areas.
- Chapter IV. Final Clauses of application and territorial scope.

www.coe.int/t/e/Cultural_Co-operation/Environment/Landscape/

Preamble

Just as the Venice Charter established the principle that the protection of the extant fabric of a cultural heritage site is essential to its conservation, it is now widely recognised in this field that Interpretation¹ of the meaning of sites is also an integral part of the conservation process.

A significant number of international charters, declarations and guidelines –including the Nara Document on Authenticity (1994), the Burra Charter (1999), and the International Charter on Cultural Tourism (1999)– have emphasized the fundamental role of sensitive and effective interpretation in heritage conservation.

The aim of this Charter is to define the basic principles and guidelines by which interpretation should be undertaken. The Charter identifies principles relating to authenticity, intellectual integrity, social responsibility, and respect for cultural significance and context.

The Charter further seeks to encourage a wide public appreciation of cultural heritage sites as places and sources of learning and reflection about the past, as well as valuable resources for sustainable community development and contemporary intercultural dialogue.

Objectives

This charter seeks to establish principles of cultural heritage interpretation in order to:

Facilitate wider public understanding of cultural heritage sites and foster public appreciation for the need for their conservation.

Protect the authenticity and significance of cultural heritage sites through respect for natural and cultural setting, social context and original materials and fabrics.

Communicate the full context of cultural heritage sites and the various perspectives on their significance, both tangible and intangible –from the local and particular to the universal and general.

Coordinate and document the presentation of the significance and meanings of heritage sites with an awareness of and respect for cultural traditions and spiritual values.

Contribute to the sustainable conservation of cultural heritage sites, by enhancing the quality of life of the host community, and by fostering the productive involvement of all communities associated with the interpretation process.

Improve and develop methods and technologies of heritage interpretation and establish standards for professional training that are appropriate and sustainable in their social contexts.

1. For the purpose of the present Charter, Interpretation is considered to be the carefully planned public explanation or discussion of a cultural heritage site, encompassing its full significance, multiple meanings and values. Interpretive infrastructure refers to all physical installations, publications (guidebooks, videotapes, CDs, DVDs, etc.) and communications media devised for the purposes of interpretation, as well as the personnel assigned to this task.

Recognize that the effective interpretation of heritage sites across the world is an important medium for intercultural exchange and mutual understanding.

Principles

Principle 1. Access and Understanding

The appreciation of cultural heritage sites is a universal right.² The public discussion of their significance should be facilitated by effective, sustainable Interpretation, involving a wide range of associated communities, as well as visitor and stakeholder groups.

1.1. Interpretation should enhance visitor experience, respect, and public understanding of the significance of the cultural heritage site, their values and the importance of their conservation.

1.2. Interpretation should aim to encourage visitors to reflect on their own perceptions of heritage and the significance of the site. Effective interpretation should evoke emotions and insights –as well as provide facts.

1.3. Interpretation should be considered an integral part of the physical conservation process often mandated by legislation, official procedures and policy. The provision of funds for interpretation programmes should be incorporated into the planning, financing, and management of every heritage project.

1.4. Interpretation is a dynamic, ongoing activity, in which the possibility of multiple perspectives should not be excluded. All associated communities and stakeholders should have an opportunity to be involved in the development of heritage interpretation programmes as both their right and their responsibility.

1.5. The right to physical access and on-site interpretation may be restricted in some cases, due to cultural sensitivities, preservation issues, or safety concerns. In those cases, interpretation should be provided off-site.

1.6. Interpretation programmes should identify and assess their audiences demographically and culturally. Every effort should be made to ensure that heritage interpretation is accessible to a wide public, including persons with disabilities.

1.7. The diversity of language among visitors and associated communities connected with a heritage site should be reflected in the interpretive services.

Principle 2. Information Sources

The Interpretation of heritage sites must be based on systematic and well researched evidence gathered through accepted scientific methods as well as from traditional sources of living cultures, as appropriate to each site.

2.1. Interpretation should show the range of oral and written information, material remains, traditions, and meanings attributed to a site.

2. As established in the United Nations Universal Declaration of Human Right (1948), it is the right of all people to «participate freely in the cultural life of the community.» The ICOMOS Stockholm Declaration (1998) further notes that «the right to cultural heritage is an integral part of human rights» and that this right «carries duties and responsibilities for individuals and communities as well as for institutions and states.»

2.2. Interpretation should be based on a multidisciplinary study of the site and its surroundings, and should indicate clearly and honestly where conjecture, hypothesis or philosophical reflection begin.

2.3. All elements in an interpretation programme should be documented in a form appropriate for local standards and resources.

2.4. Visual reconstructions, whether by artists, conservator or computer model, should be based upon detailed and systematic analysis of environmental, archaeological, architectural, and historical data, including analysis of building materials, structural engineering criteria, written, oral and pictorial sources, photography and iconography. However, such visual renderings remain hypothetical images and should be identified as such.

Principle 3. Context and Setting

The Interpretation of cultural heritage sites should relate to their wider social, cultural, historical, and natural contexts and settings.

3.1. Interpretation should explore the significance of a site in its multi-faceted historical, social, political, spiritual, and artistic contexts. It should consider all aspects of the site's cultural and environmental significance.

3.2. The contributions of all periods to the significance of a site should be respected and conveyed. Although particular eras and styles may be highlighted, earlier and later periods of the site's history should also be interpreted, as well as contemporary connections and significance.

3.3. Interpretation should take into account all communities and stakeholder groups connected with the site (such as minorities, women, immigrants, exiles, indigenous peoples and descendants), as well as the dominant culture.

3.4. The surrounding landscape, natural environment and the overall cultural and geographical settings are all integral parts of a site's significance, and, as such, should be taken into account in its interpretation.

3.5. Intangible elements of a site's heritage such as cultural and spiritual traditions, music, dance, theater, literature, visual arts, personal customs and cuisine should be noted and included in its interpretation.

3.6. The cross-cultural significance of heritage sites should become part of their interpretation, as co-existing or contested viewpoints are recognized providing outside visitors as well as local residents with a sense of personal connection.

Principle 4. Authenticity

The Interpretation of cultural heritage sites must respect their authenticity, in the spirit of the Nara Document (1994).

4.1. Interpretation of a cultural heritage site should always clearly distinguish and date the successive phases in its evolution, and clearly identify additional interpretive interventions.

4.2. Heritage impact studies should be performed before the introduction of interpretive infrastructure and elements.

4.3. If an interpretation programme involves the introduction of new materials or

change to the physical setting of a cultural heritage site, these alterations should be reversible and removable without leaving permanent traces.

4.5. Specific interpretation circulation routes may be necessary to minimize impacts on the site's spatial integrity and may contribute to its interpretation. The use of vegetation, when documented in the historical environment of a site, may also contribute to non-intrusive interpretation.

Principle 5. Sustainability

The interpretation plan for a cultural heritage site must be sensitive to its natural and cultural environment. Social, financial and environmental sustainability in the long term should be among the central goals.

5.1. The development and implementation of interpretation programmes must be an integral part of the overall management plan for a cultural heritage site. The potential impact of visitor numbers on the cultural value, physical characteristics, integrity, and natural environment of the site must be fully considered.

5.2. Alternative interpretation plans should be discussed early in the site planning process, to assess their cultural appropriateness as well as their economic and technical feasibility.

5.3. The scale, expense and technology of interpretation programmes must be appropriate to the location and available facilities. It is essential that a site's interpretive infrastructure be soundly constructed, responsibly maintained, and kept in good repair.

5.4. Kiosks, walking paths, information panels, and other interpretive services must be sensitive to the character, the setting and the cultural and natural significance of the site, while remaining easily identifiable. The light and sound from kiosks, screens and speakers must be restricted to the immediate area of the interpretation, so as not to affect adversely the surroundings or disturb nearby residents.

Principle 6. Inclusiveness

The Interpretation of cultural heritage sites must actively involve the participation of all stakeholders and associated communities.

6.1. The efforts and interests of property owners, governmental authorities, site managers, scholars, tourism operators, private investors, and associated communities in a cultural heritage site should be integrated in the development of its interpretation programme.

6.2. Interpretation should serve a wide range of educational and cultural objectives. The success of an interpretation programme should not be judged solely on the basis of visitor attendance figures or revenue.

6.3. The traditional rights, responsibilities, and interests of the host community, property owners, and associated communities should be respected. These groups should be consulted and contribute to the planning process of the interpretation programme and in its subsequent development. It is acknowledged that under certain circumstances, a host community may prefer not to have a site publicly interpreted.

6.4. Interpretation activities should be open for public comment and involve-

ment. It is the right and responsibility of all to make their opinions and perspectives known.

6.5. Interpretive activities should provide equitable economic, social and cultural benefits to the host community, at all levels, through education, training and the creation of economic opportunities. To that end, the training and employment of site interpreters from the host community should be encouraged.

6.6. Every interpretation programme should be seen as an educational resource and its design should take into account its possible use in school curricula, the world wide web, communications media, special activities, events, and seasonal volunteer involvement.

6.6. The question of legal ownership and right to use images, texts, and other interpretive materials should be considered in the planning process.

Principle 7. Research, Evaluation and Training

The Interpretation of a cultural heritage site must be an ongoing endeavor, including continuing research, training, and evaluation.

7.1. Continuing research and consultation are important to furthering the understanding and appreciation of a site's significance.

7.2. The interpretation programme and infrastructure should be designed and constructed in a way that ensures the possibility of periodic reevaluations and revision.

7.3. On going programmes of evaluation and monitoring are needed to assess visitor reaction to interpretive presentations, as well as to evaluate the physical impact of interpretive infrastructure and activity.

7.4. To remain effective, interpretation must be monitored and evaluated, and changes made on the basis of analysis and its feedback. Visitors and members of host and associated communities should be involved in the evaluation process.

7.5. The training of qualified professionals in the specialized fields of heritage interpretation, such as conservation, content creation, management, technology, guiding, and education, is a crucial objective. In addition, basic academic preservation programmes should include a component on interpretation in their courses of study.



La Massana.
Andorra.

**Interpretation Centre
Farga Rosell.**

Staging of the operation of a
rebuilt forge.

Cercs.
Catalunya.

Museu de les Mines.

Interpretation media: life-size
recreation of mining work.

Tagamanent.
Catalunya.

Ca l'Agustí.

Interpretation media.
Recreation of the original
setting, with atmospheric
aromas.

Poble Nou del Delta.
Catalunya.

**Casa de Fusta. Ecomuseu del
Delta de l'Ebre.**

Sale of associated products;
here, food and drink products.

Cercs.
Catalunya.

**Museu de les Mines.
Marxandatge.**



Klädesholmen.
Sweden.

Sillmuseum.

Guides are a very important part of a successful heritage interpretation centre. Herring Museum at Klädesholmen.



Mölnadal.
Sweden.

Gunnebo Castle.

A good signposting system is very important both in open air heritage and indoor exhibitions.



Tjörn.
Sweden.

Sundsby Heritage Interpretation Centre.

Living history performances can bring heritage to life.





Mölndal.
Sweden.

Mölndal Territory-Museum.
Stakeholder involvement is very important for the success of a heritage policy. Antique embroidered curtains in the windows of a private house, on the Mölndal heritage walk.

Mölndal.
Sweden.

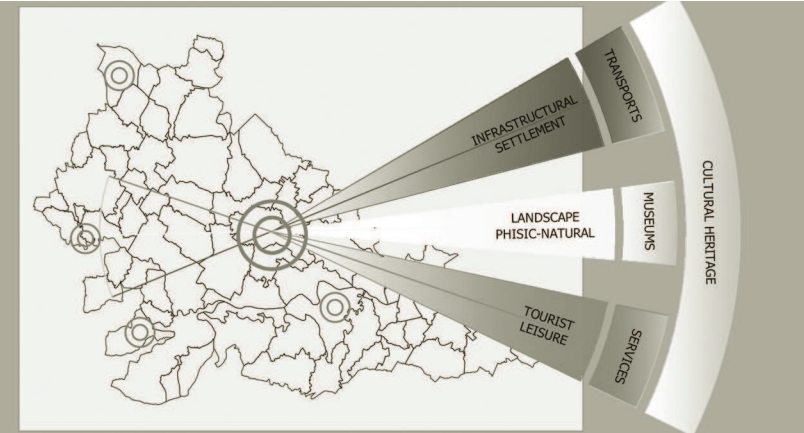
Mölndal Museum.
New 3D Virtual Reality techniques help visitors to travel back through time, and are of interest both for dissemination and research purposes.

Mölndal.
Sweden.

Mölndal Territory-Museum.
New Palm and Pocket PC devices can provide a great deal of visual, audio and textual input on self-guided walks.



- Legend:
- Province of Mantova
 - Pole hinge of the network: the city of Mantova
 - Cultural heritage interpretation centres
 - Districts
 - The main connections
 - The secondary connections



Mantova.
Italy.

The design of a heritage interpretation network should start with regional analysis.

Mantova.
Italy.

It is important to define the physical connections between the different centres in a heritage interpretation network.

Mantova.
Italy.

A heritage interpretation network should link cultural heritage, transport, landscapes, tourist and leisure services, museums and heritage centres

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