



HERITAGE

AS DEVELOPMENT
MEDIATOR:

INTERPRETATION AND MANAGEMENT





SEETCP Project Sagittarius Interpretive Guide Book

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Part I

Darko Babić

HERITAGE AS DEVELOPMENT MEDIATOR: INTERPRETATION AND MANAGEMENT

1. Introduction

Consuming heritage in our own or our neighbouring region, in Europe or anywhere else in today's globalized world, is logistically utterly simple, which makes the quality of the lived experience directly dependent on the offered heritage service critically important. The world in which we live may look similar but it has actually drastically changed over the last forty years, i.e. in only one and a half generation. Lifestyle, culture (and heritage!) of various nations or communities on our and especially on other continents, were until recently reachable only through specialized magazines while now they have become part of the standard offer displayed on travel agencies brochures that we find in our mailboxes (and our e-mail inboxes). The opportunities to learn about natural and cultural values of a region, experiences of visiting cradles of civilizations are daily within our reach. Distances are reduced, but at the same time, as it seems, so are the possibilities to face the desired difference – the other and the different. We want to learn something new, usually different, although we increasingly recognize that in today's world defined by globalization, corporate capital and marketing marking, what you eventually usually get is much closer to uniformity and monoculture than to the originally desired experience. Over the past thirty years, the tourism industry has been using the potential benefits offered by the concept of heritage with noticeable progress. Pointing the finger at the global, in most cases profit-

oriented tourism industry, as the main culprit who, by uncompromising usage of heritage degrades some of its true values and creates uniform and often below-average experiences, makes sense only if we¹ ourselves are willing to re-examine our own role in it and assume our share of the responsibility. We, in the EU-funded project *Sagittarius*, are more than ready for this challenge and the article that follows should prove it and so should this entire booklet. Based on many years of experience in various sectors more or less directly related to the topic of heritage, our advocacy for a far higher quality of heritage experience must resort to redefining the idea of heritage management, or more particularly, to asserting the importance and necessity of quality heritage interpretation and the interpretation-based heritage entrepreneurship. If we want to avoid the uninteresting monoculture, and I believe that we all do (both as professionals and as casual or regular cultural/heritage consumers), not only is the just mentioned option one of the possibilities, in our opinion, it is the only one able to ensure a direct quality result to the mutual satisfaction of all the stakeholders involved. Heritage interpretation and adequate management thereof hold the "key to success", but on the condition that we know precisely what all the concerned (and lately lightly used) phrases actually denote and what consequences they imply.

1 We are referring to all of us who deal with the phenomenon of heritage in a professional way, theoretically or practically.







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2. Heritage History and Present

Finding similarities and differences in comparison to others is a human need, and in the case of heritage, according to P. Howard (2003: 42), a common way in which certain important places or phenomena become legitimate in comparison to those whose values and significances are already recognized and proven². When such practice is used by the user/heritage consumer whom we serve (or so we should), we do not have the right to hold anything against him. Reasoning about the user, directly or indirectly, is always ideologically linked to the idea of management.

Our daily western European way of thinking of the functioning of the world and thus of heritage, which (ironically) we selflessly offer or better yet impose to all other cultures, was until very recently³ utterly puzzled, and often today remains confused, at the thesis that heritage is in its basic idea completely intangible. And while we cope, more or less successfully, with the idea of the existence of a category rather new to us, designated as intangible heritage and even (occasionally) recognize it in our own culture, some researchers in the field of heritage, such as for example Laurajane Smith, further confuse us with their conclusions such as *"There is, really, no such thing as heritage."* (Smith 2006: 11). Peter Howard in his book 'Heritage: Management, Interpretation, Identity' published in 2003, states an only seemingly contradictory stance noting that heritage can actually be whatever we desire it to be and that the existence of the desire is crucial in the process, that is *"...things actually inherited do not become heritage until they are recognised as such. Identification is all."* (Howard 2003: 6). Finally, let us mention in this overview of the possible challenges to heritage perception, the frequently quoted authors, B. Graham, G. J. Ashworth and J. Tunbridge, who in their book 'A geography of heritage: power, culture and economy' straightforwardly claim that *"heritage can be visualized as a duality - a resource of economic and cultural capital"* in other words that heritage is actually *"a commodity, moreover one that is simultaneously multi-sold in many segmented market places."* (Graham, Ashworth & Tunbridge 2000: 22).

² The author cites a number of territories spread among Europe which are designated as "little Switzerland", or for instance, Venice of the North.

³ Here we mainly refer to the fact that UNESCO Convention on the Protection of Nonmaterial Heritage was adopted only in 2003 and officially entered into force in 2006.

Numerous authors⁴ who recently devoted their research to the study of the history of heritage rather agree with the idea that its beginning is virtually impossible to determine unambiguously and, accordingly, that a detailed chronology cannot be made. In his conference proceedings, i.e. a very comprehensive manual for researchers in the field of heritage, David C. Harvey in the preamble states that the main reason for the above is that the history of heritage, unlike the history of an individual institution, or a significant movement or document, does not have a formal starting date and hence any further chronological systematization is utterly arbitrary and directly dependent on the preferences of individual authors. He stresses in particular that although heritage is not an individual object and does not exist by itself, nor does it imply any movement or project, it is important because it explains *"(heritage is about) the process by which people use the past"* (Harvey 2008: 19). Since every *"society has had a relationship with its past, even those that have chosen to ignore it..."* (Harvey 2001: 320) the history of heritage in fact tends to explain the relationships in a society, in particular the relevant historical development of the efforts of exercising the privilege of using heritage within a particular society, or humanity as a whole if we are talking about the idea of universal heritage. The specificity of this historical review always remains characterized by the fact that every era defines its own criteria, that is, the way heritage is used is always determined by the present and hence the history of heritage is always a kind of history of the present, or more precisely *"a historical narrative of an endless succession of presents, a heritage of heritage that can have no terminal point."* (Harvey 2008: 19-23).

Almost without exception, all authors dealing with the historicity of heritage agree that it was the modern era that brought significant change and transformation. The quite certain democratization of rights to the creation and control of heritage consumption happened then (Harvey 2008: 23), *"heritage becomes a public concern and its care an expression of the interests and responsibilities of civic societies"* (Carman & Stig-Sørensen 2009: 13), a concept that we can unreservedly support in its principle even today.

At the beginning of the twenty-first century, we recognize that heritage may actually involve infinitely many different shapes and culturally different expressions participating in our lives in a quite particular way (Carman & Stig-Sørensen 2009: 23) defining relations in a society (some smaller communities, but also humanity as a whole) in which we ourselves discover every day new and/or differ-

⁴ West & Ansell 2010; Carman & Stig-Sørensen 2009; Harvey 2008; Hernández 2008; Davison 2008; Smith 2006; Howard 2003; Harvey 2001; Graham, Ashworth & Tunbridge 2000.



ently interpreted patterns and relations. During the past decade, we have witnessed at the same time a conceptual expansion of the concept of heritage (immateriality), and the parallel intense rise of interest in a comprehensive and complex understanding of the meaning and the role that heritage plays in a society.

If we accept the idea that heritage is a certain subset of culture, it is clear that the idea of representation becomes crucial for understanding the same. The fact that the meanings that certain objects or events have vary over time, or to put it more precisely, do not exist unless credited by us, seriously challenges the traditional notion of heritage, which has always been dominated by only two time dimensions: past (the time from which the object we keep dates) and the future (for whom we keep it), and brings the present in the foreground. In other words *"The concept of time has remained central: heritage is a view from the present, either backward to a past or forward to a future. In both cases, the viewpoint cannot be other than now, the perspective is blurred and indistinct and shaped by current concerns and predispositions, while the field of vision is restricted to a highly selective view of a small fraction of possible pasts or envisaged futures."* (Graham, Ashworth & Tunbridge 2000: 2).

According to the changed perspective, heritage does not actually exist until some very specific elements inherited from the past, but also some other incurred at present according to our current preferences are identified and labelled as such. This idea taken from B. Graham, G. J. Ashworth and J. E. Tunbridge leads us to point out, while discussing heritage, that we therefore have access to a specific resource where someone, in line with the needs, selects elements and then turns them into a particular kind of product the purpose of which is to meet some very certain (but always modern) needs. Since resources are converted into products intended for consumption, it is evident that it is a form of commodification (Graham, Ashworth and Tunbridge 2000: 22). Indeed, in the case of heritage there is at least a double form of usage and consumption – on the one hand at the cultural (or socio-political) level, and on the other, at the economic level, whereby in both cases marked heritage possesses a quite specified market value (Graham, Ashworth and Tunbridge 2000: 17-22; Ashworth, Graham & Tunbridge 2007: 36-45). The most common forms of heritage use as economic resources are relatively well known⁵ and easily identifiable,

and are associated primarily with the creation of development strategies (i.e., regeneration and/or development plans for rural or urban areas), that is with the use and promotion of tourism (mostly as an important, and often as the most important component). In the past two decades, tourism and travel related therewith have been the largest and the fastest-growing industry in the world (with a growth rate of 4-5% per annum), whereby heritage has become one of the most important resources when creating new tourist destinations, in particular due to the development of specialized forms of tourism. Heritage is undoubtedly the most important catalyst of global tourism. Besides presenting an economic resource convertible into a more or less successful commercial product, another characteristic of heritage is that it is a potential and a very rich cultural or socio-political resource. By using heritage it is possible to create and influence a range of extremely important relations within a given society, especially in the direction of control, or alternatively democratization, which gives heritage an extremely powerful socio-political function. This process takes place in such a way that the selected elements, irrespectively whether tangible or intangible, real (tangible) or fictional, are converted by interpretation into heritage which becomes a specific medium communicating complex levels and characteristics of identity (Graham, Ashworth and Tunbridge 2000: 41). In other words, a series of attributes that have an extremely important role in human existence, such as language or religion, ethnicity, class, nationality and many other categories acquire certain values and consequently their confirmation (or denial) precisely through this form of heritage construction. Since we almost exclusively realize our identities precisely by identification and affiliation to a wider generally accepted concept – especially one that gives us a sense of closeness and direction, enrichment or sometimes escape when we needed it (Lowenthal 1985, 1996), it does not come as a surprise that the concept of heritage, regardless the way it has been set since it combines all the listed levels, plays a significant role in our lives. By consuming heritage we so commonly (un)consciously accept it, without thinking too much of who, why or how created it and is now giving it to us so that we realize ourselves or some of our desired projections.

5 See more in: Ashworth & Howard 1999; Graham, Ashworth & Tunbridge 2000; Howard 2003; Rypkema 2005; Ashworth, Graham & Tunbridge 2007 etc.







Museum

Shop

Cafe

3. Heritage and Museology Milestone

During the past years the term eco-museum has noticeably been frequently mentioned in the European area (cf. The Hicira handbook 2005). Without any doubt this is due to a synergistic action of several factors, from the increase in awareness, including the recognition of the complexity of what the term of heritage implies, to heritage-based actions also related to the political process of forming (and expanding) of a supranational European Union⁶. Empowerment of regionalism could foster cross-border cooperation between communities which are much more similar to each other culturally and geographically than some regions within a single state (within e.g. Croatia or any other nation-state). Projected into the future, such a development might lead to the formation throughout Europe of numerous museums of regions which could more genuinely create a sense of place through regional narratives and thereby replace the domination the national museums have exerted for a long time.

At every reference to people and the environment, history and France, it is difficult not to instinctively recall the great French historian F. Braudel, one of the most important representatives of the so-called *new history* and his understanding of the three levels of historical time. We particularly refer to the idea of almost immobile time, 'time of long duration' in the relationship between man and his natural environment, and the constant repetition and returns (Gross 1996: 243). We believe that the recognition of the importance of long duration, and then the middle-term one – i.e. the influences of moderately slow changes in economic, social and political structures at the economic, social and political level – is the key to understanding not only eco-museums, but in some way heritage in general. And the third, the surface level of such overall 'total' or 'global' history, as F. Braudel calls it (Gross 1996: 243), there is the tailor-made history or a history of events that in the case of eco-museums notes that in 1971 in central France in the area of approximately 500 square kilometres in and near the towns of *Le Creusot* and *Montceau-les-Mines* the first formal eco-museum in the world began its development. At that moment in history, the said territory had undergone significant changes, primarily because after the Second World War the *Schneider* family, that possessed large industrial complexes in the area on which the local economy was quite dependent, had been accused of collaboration with the Nazi regime, and the management of their industry had been trans-

ferred to the administration in Paris. The dislocated management of the once successful regional industry entailed a lack of interest in, and then complete neglect and deterioration of industrial plants, and therefore loss of jobs for approximately 150,000 locals. This was an inserted context, a kind of zero point at which museologists Hugues de Varine, Georges Henri Rivière and Marcel Evrard, in collusion with the regional development policy of the then Republic of France, offered a solution by suggesting the creation of something seemingly ordinary in terms of title but extremely unusual in terms of goals: *the Museum of Man and Industry*. The intention of the museum was to restart the local economy, but also much more than that, as it tended to help local people to find meaning, to rediscover their identities misplaced due to rapid changes, and to create new development opportunities throughout the region. The Schneider's castle, dating from the 18th century, was designated to be the centre of the Museum of Man and Industry. The historical development and the main features of the region and the daily life of the population and their industrial and artistic products were presented within the castle in an appropriate museological manner. The castle was thus assigned the role of the symbolic point of departure for the interpretation of the territory; it became the starting point for the identification, introduction and exploration of the entire region. Across the rest of the area a special form of scattered, fragmented museum was developed, which actually means that the diverse tangible and/or intangible testimonies (heritage) in a defined landscape were identified and linked, and museologically processed and interpreted *in situ*, in places where they had originally been located without relocating them in the main building (the museum). Thus, bearing in mind that we are talking about the beginning of the seventies, an extremely important theoretical and practical innovation was reached – the focus was shifted from museums realized exclusively as strictly defined and very concrete museum buildings to the interpretation of the totality of the territory conceptually covered by the eco-museum. The primary task of the very few hired professionals-experts in this rather unusual project was to launch the museum, and to be some sort of catalysts for the process of musealization or heritagization, and to perform only more demanding technical tasks⁷.

In 1973 when the museum was completed, it became known or disputed in the then museum world, primarily

⁶ For instance, emphasis on the importance of region or regionalization.

⁷ Such as for instance systematic research, categorization, organization of more complex activities, advocacy for the interests of the museum before the representatives of the authorities, etc.



due to the definition of museum collections published in the *Museum* magazine. The definition read: "Any movable or unmovable object within the community's perimeter is physiologically part of the museum. This introduces the idea of a kind of cultural property right which has nothing to do with legal ownership. Accordingly, it is not the function of the museum as such to make acquisitions, since everything existing within its geographical area is already at its disposal" (Varine-Bohan 1973:244).

In addition to the different interpretation of museum collections and their acquisition policies, audiences of this museum were perceived differently as well. The museum implied that its audience is the whole community, or in other words, that all individuals who live within the defined territory of the museum are its active, everlasting users. In many of its characteristics the Museum of Man and Industry differed from most or nearly all museums, primarily with regards to the already mentioned relation to the collection/collections, then with regards to the territory and customers, but also in the relationships established inside the museum and its work organization which implied, as it is now called, the participatory approach. Summarizing the above, and taking into account that eco-museums in their basic idea do not tend to be practically applicable prototypes that can be copied, but, if properly interpreted, they offer a model of thinking about the attitude towards heritage, we are inclined to believe that they have the capacity to adapt to and embrace the essence of every territory, of every heritage. In other words, they represent a model that is sufficiently conceptually adaptable to cultural diversity and to different perceptions of value and meaning implied by the idea of heritage (within different cultures) thus overcoming not only the form of the so-called traditional museums but also the existing forms of heritage management.

3.1. Defining eco-museums

The word *definition* implies a concise, yet sufficiently clear and preferably as precise as possible description of the essence of a notion. It is not easy to define eco-museums in this manner, except perhaps through the idea that one should not necessarily define eco-museums but should rather simply experience them. Let us however underline in this context that the most significant three definitions of eco-museums were formulated by one of the main protagonists, Georges Henri Rivière, and that they also reflect the very development of eco-museums⁸. The first dates from 1973, and is composed of two main parts. In the first part eco-museum is defined as a 'new genre

museum' which is based on interdisciplinarity (ecology in particular), on organic connection to the community in which it operates and on the need for the community's participation in its constitution and operation, while the second part defines the very formal structure of an eco-museum. As a *musée éclaté* it consists of the primary (or coordinating) body and of secondary organs of the body, or the centre and branches or antennas. The aim of the museum is to interpret the natural and the social environment, in time and space. This definition was only slightly modified and supplemented in 1976 (the second definition). On 22 January 1980 G. H. Rivière proposed a third definition, one of the most important characteristics of which is the complete omitting of the word *museum* and then (indicatively, A/N) replacing it by words *expression* and *interpretation*. Phrases such as 'Museum of Man and Nature', 'museum of time' or 'museum of space' thus became 'an expression of man and nature', 'expression of time' or 'interpretation of space'. Along with the evolving definition by G. H. Rivière, other protagonists of the mentioned museological movement offered interpretations of this concept trying to emphasize its main characteristics and accentuating certain parts that they thought particularly significant. We are citing here only several most important ones⁹. Canadian museologist Pierre Mayrand noted in 1982 that the: "*the ecomuseum ... is a collective, a workshop extending over a territory that a population has taken as its own... [it] is not an end to itself, it is defined as an objective to be met.*". Not intending that his interpretation is understood as a definition, Frenchman André Desvallées in 1987 suggested that if the definition by G. H. Rivière was to be accepted, eco-museums should actually be museums of identity because of the reference of time, space and mirrors, i.e. reflection, and museums of territory, whereby the prefix *eco* symbolizes the importance of the natural and social environment in which the eco-museum is located. In 1988 René Rivard compared traditional museums, in his opinion consisting of buildings, collections, professionals and the public, with eco-museums, consisting of territory, heritage, memory and community/population. Peter Davis, primarily trying to fathom the basic indicators of eco-museums, concluded that: "*...the one characteristic that appears to be common to all ecomuseums is pride in the place they represent. ... ecomuseums seek to capture the sense of place - and in my opinion it would appear that this is what makes them special.*" (Davis 1999: 238-239).

More than three decades after the founding of the first eco-museum, at the workshop entitled "Long-term Net-

⁸ The definitions and the interpretations thereof stated here according to Hubert 1989: 151.

⁹ Definitions were taken from Davis (1999), except when other sources are quoted.







'The idea is rubbish. I laugh at the whole thing.'

CHIEF SECRETARY AUGUSTINE BIRRELL

'England's difficulty is Ireland's opportunity.'

The 1916 Rising

Ireland entered the First World War in August 1914, on the side of the British Empire. Irish Nationalist leaders, however, refused to join in support of Britain's strategy and instead, some, like James Connolly, called for fighting to achieve independence. In April 1916, the British government, fearing the risk of a civil war, passed the Irish Home Rule Bill, which would grant Ireland self-government. This was seen as a 'political bomb' by the British government, which was unwilling to grant it and prepared for a violent reaction.

The Easter Rising began on Monday, 24 April. It was much smaller than planned, and was largely confined to Dublin. Only the 'Irish Volunteers' and 'Irish Citizen Army' participated, in the face of the fact that the British government would be prepared to grant it if they failed to win the support and action for independence.

The British's Castle Hill was the scene of three of the four main battles. Connolly's James O'Brien was shot as he tried to stop the British from advancing. The British had been a great success in the morning, but the British were not. Following a successful attack on the British's Guard House, the British were using machine guns in the City Hall.

There, Captain John Connolly, a nationalist leader and the man who led the British's O'Brien, was shot by the British's machine guns on the roof of the building. The British were using the building as a base.

Connolly was shot in the back and killed while leading the British's. The British's were killed while leading the British's. The British's were killed while leading the British's.



Young were being under the conditions and were confined to barracks in the British's. These are the British's in the British's. These are the British's in the British's.



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Over the coming six days, some prisoners, including a British woman captured in the British's, were held in the British's. These are the British's in the British's. These are the British's in the British's.

Connolly's plan to use the British's for the British's. These are the British's in the British's. These are the British's in the British's.



It was a disaster. The British's were killed while leading the British's. The British's were killed while leading the British's. The British's were killed while leading the British's.

'I do not believe that its leaders mean insurrection.'

UNITED STATES SENATOR MORTIMER NATHAN



works: Eco-museums and Europe" held in May 2004 in the Italian city of Trento, participants gathered around the idea of forming a European network of eco-museums adopted a declaration on intentions in which they defined the eco-museum as "*a dynamic way in which communities preserve, interpret, and manage their heritage for sustainable development. An eco-museum is based on a community agreement*" (Murtas & Davis 2009: 151). One of the values of this definition, in every way unofficial, is that besides being very concise and therefore relatively easy to understand, it brings to the foreground the (sometimes neglected) idea of using (heritage) for the purpose of development. In our opinion, the word *management* includes protection and interpretation, as well as any other form of relationship with the heritage which may be of particular importance for a certain community. We believe that the dynamic way is necessary if we imply thereby the necessary constant changes, which always exist since they represent the dynamism that cultures themselves possess (with all the benefits and possible shortcomings that the changes bring¹⁰). Ignoring this fact, regardless of possible threats/consequences always and inevitably leads to 'fossilization' and related detachment from reality, i.e. to the necessity of action in the present. From the above description and definitions of eco-museums we consider obvious and indicative that eco-museums do not grant a passive role to their users (i.e. community/population) (cf. Smith 2006: 34-35), but are rather based precisely on the participation and active involvement of all since the very development of the idea and during the entire duration of the further process. Aiming at comprehensive interpretation of causal relationships between man and his (natural) environment, eco-museums transcend the traditional division of heritage into cultural and natural, and conceptually introduce the concept of landscape, or the essence of the concept that perhaps is best conveyed by the French word *terroir*. Eco-museums, to prevent any misunderstanding, are undoubtedly also a means of selection by which it is partly determined what is (that is, what makes) heritage, but unlike other forms of museum, they truly provide a bottom-up approach and thus give a different meaning to the phrase *heritage management*.

Eco-museums created in France in the early seventies of the last century are special kinds of materialization of a new way of thinking about the relationship between society and the environment in which it exists. Insisting on the developmental components is their immanent determinant. Although in the forms of their design and the activities they conduct it is possible to identify some previous experience of institutional museums (open-air museums,

heimatmuseums), eco-museums still possess distinctive characteristics which encourage the development of the museum as an institution of the society, but also of theoretical considerations of the correlation between man and heritage. Eco-museums rejected the concept of the museum as an institution-building and replaced it with the idea of an overall interpretation of the territory, by which museums gave way to the totality of heritage. But besides that, they enriched the consideration of heritage by depriving the concept of any meaning unless the entire community participates, and unless the overall heritage action aims towards local development.

Taking into account all the variations so that under this term (eco-museum) we include all the phenomena and practices that have occurred in the past forty years as a result of new ways of thinking about the relations: man/community-territory-heritage, we can demonstrate some basic common characteristics, i.e. some sort of key indicators that point to the existence of the idea of eco-museums. They are as follows:

- acceptance, or spreading over the territory which is not necessarily determined by conventional (i.e. political, administrative) borders;
- acceptance of the policy of dislocated, dispersed sites that are directly related to the principles of *in-situ* protection and interpretation;
- abandoning conventional perceptions of ownership because the protection and interpretation of the site takes place on the basis of relations and cooperation of the involved stakeholders;
- empowering and legitimating local communities - by the involvement of the local population in museum activities who thereby create their own cultural identity;
- potentials brought by interdisciplinary approach and holistic interpretation¹¹.

Pursuant to these, and in our opinion, the shortest possible definition of eco-museums might be as follows: "*an instrument of heritage management by which communities direct their own development in a dynamic way.*" Without any pretensions to definitively determine an extremely complex concept within the museum and heritage practice, by this definition we primarily want to highlight the most important features of eco-museums, which may seem self-explanatory today, but which eco-museums anticipated nearly forty years ago by incorporating in their action the awareness of heritage integrity, and the significance of its use in the direction of (sustainable) development, and of course all this on the basis of the needs of a very specific, but always entire local community.

10 For instance, tendency in the direction of creating a global monoculture.

11 According to Davis 1999: 228, Corsane et al. 2007: 102; Davis 2008: 404.



4. Toward desirable heritage theory/ies

There is no doubt that we today live in a knowledge society. As far back as 1964, when information and communication sciences were still in their infancy, Marshall McLuhan, Canadian educator and philosopher, by many considered to be the father and leading prophet of the electronic age, foretold the future with his famous sentence "the medium is the message". There are numerous, often even contradictory explanations of the 'real' meaning of this phrase. They often depend on the educational background, context and attitudes of those interpreting it. However, majority emphasize that the source of the phrase stands for the idea that currently available media shape human activities, more than we are aware. In other words, media themselves (i.e. medium) affect our society not so much through the content delivered, but by the characteristics of the medium itself. There is no intention here toward in-depth analysis or debate about the phrase and its meaning – it is intentionally quoted here to draw attention to what we believe to be a misleading interpretation of the ultimate goal of the knowledge paradigm. In other words, by paraphrasing M. McLuhan's sentence at a basic level we could say that 'the knowledge is the message', i.e. that available human knowledge obviously shapes our activities and the society we live in. Most probably no one will contest that, however, there are at least two small obstacles. The first concerns the quintessence of the definition of knowledge and whether it should be defined purely as the medium or also at the level of its content. The second is even trickier: knowledge as the medium shapes society, but according to the interpretation of McLuhan's definition, it does so not through the content delivered but only through the fact that knowledge is the medium and has its own characteristics. Knowledge-orientated theories usually define knowledge as a contextual information, or "experience or information which could be discussed as well as shared with others" (Afrić et al. 2004: 35). Although comprised of data and information, knowledge entails the entire understanding of situations, relations, causal phenomena, theories and rules which form the fundamentals of any studied field or problem. Three entities, actually three levels, are already mentioned here: data, information and knowledge. If we tried to define them more precisely we would say that data are 'signs' or 'forms' which carry some meaning and attempt to depict some perception, but which are not deliberately managed and organised. Data is a sort of information, which is arranged under conceptual order and later interpreted; in other words information is separated, filtered and formulated data according to some predefined structure (Afrić

et al. 2004: 36). Data becomes information only with its existence in a defined interpretative context. However only the subset of separated, filtered, formatted and analysed information forms the knowledge – it is reified and verified information. Evidently here every higher level is made of underlying levels.



Figure 1: Wisdom Pyramid

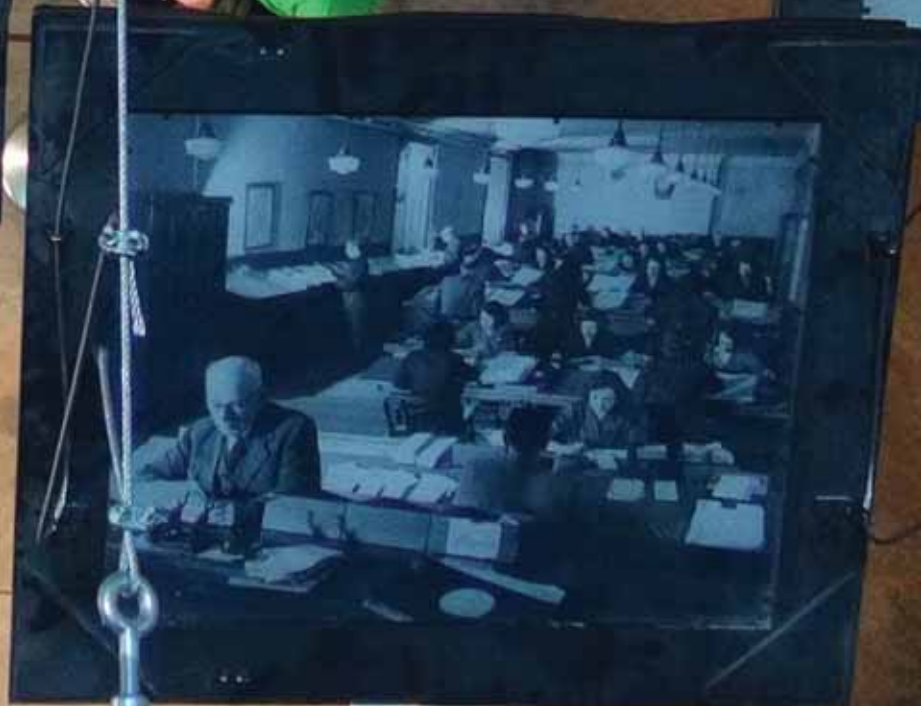
Figure 1. Pyramidal chart of the relations of data, information, knowledge and wisdom. (according to Afrić et al. 2004: 37).

But there is a fourth level too, which cannot be left behind. In fact it is so relevant that it could lead us towards the true nature and proper understanding of heritage – it is, so to speak, a prerequisite for heritage.

4.1 Heritage is about wisdom

Today we have more data and more information than ever before and we are amassing more and more of them. The traditional storage and retrieval institutions (primarily archives, libraries and museums) have multiplied in numbers in the past two decades and with the development of information technology we have witnessed the emergence of their digital forms. All of them analyse and process data and information much better, in more detail and more rapidly than ever before. Information technology has provided fantastic tools for the collection, organisation, storage and retrieval of information. As a result the amount of information, as well as the amount of knowledge, is growing every day, practically to infinity. But we must wonder here whether the aim is to have as much information and knowledge as possible, or we rather need them because of some reason – as to overcome a deficiency, and to use them in some appropriate, constructive way. It seems somehow that in our enthusiastic search for 'knowledge society' we have lost sight of the main aim – our own, local human development (i.e.







Poulnashrone - Poll na Ríe The Tomb in context

Large stone tombs, known as 'poll na ríe' (poll na ríe = 'poll na ríe'), are found in the Poulnashrone area. These tombs are built from stone and are often found in groups. They are thought to be the remains of ancient settlements.



the core on which eco-museums insist), i.e. the use of information and knowledge since they only become useful and meaningful in this way. Which brings us to wisdom – wisdom is at the top of the pyramid and could be defined as selected or carefully filtrated knowledge, as a sort of doubtlessly right and truthful knowledge which is always connected with making the right judgments regarding actions and informs the decisions we make, our behaviours and functioning (Afrić et al. 2004: 37). Accordingly, wisdom inherently contains the capability to use knowledge for sharp-witted decision making in any, especially conflict, situation. It is on the one hand a form of knowledge and on the other an effective type of action in our societal environment.

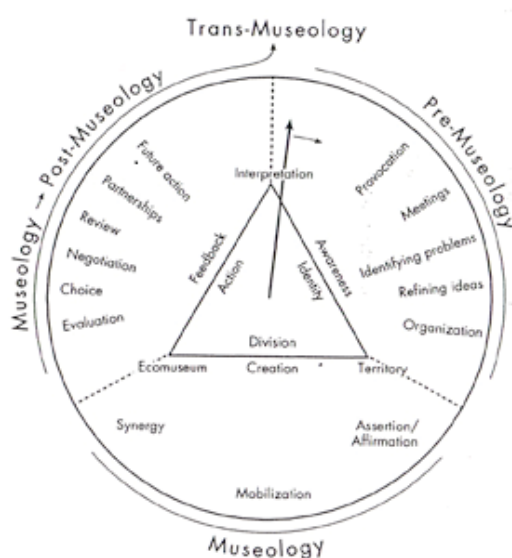
More precisely, going back to the heritage and heritage management discussed here, the foundation of heritage from our point lies within the many tangible (objects, monuments, sites...) as well as the intangible (customs, languages, music...) ingredients which, according to the wisdom paradigm, form only *"elements of heritage"*. Those potential 'elements' are (more or less) well selected and stored, but generally rarely, and some never, utilized in proper way. The great majority of our archives, libraries

and museums are first and foremost barriers to that policy, which we can witness on a daily basis. Many elements that are researched and stored but remain hidden, for example, in the dark corners of museum depots can thus only be placed on the third level on our scale – the level of knowledge. The same applies to the still remembered but vanishing practices, techniques, traditions or ways of living in general. They all represent sorts of knowledge in the form of our civilisation's collective legacy. But wisdom, as well as heritage, exists above that level. And, to be quite personal and indeed proud of, the Sagittarius project made all the efforts to upgrade them to the desirable fourth, wisdom level. In the sense of heritage theory, stored objects or remembered practices do not constitute heritage, but are just constituent elements which through their use have the potential of becoming heritage. Emphasise is on the fact that heritage is, essentially, wisdom and it becomes that only through meaningful use for the benefit of common good. And, hardly surprisingly, the roots of this change of paradigm can be traced back to 1970's where they grew from the eco-museum movement in France.



5. Interpretation of heritage

The idea of the presented heritage theory and the earlier displayed eco-museums always implies an interdisciplinary approach which is applied to a specifically defined space (established always by natural and cultural rather than administrative borders) and which *per se* implies the inclusion and permanent cooperation with the local community that obligatorily participates in its planning, work and management. In attempting to provide an explanation to the phenomenon of eco-museum, Pierre Mayrand, one of the main protagonists of the movement of eco-museums and new museology, uses the model of "creativity triangle" in which the interpretation of heritage will obtain a key role.



(Figure 2. P. Mayrand's model of development of eco-museums)

According to his interpretation, the creativity triangle illustrates the process of development of eco-museums, a process that starts on the initiative of one part of the local population and is first realized with the assistance of experts in a specific form of interpretative activities within a geographically bordered area (very similar as in the case of heritage efforts within the Sagittarius Project). The existence of an (initial) interpretation sensitizes the members of a local community, which significantly increases their interest for the territory in which they live and the awareness of connection with what is interpreted, and consequently their pride as well, because this process enables to recognize and strengthen one's

own identity. As a direct result, the members of a community become more active and assume heritage actions, within which the request for the creation of an eco-museum also arises. Finally, owing to the feedback effect, the population is able at a later stage of development, through eco-museums, to interpret itself and define the guidelines of its development. (Rivard 1985: 202-205; Davis 1999: 71-73, Mayrand & Mairesse 2000). Dominique Poulot will say that eco-museums actually transformed the social use of heritage significantly, as they have contributed to the development of a new form of interpretation, which by that (heritage) becomes a process in which, due to the constant questioning of possession, the society or far more concrete a specific local community becomes aware of what it actually is (Poulot 1994: 77).

The word interpretation comes from the Latin word *interpretari* (expound, explain, understand) and implies the explanation of the meaning (especially of a text), exposition and understanding.¹² The term interpretation often alternates or is identified with communication, particularly in the field of heritage. However, even if the terms communication and interpretation can, quite naturally, be interpreted similarly, we believe that the essential difference, in this case and for the purpose of this study brought by the eco-museums within a deeper understanding of heritage, is the change on the level of the concept of participatory interpretation. In other words, the community or population of a territory, as put by P. Mayrand, by creating an eco-museum finally becomes enabled to interpret itself and by that influence its own development. Without too much surprise we find that the famous French museologist André Desvalles in his analysis of predecessors and influence on the development of eco-museums indicates, *inter alia*, the innovative approach of the methodology of interpretation of the environment defined by the American writer and great lover of nature Freeman Tilden¹³.

Yet the history of interpretation is not based on a fifty-year old tradition of systematic and conscious interpretation of heritage, because interpretation is as old as Homo sapiens – man as a living being with mental capacities. But in the context of deliberating the management and development of a society that is based on heritage resources, we find the intention to better understand this phenomenon by pointing to the tradition of the development of heritage interpretation itself as a specific

¹² Interpretation also means acting, demonstration, performance.

¹³ According to Davis 1999: 56.





WHISKEY TASTING

THE
JAMESON
EX
PER
IENCE
DUBLIN

OLD
JAMESON
DIS
TILL
ERY
DUBLIN



- Single distilled
- Matured in new American oak casks
- Sweet & perfumed notes

- Triple distilled
 - Matured in seasoned oak casks
 - Toasted oakwood & vanilla notes
- Exceptionally smooth taste



AMERICAN WHISKEY



triple distilled
twice as smooth
one great taste



Welcome to Stonehenge

Time of Stonehenge

Stonehenge is a prehistoric temple, its great stones raised about 4,500 years ago. It is a masterpiece of engineering, with the stones carefully arranged to line up with the movements of the sun.

The ruin that we see today is the end result of many different stages of construction and rebuilding in prehistory. The first major event, 5,000 years ago, was the construction of a large circular enclosure. About 500 years later enormous sarsen stones were raised in a horseshoe and a circle, with smaller bluestones placed between them. Later the bluestones were rearranged.

Since construction activities at Stonehenge ceased in the early Bronze Age, some of the stones have been removed from the site and many have fallen. Some were re-erected during restoration, which started in 1919, continued in episodes and was completed in 1964.

Today Stonehenge receives more than one million visitors a year. Due to the fragile below-ground archaeology, preserved stone surfaces and prehistoric carvings, access inside the circle is possible only at certain times outside normal opening hours.





profession developed since the middle of the last century inspiring.

The phrase interpretation of heritage can be understood at least on three, apparently similar, but substantially very different levels. At the first level, it involves a set of practical methods and techniques of presenting heritage. This set of purposeful and very pragmatic advice addressing primarily the question as how to proceed, especially when it comes to interpreting (so-called) natural heritage actually dominates in scientific literature. At the next level it implies a specific form of one-way communication in which experts (i.e. those who know) transmit messages (values and meanings) of heritage to recipients, or more precisely, to those who are willing to listen. This approach is most often (directly or indirectly) used by authors who wish to exceed the exclusively utilitarian level. Finally, the third level implies the understanding of heritage interpretation that relies on the original meaning of the term interpretation and accordingly sees heritage interpretation as a concept depending on the subjective interpretation by an individual and his/her individual capabilities, taking into account also the issue of social, cultural and any other differences existing between individuals or groups/communities. Although the first and second levels are still dominant today in the scientific literature, here we are primarily interested in the last level where the main focus is on the idea of active creation of a meaning that is interpreted by us, humans, instead of a one-way delivery of facts state of affairs. Specifically, we believe that in order to understand and comprehend the values and importance of heritage for us as individuals or for us as members of a particular group of individuals (community/society) it is necessary to interpret it somehow in both cases. How, when and at what level this falls within the exclusive domain of personalized experience depends on socially, culturally and ultimately also on economically and politically conditioned elements.

5.1 Development of heritage interpretation

As we have already partly mentioned, interpretation in relation to the (outlined extended) idea of the heritage concept has always occurred in some form, regardless of whether we are thinking of the everyday cultural practice and life rituals or related to e.g. at first private and later public collections and museums or some other institutionally organized need for heritage care. The idea and identification of the importance of targeted and conscious heritage interpretation as an independent field and the related necessarily defined theoretical foundations of heritage interpretation, as well as the methods and techniques of modern treatment of heritage can still be primarily linked to the development of

national parks in the United States established at the end of the nineteenth century. Among the first who left a mark in this field, entitled to bear the name of "father of heritage interpretation" (Merriman & Brochu 2006: 9), was the American naturalist, occasional mountain guide and writer Enos Mills, who among other things deserves credit for the foundation of the Rocky Mountain National Park¹⁴. In the future area of the Park E. Mills worked as an independent and self-proclaimed guide-interpreter since the 1880's. In his lifetime Enos Mills wrote about twenty books, among them *Adventures of a Nature Guide and Essays in Interpretation*, published in 1920, in which he advocates the importance of direct contact and the advantages of gaining knowledge through firsthand experience. E. Mills believes that a "nature guide is a naturalist who can guide others to the secrets of nature"¹⁵, he who feels the spell of the wild "the rhythm c melody of falling water, the echoes among the crags, the bird songs, the winds in the pines, and the endless beat of waves upon the shore, is in tune with the universe."¹⁶ E. Mills's ideas mark the beginning of the formation of standards for nature guiding, but also of principles of interpretation which approximately forty years later were elaborated in six very clearly and precisely structured principles by Freeman Tilden, American writer and great nature lover, and quite naturally a supporter of the idea of national parks. In an undated brochure issued for the needs of the *US National Park Service*¹⁷ with the title *The Fifth Essence* F. Tilden deliberates that it is "Vital to any administrative program that envisages the fullest and finest use of Parks whether areas of solacing wilderness or historic shrines is the work of creating understanding. It is true that each preserved monument 'speaks for itself'. But unfortunately it speaks partly in a language that the average visitor cannot comprehend."¹⁸ Not forgetting the fact that we are talking about the first half of the fifties of the 20th century, the aforesaid

14 The Park was officially established in 1915 and it is located in the central part of the USA, precisely in the State of Colorado.

15 Mills, E. *Adventures of a Nature Guide and Essays in Interpretation*. Friendship : New Past Press, 1920. p. 6., ref. acc. to Beck & Cable (2002 : XI).

16 Ibid.

17 The National Park Service was established by a decree of president W. Wilson on 25 August 1916, initiated by the need to coordinate the activities related to higher quality management of national parks and historical monuments (localities) in the interest of the public (Kieley 1940).

18 Tilden, F. *The Fifth Essence*. undated, str. 56-57, as referred in Beck & Cable (2002 : 1-2)







not only reveals a similarity by which, mediated through interpretation, the ideas of natural and cultural heritage are linked, but also particularly highlights the importance of heritage in the accomplished relation towards the humans. The same author elaborated his ideas related to the importance of heritage interpretation in one of his most famous books, a classic of heritage interpretation originally published in 1957 under the title *Interpreting Our Heritage*. Starting from the basic assumptions and challenges of introducing a new meaning of the term *"The word interpretation as used in this book refers to a public service that has so recently come into our cultural world that a resort to the dictionary for a competent definition is fruitless."* (Tilden 1977: 3) he indicates the necessity of defining the term within the field of heritage driven in the first line by the needs of actual and potential users, because as he highlights *"every year millions of Americans visit the national parks and monuments, the state and municipal parks, battlefield areas, historic houses publicly or privately owned, museums great and small - the components of a vast preservation of shrines and treasures in which may be seen and enjoyed the story of our natural and man-made heritage. In most of such places the visitor is exposed, if he chooses, to a kind of elective education that is superior in some respects to that of the classroom, for here he meets the Thing Itself - whether it be a wonder of Nature's work, or the act or work of Man"* (Tilden 1977: 3). As he himself stated, in order to fill in the gap existing in dictionary entries for the term interpretation, which would describe the activities in national and city parks, museums and similar cultural institutions, F. Tilden defines interpretation as: *"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."* (Tilden 1977: 7-8).

It is reasonable, from a today's point of view, on the one hand to interpret the aforesaid as a direct advocacy of the need of "correct" interpretation used for the purpose of education or, more precisely, adequate socialisation of the population, starting from the idea that a potential heritage user is possibly not able to understand all important values and meanings of the heritage he/she encounters. Though believing that on the one hand this is correct, on the other hand it is also rather limited rendering of the heritage interpretation potential, which we will try to demonstrate further below.

Before depicting the reasons why we stress the importance of heritage interpretation and the direct or indirect influence through which (and through the definitions above) it is being transmitted up to the present time, but

also the possible limitations of such definition of interpretation with regard to sometimes different apprehension of this activity, it is certainly necessary to mention the six principles of heritage interpretation which not only explain the definitions, but also, in a far more substantial manner, the basic ideas of heritage interpretation as perceived by Freeman Tilden.

His six basic principles of interpretation are:

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 on 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 to 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 person 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 program. (Tilden 1977: 9).

5.2 The present of heritage interpretation

Any serious study and discussion on heritage interpretation, regardless of whether the focus is on practical work, adoption of new forms or techniques of interpretation or theory (particularly in those which recognize heritage interpretation as an important part of the overall heritage theory), will hardly be able to avoid mentioning these principles. In most cases, as an unwritten rule, when dealing with shortcomings or criticizing this approach, two levels of the problem are depicted. The first one is the consequence of increased interest for interpretation activities, which shows a rising trend since the 1980's.¹⁹ Increased interest for heritage encouraged by discussions on heritage, but also by significant development of tourism creates new heritage sites (e.g. from industrial archaeology to world heritage locality) which recognize interpretation as a means that necessarily provides the required added value. This level of the role of heritage

¹⁹ In Europe, primarily in Great Britain and Ireland, and much later in other parts of the European continent.



interpretation can, without exception, be relatively easily identified exactly by the fact that it is observed exclusively on the level of practical methods and techniques, that is as an appropriate and well employable tool to attract visitors/users. The initial assumption of this approach is the idea according to which the values and meanings of heritage are recognized (by an expert) in the locality or phenomenon should only in the best possible way be transmitted to the potential consumer, whereas any discussion on the recognized values of heritage *per se* is unnecessary – it is simply not the subject of discussion in such approach of heritage interpretation. Today, most of the literature dealing with heritage interpretation is following the same trail and therefore abounds with practical suggestions and transmits knowledge about “how to interpret heritage” and one of the reasons for partial neglect and systematic lack of substantial discussions on the role and importance of interpretation in the overall concept of heritage. Within this approach it may be observed that heritage interpretation is also perceived as a form of controlling visitors²⁰, i.e. as a useful tool for easy and non-participatory (from the user’s point of view) management (Gordon Ablett & Kay Dyer 2009: 213). Somewhat in the same vein, though not fully, is the argumentation concerning the perception of interpretation as an exclusively one-way form of (heritage) communication. Contrary to those who place the total work of F. Tilden related to heritage interpretation in this approach, we believe that already from the first principle depicted by F. Tilden it is obvious that the experience of the user (regardless of the usage of the word visitor) is a necessary precondition and integral part of any form of heritage interpretation. Here the very important question arises as to possible manipulation of heritage or the constantly required critical consideration (unwanted as well) of the concept of the role of heritage interpretation going more in the direction of possible manipulation of the visitor/user, both in the sense of the meaning transmitted by the heritage and, even more, the use of interpretation exclusively for the purpose of operational management (e.g. directing the movement of visitors in a particular locality), than in the direction of true understanding (see Uzzell 1998; Gordon Ablett & Kay Dyer 2009: 213) and transmission of values and roles heritage has (in any way) in our lives. Finally it should also be added that the need for interpretation *per se* is a specific form of heritage practice that is typical only for culturally specific Western European Eurocentric discourse. As believed by some authors, this is necessary because within

the aforesaid what is officially recognized as heritage is conceptually separated and distant from our everyday life experience (West & McKellar 2010: 198), as opposed to some other cultures. Although this conclusion is certainly true, at least in the case of the great majority of officially recognized (European, thus also South European) heritage, some earlier mentioned practices developed within our (Western European) culture, such as the eco-museums as explained in more detail above, significantly relativize such perception of interpretation, while at the same time providing quality explanation of the need for interpretation. These also represent the initial set of facts and observations that could be designated as an affirmative approach to the importance of heritage interpretation.

Either way, even more than five and a half decades have passed since F. Tilden has presented his basic ideas and principles of heritage interpretation, and even if in the world we live in and in accordance with modern concepts of heritage these ideas and principles have undergone certain (though minimal) corrections and supplements, his considerations are rightly the starting precondition for every significant discussion on heritage interpretation. And what is more interesting is that just in the very recent time we discovered in them some relatively neglected or not directly expressed ideas. One of them, in our opinion a very important one, is the demonstrated idea of integrating the artificially created distinction between natural and cultural heritage. When it comes to the term or activity called heritage interpretation, F. Tilden does not make a distinction between these categories or types of heritage; for him there is only one single heritage. At the next level he insists on the necessity of active inclusion of visitors or users in any form of interpretation. It is basically wrong to see a visitor or user as a pupil who by chance is not sitting in school, and to see heritage interpretation as an additional class of a traditionally designed school lecture (see West & McKellar 2010: 169, 176). Identifying the level of the necessarily present interaction between the interpreter and user, who at least by joint participation form the meaning and interpretation, is not only extremely important, but is also a fact that is still, consciously or unconsciously, too often being forgotten.

The discussion on the topic of visitors or users in the context of heritage is very intensive in the last twenty years, including the essential questions of whose heritage we are taking care of (thus also interpreting), why and finally on behalf of whom does it deserve our interest. The fact that the present discussions within the field of heritage interpretation are more focused on thinking out ways to

20 For illustration purposes see e.g. Baxter & Chippindale 2006.





Bram Stoker (1847-1912)

author of *Dracula* worked here from 1866-1878 in the Registrar of Petty Sessions Clerks, which was attached to the Chief Secretary's Office.

His father, Abraham, had previously worked here for more than 50 years. Bram was also part-time theatre critic for the *Dublin Evening Mail*, which was co-owned by the famous Gothic horror writer, Joseph Sheridan Le Fanu, whose writings were inspirational to him.

On promotion to Clerk of Inspection, Bram's meticulous research of the enormous mass of accumulated official documents resulted in his first published book, *The Duties of Clerks of Petty Sessions in Ireland*, which he later described as being 'dry as dust'.



Moragården

The Mora Farmstead

Moragården är sammanställd av byggnader från nordvästra Dalarna. De ålderdomliga byggnaderna visar en gård i slutet av 1700-talet. Eftersom det fanns gott om skog är husen timrade. De har vedtak med näver som tätskikt.

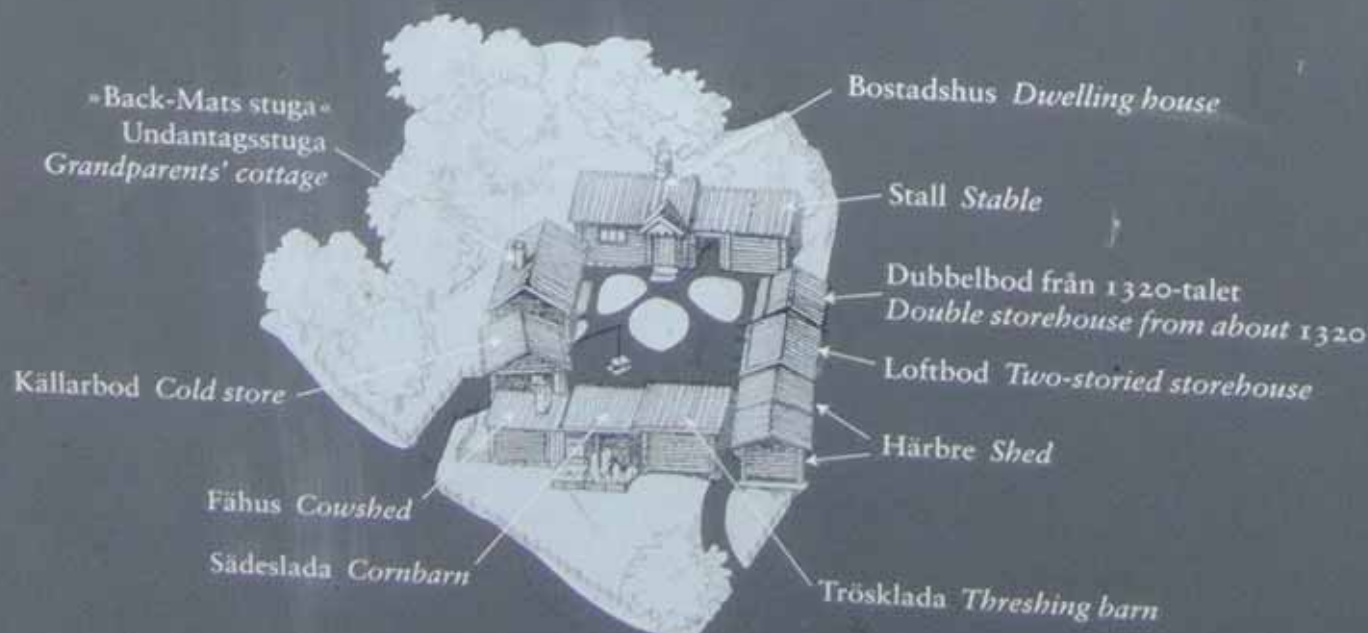
Gården består av flera byggnader för olika behov. Det finns två bostadshus. I det norra bodde bondfamiljen och i undantagsstugan på västra sidan bodde gårdens äldre generation. I härbrena förvarades säd, mat och kläder. Där finns också sovplatser som användes sommartid. Dubbelboden längst i norr är Skansen's äldsta byggnad, daterad till 1320-talet. Övriga byggnader i raden liksom tröskladan på södra sidan är från 1500-talet. De visar prov på dalkarlarnas stora skicklighet i timmerbyggnadskonst.

Livet på gården präglades av arbetet med att finna foder och bete till djuren. Varje gård hade del i minst en fåbod dit de flyttade djuren sommartid. Både män och kvinnor ägnade sig åt olika hantverk som tillverkning av laggkärl och urverk. De begav sig även ut på arbetsvandringar.

The Mora farmstead comprises buildings from Dalarna and shows a late 18th century farm. Since timber was plentiful the buildings are all of hewn logs. They have wooden roofs sealed with birch bark.

The farm consisted of numerous buildings for different purposes. There are two dwelling houses, one for the farmer to the north and one for the older generation on the west side. Grain, food and clothing were kept in the storage sheds which also housed beds for summer use. The double store to the north is Skansen's oldest building, dating from about 1320. The other buildings in the row, like the threshing barn, are 16th century. They demonstrate how skilled the men of Dalarna were as carpenters.

Life on the farm revolved around finding fodder and grazing for the animals. Every farm had a share in at least one summer pasture farm. Both women and men practised crafts such as keg-making and clock-making. They also walked to other districts looking for paid work.



best and most efficiently use traditional or news means of communication to control visitors, and incomparably less on the needs, values or opinions of the visitors/user (Uzzell 1998: 1) does not diminish, but quite the contrary, increases the value of the 50 years old principles of interpretation mentioned earlier. Because they, considered generally, clearly express that each interpretation is always finally determined by personality and individual experience brought in by (every) visitor. This is, we believe, a cognition that preceded to experience, a kind of F. Tilden's subtle premonition, because putting stress on the necessity to respect opinions and experiences of user implies not only that there is not only one, uniform type of consumer (visitor/user) of heritage, but that there is generally respect within cultural and social²¹ differences; but we tend to believe that it also implies the idea of respecting multiculturalism and thereby also different modalities based on which heritage *per se* is formed and perceived in different cultural environments, and consequently how it is interpreted. It is of course reasonable at this point to argue that one important group of citizens (the native population, i.e. North American Indian tribes) was partly excluded from the heritage interpretation within a number of activities of the US National Park Service, to which the work of F. Tilden is particularly related (see West & McKellar 2010: 166-204). Although we believe this objection to be justified, we feel that pointing out this example serves more to additionally highlight the necessary polyvocality in today's society than pointing out the inconsistency of the principles of interpretation presented by F. Tilden. Finally, it is not possible to see in them a call for the exclusion of some of the different views of heritage; what is more, it is possible to interpret them quite contrary (although the fact remains that one institution taking care of American parks has not applied this for a long time; still this is only one particular institution). Another pro-argument from our side is that the basic idea of interpretation (fourth principle) is not teaching but provoking, through which the individual will himself/herself, in contact with the environment²² come to the appropriate answers. In a concept of interpretation put like this it (logically follows) that there are no correct or incorrect answers, as there are no redundant questions, which is the only proper way of interpreting the

totality of heritage. However, the sixth principle referring to the necessity of having a separate program intended for a specific social group (in this case, children) confirms F. Tilden's awareness of one part of our opinions as set forth above, although applied at a very pragmatic level of only one group. Still, the importance of respecting differences of the users, the need of their active inclusion in the interpretation is obvious here, including the importance of such interpretations (we use the plural here knowingly). F. Tilden can further be credited for insisting on the necessity to observe and respect the totality of life, but also the (related) totality of heritage, of which we are reminded in the fifth principle. The basic motive and intention of true, holistic interpretation of heritage are actually unthinkable simple: with it we simply want to explain the world we live in to ourselves and to others – visitors/users (Pierssené 1999: 221).

Heritage interpretation, when implying the ideas set forth herein, must beyond any doubt be understood as more complex than merely a temporary or occasional task (including when it is a regular activity of a heritage institution) of required presentation related to heritage care. Its methods, when considered in ideal conditions, should always be global, while the area over which it extends should in no way be limited. Very practically, this means that for heritage interpretation there cannot be two identical places or properties, as there cannot be universal users and accordingly no form (technique) to instigate the required inspiration of discovery. The latter reevokes the ideas set out in relation to eco-museums, certainly not without reason.

The idea of respecting diversities of visitors/users, the necessity of a holistic approach and placing focus on ensuring inspiration (provocation, not instruction) are the preconditions in order to achieve one of the basic aims of interpretation, presented in the form of advocacy "*Through interpretation, understanding; through understanding, appreciation; through appreciation, protection*" (Tilden 1977: 38), but it should also be added that it always has to depend on the specific features of the local situation.

One of the important intentions of this text is to clearly indicate the importance that heritage interpretation must have within every existing or any newly formed conceptual consideration of the meaning of the phrase heritage management. In this sense the advocacy for further elaboration and finally a designed and valid theory of heritage interpretation is absolutely necessary and unambiguous.

21 In terms of respect of class, ethnic, gender, age and their differences within a particular society.

22 D. Uzzell (1998: 6) advocates the idea that social interaction (i.e. discussion in smaller or larger groups) that occurs as a direct consequence of exposure to a form of (quality) interpretation is in fact the objective or the main result of interpretation activities.



6. Heritage management

It might apparently sound heretic, but if we truly want to understand the idea of heritage and all possibilities that it is offering, including those implying interpretation/s and heritage management, our starting assumptions must necessarily be contradictory: that heritage management can be discussed and at the same time it can be claimed that there is no heritage, that it is always and exclusively intangible or finally that *"...heritage is heritage only because it is subjected to management and preservation/conservation process, not because it simply is"* (Smith 2006: 3). The last claim, if we understand it correctly, merely reminds us of the way in which heritage is formed or the fact that any definition of heritage, is basically a process of heritage management, or utterly precisely a socially and culturally managed process by which certain meanings and values can be attributed to certain selected elements (items, phenomena or ideas), after which they are identified as HERITAGE. It follows, and it is important to mention, that heritage management in the same way implies that some other elements in the process of designation (heritage) have not been given these properties, regardless whether as a result of a conscious (not wanting or deliberately neglecting a specific segment²³) or an entirely unconscious action. During the last two decades the usage of the phrase heritage management has exponentially grown to the extent that we can rightly talk about a kind of a boom in this area that extends over almost all areas of social life²⁴, whereas the meaning of it still almost exclusively implies a (extensive) set of utterly practical methods and techniques (from planning over various forms of realization to evaluation) that can be applied on the idea of identified heritage, primarily by experts in certain scientific branches. The potential visitor/user/consumer, who at the same time is the actual owner/stakeholder of any of the heritage defined (or exempted) in such manner is often forgotten. Above all, the current literature in the field of heritage management, although quite extensive, does not question the basic phenomenon that it is dealing with and the manners of its forming, but merely applies to it (i.e. the previously defined authorized heritage) specific procedures of technocratically marked management.

²³ Often when it comes to identifying certain unpleasant parts of the past which in contemporary heritage theories is usually called difficult heritage.

²⁴ In this context the role heritage has today should be particularly be emphasized, especially in the sector of leisure activities, i.e. in the sector of local and global tourism.

6.1 The idea of heritage management

Starting from the basic assumption that heritage is in fact primarily a process of heritage management (Smith 2006: 3), and understanding of the overall phenomenon of heritage first of all from the point of view of representation and idea of attributing values and meanings, and taking into account the time dimension of the present that integrates this process, we wish to dedicate a few words to the original idea of the concept of management. Simply put, management is most commonly identified with the practice of running companies or some organizations (business entities) and as a form of organizational activity it designates the formation and maintenance of an environment in which individuals through their work achieve the wanted goals in a desirable successful and efficient way. Thus, management can be viewed as an effective employment of human and material resources that is realized in line with specific rules known in advance, while adhering to verified principles and applying appropriate techniques, in the context of which four basic elements must be named: planning, organizing, guiding/managing and finally controlling or evaluating. In the context of the discourse on management it is certainly worth mentioning that one of the pioneers in the field of organizational theory, the American *Mary Parker Follett* (1868–1933) at the beginning of the 20th century defined management as a philosophy or an art of resolving matters through mediation of or in co-operation with people (Daft, Marcic 2009: 8). Within the discourse on management and especially in the context of the importance of the users' role that has been emphasized several times, this approach to management seems to be particularly interesting, while at the same time the question arises as to what extent and how these ideas can help us understand the role of management, and thus of interpretation, applied to heritage.

Aside from the fact that in last 20 years and more heritage was a very frequently used economic resource, our major point of interest, if we want to understand the basic idea of heritage both on local and global level (and by that to create quality preconditions for every further and much needed discussion both on the economic utilization and on balanced usefulness thereof), is obviously the level of heritage at which it creates a special form of knowledge, and by saying this we mean specifically its potential to determine the values and meanings thereof within the process of identification, representation and finally participation. Or in other words, that by conscious selection of very specific elements cultural products are created, by which heritage becomes not only an eco-





St. Patrick's Cathedral

St. Patrick's Cathedral was built on the site where it is believed St. Patrick performed his first baptism in Ireland, in a well on the grounds which is still there. The Cathedral fell into poor condition until it was restored by Sir Benjamin Lee Guinness in the 19th



conomic resource, but also a resource with a very powerful and significant social and political dimension. The nature of such knowledge created by heritage always depends on very certain time-determined and socially conditioned circumstances in which it is created, because there is always somebody who decides firstly that heritage as such exists (at all) and secondly, as a direct consequence, that it in fact is what at that specific moment it is said to be (Ashworth, Graham & Tunbridge 2007: 40) with all its appending features, values and implied meanings. Management perceived in such manner finally explains some of the basic ideas that we have introduced at the beginning of this study – that heritage, in its essence, can

actually be anything that is identified as a value in/for a local community either by an expert in a specific scientific branch or, equally, by any member of that local community in a defined territory. Our orientation to some generally acceptable principles is based on the idea that heritage is in fact (only or even) a specific form of managing selected values and meanings and that heritage, interpretation and management of heritage are truly inseparable categories. And finally, that heritage is and becomes heritage not due to its intrinsic features, but because it is being manipulated, ie. because it is, directly or indirectly, subjected to some form of management.



7. Contribution of the Sagittarius Project

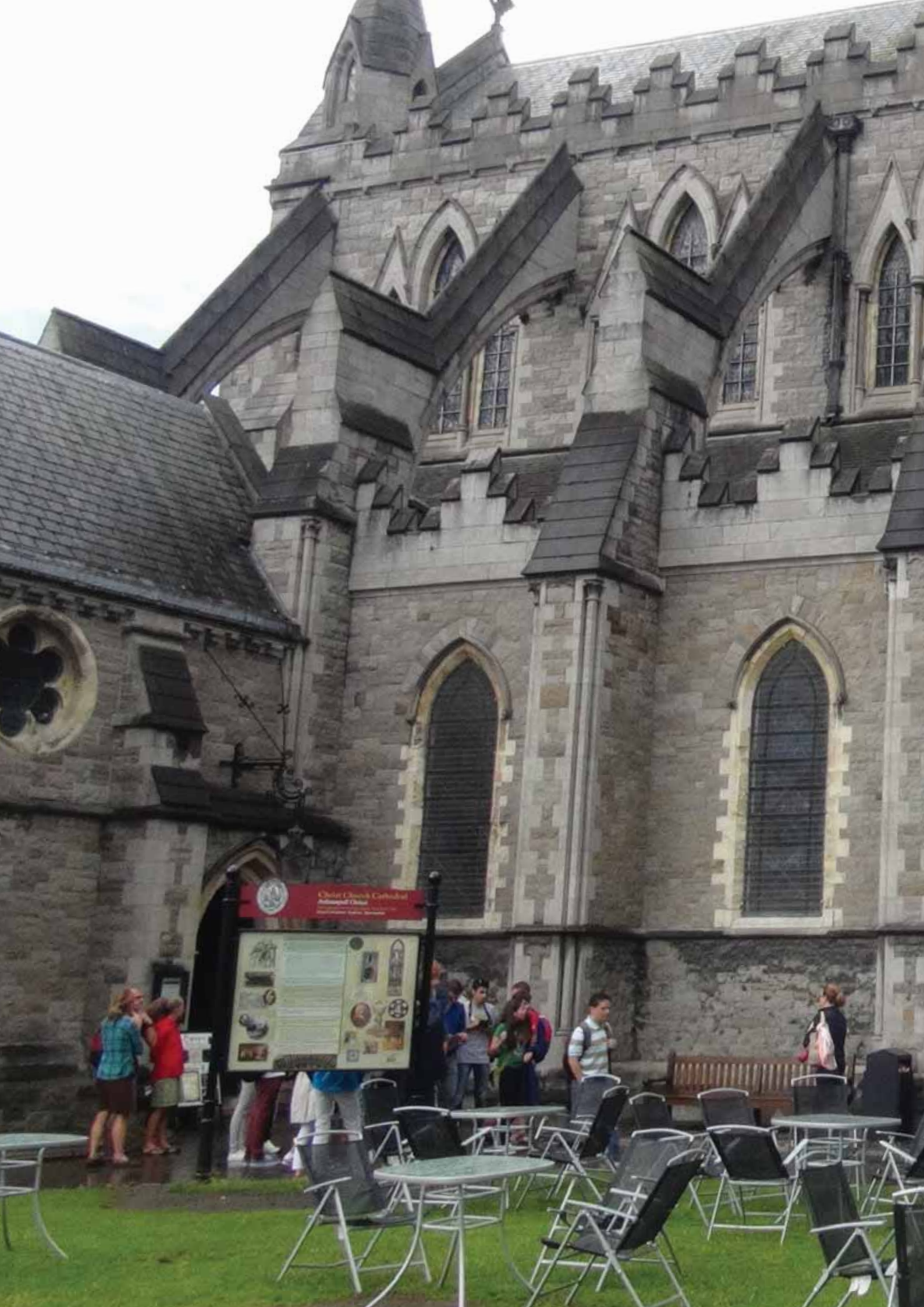
Within the transnational project Sagittarius (full name: Launching (g)local level heritage entrepreneurship: strategies and tools to unite forces, safeguard the place, mobilize cultural values, deliver the experience) which is financed by the European Commission, the approach to management and interpretation of heritage is primarily understood as presented in this text. The strengthening of the role of the local population, especially youth, with the apprehension of the manners in which construction, interpretation and, as a logical consequence, management of heritage proceed, was one of the basic goals that was successfully achieved by the creation of quality interpretation paths which are part of the Sagittarius Roving Museum, present both physically (in the form of interpretation posters/panels) and virtually by means of OS and Android mobile application and through websites of the project, including QR codes set out in

this book that lead to appropriate contents. The added value is thus included and above all desirable in accordance with the contemporary ideas of quality and utterly user-oriented heritage interpretation, *inter alia* through gamefication.

Implicating that the potential reader, after reading this introduction discussing ideas and certain dilemmas of heritage management and interpretation and after he/she gets acquainted with and encouraged by the achieved results, will become more interested in this topic, the second part of this publication depicts relatively structured experiences of most project partners in the realization of this highly participatory heritage interpretation in South East Europe. We believe that the experiences shown therein, together with the first theoretical part, will encourage both theoretical way of thinking and new practical projects in the field of heritage interpretation and management in the said region.







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Part II

LEAD PARTNER

UNIVERSITY OF THE AEGEAN, GREECE

1. Describe your institution

The Lead Partner (LP) University of the Aegean, Greece, embodies the concept of a “university-society network” with 16 Departments and 26 Postgraduate Programmes based across 5 Aegean islands. Since 1985 the LP has implemented more than 2000 projects of total amount of 140 million Euros. As part of EURAXESS, PROTON Europe, ASTP, CREMO, EMUNI, INTERPET EUROPE, the LP has a direct link with regional development, influencing the ROPs of GR41/42 in a series of priorities related to Greek NSRF and educational policy. In 2004 the LP founded the Greek Center for Heritage Interpretation, as a result of C.I. Leader+, with guidelines for novel professional skills in tourism redefining the national policy context.

2. What was the history/idea behind your pilot project: rationale, objectives, aims?

In Rhodes, the flagship of Greek tourism and a UNESCO enlisted site, cultural heritage consumption is dramatically low: a 3% of a 2 million visitors per year. In order to contribute to changing the landscape, the “Rhodes building Europe. Knights at Work” Project is addressing multinational, multigenerational non-captive audiences, i.e. the average healthy adult with sufficient knowledge of English as a foreign language. Prior and expert knowledge about the Medieval Town of Rhodes are set to zero. To enable effective communication, two objectives are set: to reduce extraneous cognitive loads and exploit universal concepts to redirect attention as familiarity allows the human brain to invest less effort when concentrating on personal and meaningful content. Five interpretive spheres have been introduced comparing the sovereignty of Rhodes (1306-1522) with familiar schemes in life such as: (multi-ethnic) governance, citizen services (administration, health, defence, etc), economy and commerce, faith, social life and arts, private life, so as to enable quick understanding and foster participatory cultural consumption.

3. Who conceived the idea? In what forms?

The idea was conceived by the principal planner, Dorothea Papathanasiou-Zuhrt. A front-end evaluation has been conducted with 9 members of the local project team. 15 scope surveys in Rhodes with project stakeholders as final beneficiaries, including policy makers, have produced preliminary results. The special contribution of 26 adolescents onsite has redirected planning efforts to-

wards the inclusion of an ICT advanced and user friendly medium, such as QR codes in the territory and social media platforms for further dissemination. A random sample of 23 cultural heritage users and/or tourists from Europe, Asia and the US has further fine-tuned the pilot project concepts with regards to communication, recreational learning and heritage interpretation. Re-designed contents include a portable exhibition with 20 double view display panels in English and Greek, accessible via 20 QR Codes in the territory; an app; a social media dissemination platform and a game. Most crucial for the success is the completion and seamless operation of the local stakeholder map: businesses, authorities, citizens. The archaeological and historical contents have been validated with a triple reference method with validated scholar sources and have been tested by scientific advisors. Graphic design follows eye-scan path movement and working memory limitations.

4. What was the professional and social background of your project? Is your project relevant, and in what ways for regional/national and community development?

The Pilot Project addresses local stakeholders, children and young adults, heritage and tourism related businesses, municipal authorities and archaeological curatorship.



In 2011 a 3 day Young Archer Event was conducted, the beneficiary being the 1st High School of Rhodes. The Study Visit included 26 individuals co-producing 19 onsite videos, 605 photographs; 3 interviews, 1 Heritage Plan and 1 Report audio-visually documented in the Facebook Timeline and Community Page. The Local Press covered the event with three references on the local TV and 3 references in the local e-press. The follow up event on 6 April 2013 introduced 240 locals to cultural heritage entrepreneurship through an exhibition of 6 groups of product models inspired by local heritage. 62 individuals participated, 2 stakeholder events were organized in 2011 and 2014. The main gain of the collaboration with authorities, citizens and local economic actors is to embrace the Pilot Project in situ, thus ensuring the seamless operation of the game and the Roving Exhibition and the technical and CH infrastructure, the latter to be inherited by the 4th Ephorate of Byzantine Antiquities and to be open to the public at the Tower of St. Nicholas. A series of new CH business models have already been inspired by "Rhodes building Europe. Knights at Work: 1306-1522" at local level.

5. What is the particular quality or innovation? - please here take into account overall Sagittarius goals

The innovation of "Rhodes building Europe. Knights at work 1306-1522" consists in the arrangement of elements that facilitate information processing in the human working memory and the limited time budget of cultural heritage consumers and visitors, including tourists and short-



term cruise visitors supported by the real-time and direct access to assets and related services. Given the fact that in the recreational learning environment working memory

is processing all conscious information, but is very limited with respect to the number of elements it can handle, the determinants for the design of heritage narratives are the constraints inherent to the working memory. A special planning consideration is that the use of procedures able to reduce cognitive loads does affect understanding. Heritage narratives were produced through primary sources of approximate 9.000 pages. To solve problems of interest, to reduce cognitive loads, and capture attention of non-captive audiences in the long run, special schema automation structures have been extensively utilized. All asset-related information has been analysed from the perspective of zero prior knowledge of the socio-historical context, working memory limitations, element interactivity continua and 3 types of cognitive loads:

- A. Intrinsic cognitive loads affected by the intrinsic nature of information that cannot be altered by information management but rather depends on the interactivity of the elements, on the nature of messages to be conveyed, as well as on the expertise of recipients, have been fully transferred to the everyday life schema constructions.
- B. Extraneous cognitive loads generated by the manner in which information is presented rather than by the intrinsic characteristics of information and required activities, have been fully eliminated.
- C. Germane cognitive loads reflect the effort that constitutes schema construction and may be vividly increased by instructional interventions.

Based on the aforementioned planning principles, the process time and information volume correlation has been defined as follows: 1 minute for each interpretive narrative, presented whether in panels or in the app environment, and 180 minutes for the Game in the Medieval Town.

6. How did your pilot project work in terms of human resources (e.g. young archers, others)? Who was engaged in development and what were the experiences?

The Pilot Project has involved 4 activities into the planning of an active stakeholder map, where the local press has produced audio-visual record of the events (8 references in the local press along with 4 live interviews). In 2012 a daily seminar introduced SAGITTARIUS to actors from economy, society and governance and the academic community. 26 Young Archers produced in the Pilot Project Area 19 onsite videos, 605 photographs; 3 interviews, 1 Heritage Plan and 1 Report audio-visually documented in the FB Timeline in 2013. 249 individuals attended the follow up event in 2013. 35 young archers exhibited 6 groups of product models inspired by local heritage. The





Pilot Project Area was defined in 2012 in accordance with 24 stakeholders. 53 supply and demand surveys fine-tuned the pilot project contents under the supervision of the 5th Ephorate of Byzantine Antiquities in 2013. The Roving Museum/National Chapter Greece and the stakeholder map were completed in 2014.

7. What are the experiences you would like to repeat?

The Young Archer Event and the follow-up activities organized by the Young Archers have shaped the Pilot Project so to understand and address the young generation. Gaining local knowledge through different channels (academic, authorities, archaeological services, tourism offices, policy makers) has been a very rewarding insight experience. Distilling the essence and producing an active stakeholder map has special value to the planner's view, as it is the continuation not only of the collective voice over the project life, but also the valve that keeps the pilot project alive.

8. What are the experiences you would never like to repeat?

The administration work required for the realization of the Pilot Project has affected the quality of the physical object and has delayed the delivery date. In addition it has produced frictions and needles tensions among the project management team and the subcontractors. Changes in the local project management team have disabled a series of actions and have strongly jeopardized the overall success.



9. Would you have any advice for all those wishing to engage in a similar activity?

Vision and hard work are required to achieve social consensus and set up a stakeholder map from the academic community, the economic actors and the national and regional government bodies. It is impossible to implement and disseminate projects of this magnitude on both the spatial and economic dimension, if the required forces and knowledge alliances are not available.



ERDF PP₂

MUNICIPALITIES UNION OF SINELLO (ABRUZZO REGION), ITALY

Municipalities Union of Sinello was founded in 2003 with the aim of promoting the progressive integration between the towns of Carpineto Sinello, Casalanguida, Montazzoli and Guilmi. It is composed of very small municipalities, the smallest of which is Guilmi, headquarters of the Union.

The Union was born from experiences of previous association between the municipalities subscribers. The birth of the Union in 2003 essentially formalized the existing associations, strengthening the associative model and developing additional services. After 2003, other municipalities joined the Union: Torrebruna, Carunchio and Celenza sul Trigno in 2009 and Palmoli in 2011.

The body the most important is, however, the Council, the seat of the main decisions on the operation of the services of the Union. Its duration is determined to 30 years by the Statute of the Union. Today, the Union of Sinello handles virtually all services supported by the Region.

The Team that takes part in the SEE TCP Sagittarius Project is constituted by Emilio Racciatti, Project Manager, Fabiana Fabiani, Project Manager Jr., Luisa Kausch, Communicator Manager Jr. and Francesco Racciatti as External Expert for information technologies. All the Staff contributed to the development of the Pilot Project.

We began our search starting from a fascination for the oral history of the place. In fact, Guilmi History is told on the basis of unhistorical memory. The myths and legends are part of its cultural heritage that historiographically does not exist: if we exclude written references and religious settlements in the territory, tangible data that demonstrate the existence of this country date back maximum to the 18th century, as reported on most of the inscriptions on doorways. The traces of an ancient past have been erased. Guilmi from the official point of view is a country without history, yet the collective unconscious of its inhabitants is fuelled by memories and facts often belonging to a royal past then transposed and merged inside stories and legends.

Then we organized in April 2013, the Young Archers Study Visit that involved young audience in Cultural Heritage Interpretation. We invented a "Cultural Treasure Hunt" with an easy Map of the territory where the kids (12 year-olds) could discover the Village (Guilmi) and learn about its history and culture. They were really involved and, at the end of the Treasure Hunt, we finally discovered that they had learnt a lot of new information regarding the Village, the Church, the Traditions, the Legends and Myths...

Starting from this experience, we began to think about the idea of the Game... The Sagittarius Project asked its Partners to invent a Game... we did not know what kind of Game we could invent and set in Abruzzo Region in Italy, because of its "poverty"... Abruzzo looks like a poor territory, without strong history, but in reality things are not as they seem...

The Game was out there... just around the corner. So the idea started to come to life and Emilio Racciatti, Fabiana Fabiani and Luisa Kausch decided to create a game that could be played by people of all age. The game most played in the world, even without new technologies.

The Puzzle Game

The Puzzle Game is very easy to play. Visiting the website of the Abruzzo Sagittarius Project integrated with the website of the Municipalities Union of Sinello, one can find the Cultural Heritage Assets, histories, descriptions and pictures thereof; or the visitor can scan them all and access the web site through the QR Codes. The visitor can choose a Picture from Sinello Heritage in the Gallery and shuffle the pieces and try to recompose the picture (with or without hints). The visitor can choose to play the Puzzle just for fun or for training, waiting for the moment to register his account and participate in the Real Puzzle Game, where the player will test his skills and take part in the competition. Recomposing the pictures, reaching higher levels in the fastest time possible, the player can win a prize.

Stakeholders from Sinello territory will provide these prizes, for example the restaurant will offer a dinner for 1 person, a Bed & Breakfast will grant a night stay for 1 person and so on. In this way the profit will come to all the parties: for example, the winner who has won a free dinner at a Guilmi restaurant will not come alone, but will probably come with a companion and pay for his companion's dinner, leaving the owner of the restaurant satisfied to have gained 1 new customer. The 2 visitors/winners/customers (minimum 2) will visit the territory, knowing all the information about Sinello territory and the relevant locations because they read its history while playing the Game, and they will visit the different trails proposed on the website.

On the website visitors can find different kinds of Trails. We selected 4 different Trails called:

- "Love & Food experience" (Wine and Food)
- «Religious way» (Religious)
- «Historic walk» (Cultural/Nature)
- «Sport Ramble» (Sport)





1

We selected them thinking about different kinds of audience, targets, time at disposal, kilometres, potential difficulties, period of the year, vehicle or sports equipment (means of transport: on foot, by mountain bike, by car, ...). On the sagittarius.unionesinello.it website there are all the maps, descriptions, pictures, advice, contacts, links and everything visitors need to find information regarding the Sinello Assets Trails.

The Action Plan of the Pilot Project has been:

1. Recovery, updating and enhancement of cultural heritage in the territory of Sinello in Abruzzo;
2. Enhancement of existing digital data through their publication in a multimedia environment (pictures, history, legends...);
3. Creation of thematic itineraries and production of promotional material in digital format dedicated to their illustration;
4. Valorisation of the agricultural landscape and rural life as well as cultural production structure;
5. Enhancement and promotion of the cultural and agricultural land and its production.

The aim is to reorganize the knowledge and develop the promotion of cultural heritage through the use of a Digital Game and Dedicated Trails, with new aspects mediated by the experience of local citizens, for the creation of cultural products that complement the work of the project through active cooperation, implicitly promoted through knowledge and awareness of cultural heritage of the local population not engaged only with a passive role.

The aim is to give practical liveability and therefore the daily value to the heritage detected.



2

1 Young Archers Study Visit
"Cultural Treasure Hunt"
23 April, 2013 - Guilmi (CH),
Italy

2 sagittarius.unionesinello.it
website - Puzzle Game Page

The promotion of activities for sustainable use of one's territory requires development results: on the one hand, in terms of economy and employment, on the other hand, in terms of social identity and collective self-esteem.

Basic stages of the project are:

1. NETWORKING: creation of relationships and partnership network between stakeholders and project promoters.
2. CULTURAL POTENTIAL: investigation and in-depth knowledge of the area.
3. COGNITIVE INVESTIGATION ON THE PERCEPTION OF THE TERRITORY BY THE LOCAL POPULATION.
4. CREATION AND REALIZATION OF CULTURAL HERITAGE TRAILS AND PUZZLE GAMES OF SUSTAINABLE TOURISM.
5. PRESENTATION AND PROMOTION OF TRAILS AND PUZZLE GAMES.

The Project aims to share innovative strategies for local development and a concrete experimentation of new methodological and digital approaches (The Puzzle Game) in the development of networks between managers and stakeholders of the territory through the increase of new public-private partnerships, local and transnational, as well as of the consciousness of the audience.



ERDF PP₃

MOUNTAIN COMMUNITY ALTO BASENTO, ITALY

1. Describe your institution

Comunità Montana Alto Basento, is a territorial association (Public Authority) in a mountain region in the heart of Basilicata. The institutions Mountain Communities were created on 3rd December of 1971 and the CM Alto Basento includes twenty municipalities of the Province of Potenza: Abriola, Acereza, Albano di Lucania, Anzi, Avigliano, Brindisi Montagna, Calvello, Campomaggiore, Cancellara, Castelmezzano, Filiano, Laurenzana, Pietragalla, Pietrapertosa, San Chirico Nuovo, Trivigno, Pignola, Vaglio Basilicata, Oppido Lucano and Tolve.

This Public Authority promoted the launch of the Program Area Basento, Bradano, Camastra that is also involved in the transnational activities of the Mountain Community.

2. What was the history/idea behind your pilot project: rationale, objectives, aims?

The most important asset of the history of this Mediterranean Region was someone also inscribed in its name and that was "The Emperor". In fact, some think that the word Basilicata derives from "Basileus" that identified the western emperor. Though true, this is only half history. To be honest, the expression is more related to "basilikos" who was the Byzantine official in charge of administrating the region during the Hellenistic rule, but the citizens like to think that Basilicata is more related directly to the Emperor's role and connected to the one who is still today identified as the Master: Federico II of Swabia. Federico, who ruled as Holy Roman Emperor between 1220 and 1250, influenced the political life and of course modified the landscape of the Basilicata by building numerous forts. Today the number of Castles visible and accessible is smaller than in the times when the Statutum De Reparatione Castrorum (the regulations for repairing the castles) was written, a list of castle structures needing not only repairs but continued maintenance from the citizens of the villages. Around 1242 in Basilicata there were 18 castra, strongholds, and 10 domus, a sort of mansion houses to host the Emperor and his Court during periods of rest. As we said, today the situation is a little bit different although the impact of Federico II is still visible in many villages and especially in the collective imagination.

3. Who conceived the idea? In what forms?

For this reason the pilot idea wants to show the places and the manufactures directly connected to the Master, but also tries to stimulate and connect history, locations

and legends to build an attractive tale to promote the territory and its marvels. The fulcrum of our Pilot is Federico II as an intellectual who used to seize his idle moments as opportunities to think and to imagine how to build a Europe of Peace and Tolerance under his enlightened leadership. The idea is to tell the beauty of the Place seen by the Master and try to trace a link with his vision that created the History of an important part of the World.

Also, the idea was to highlight how the presence of Norman Swabian changed and affected the land and the habits of the people that lived there and to emphasize how, through his court work, the Vulture Alto Bradano became of great importance in Europe for the publication of the "De arte venandi cum avibus", the treaty on breeding and hunting with falcon, composed by Frederick II. Hunting with falcon was an art much practiced by the Emperor and after by King Manfred, his son, who spent his happiest days in Lagopesole.

4. What was professional and social background of your project? Is your project relevant, and how for regional/national and community development?

Our project tries to unlock the value of certain heritage and at the same time seeks to improve the expertise of some enterprises and organizations working and acting in a close relation with the local patrimonies.

The concept recognises that the combination of cultural and creativity sectors could stimulate innovation, improve the quality of life of the inhabitants and attract human resources from the nearby regions. This could create a more favourable creative climate and also help the growth of tolerance, which is, as Richard Florida said, one of the 3Ts to attract higher level of education.

The actions are going to move from two different levels: from one side the local actors, assisted by us as the Sagittarius Partner, will improve their offer to match a more mature audience, while from the other side this active audience, that is supposed to be visiting daily, is going to help expand the quality of the local services with their tastes and influence.

5. What is the particular quality or innovation? - please here take into account overall Sagittarius goals

The innovation underlying our pilot is to redesign the strategies of the local development with a bottom-up plan. Of course we cannot cover all development strategies, but starting from the cultural level, we would like to try to innovate the online offers and to make efforts to en-



gage the audience with a sort of infotainment experience. To be honest, an experience of infotainment already exists inside the walls of the Lagopesole Castle. Our aim is to capitalize what has been done, giving a new and different energy to this concept with a social network key, asking the public not just to enjoy the place and their experience, but also to share by describing what they are doing, adding content and interpretation to the Heritages. In this way the social network integration connects people and forms a new network of experiences that gives culture its resilience.

6. How did your pilot project works regarding human resources (e.g. young archers, others)? Who was engaged in development and what were the experiences?

Our Pilot is strongly directed to young generation. The young are, in fact, those who usually do not only take in an experience with a camera or a device that can reproduce it mechanically, they rather share it immediately with their friends, family and acquaintances. In this way a personal

story gets told about oneself but also an overall story and how it is related to the assets that have provoked or generated it, and of course a story about the asset itself. Also, the method of interpreting the history and the local values appears only as a thin line to be taken as reference, and not as a solid and unchangeable truth.

7. What are the experiences you would like to repeat?

The most interesting experiences that this project generated were the ones that involved the young communities. Besides being more interested in the goals of the Project, their involvement was crucial to sketch the pilot project and to understand in a proactive way the weak points of the territory where they live.





8. What are the experiences you would never like to repeat?

The experience related to the establishment of the Transnational Network of Satellite Partners, with multi-level actors, was not an easy one. This action, from the point of view of the project, is really generally important because it is a way of putting in connection the entities that are the backbone of the territories, and are the ones that can lead and inspire a new way of growth. The reason why we would never like to repeat this experience is because after the beginning of the last economic depression, these multilevel actors lost the motivation and the capacity to come up with new market solutions. Instead of joining our local activities and discovering new opportunities in the tools we were developing, our Satellite Partners asked only if the project was able to provide them with some material benefits in a short period of time.

9. Would you have advice for all who will enter similar experience?

To implement a project like Sagittarius it might be easier and faster to create a hard core of three or four selected Young Archers, of approximately twenty-three years of age, who could, after a training period, conduct all local activities.

In fact, the mentioned problem with Satellite Partners was a problem related to the ways of involving top-level local actors. Usually the people that are running their own businesses do not like receiving advice on the ways in which they should improve their competences.

A hard core of young people might have proven to be more incisive and maybe the activities and actions should have been moulded to better fit the local circumstances.



ERDF PP₄

BULGARIAN CHAMBER OF COMMERCE AND INDUSTRY, BULGARIA

The Bulgarian Chamber of Commerce and Industry /BCCI/ is a nationally represented horizontal non-profit private NGO with about 53 000 associated and direct members, registered in the Trade Register at the Chamber. The BCCI is a part of the integrated international network of chambers of commerce throughout the world, maintaining direct contacts with 200 chambers. With all these organizations the BCCI develops various joint activities and events. Through its international contacts and memberships, the BCCI represents the interests of its members and of the Bulgarian business circles at international level.

BCCI activities and provided services cover the whole geographical territory of Bulgaria through the nationally represented membership, on the one hand, and through the network of 28 regional chambers of commerce and industry, incorporated in a nationally represented structure, on the other. Its priorities concern the representation and advocacy of the interests of its member companies and of the business circles and entrepreneurs in the country. Business training, promotion and support of entrepreneurship initiatives are priority activities of the BCCI and of the 28 RCsCI. The Chamber organizes regularly various forms of business forums - business meetings, business missions abroad, business cooperation and match-making events, etc. in various economic sectors and industrial branches.

The BCCI dedicates much effort to the creation of more favourable business environment in the country.

The Bulgarian Pilot Project regarding the SAGITTARIUS initiative aims at promoting the Bulgarian cultural heritage through modern technologies and interactive audio-visual effects and electronic means. The rationale is to present to entrepreneurs and general public in a modern and attractive way the cultural and historical values and new possibilities for investments in the tourism business. The project is relevant for both regional and national development as this initiative makes Bulgarian cultural and historical heritage more popular, accessible and attractive with national and even international value to both stakeholders and audience. This is a modern means of drawing attention towards unique artefacts of the Bulgarian history in particular and the human civilization as a whole, and to induce more knowledge and business initiatives among young people.

In regards to the use of new technology and social media in the project for easier presentation of the results, BCCI in particular is responsible for the creation of the Roving

Museum mobile application and the interactive educational games on the base of the huge cultural heritage in Southeast Europe.

To promote entrepreneurial culture in the cultural heritage sector, BCCI actions encourage the formation of heritage entrepreneurs. BCCI provided interested parties with the project domain specific training which shall certify individuals with increased capacity of professional skills. Implemented pilot actions by BCCI on a social inclusion basis provide for cultural experience diversity thus connecting local cultural production to international markets. The aim to encourage entrepreneurship at transnational level shall exemplify how heritage is valued, protected, communicated and used with ecologic, economic and social profit.

Involving and engaging young audiences into caring for heritage is one of the main aims of the SAGITTARIUS project. To realise this aim, BCCI included a group of students of the Sofia University "St. Kliment Ohridski" who have taken active role. BCCI has introduced young audiences to cultural values and actively involved them in on-site heritage planning actions, offering platforms for their skills and creativity. Young students have participated in a survey for the evaluation of cultural heritage objects, included in the Pilot Project of Bulgaria, thus providing them with the opportunity to give their opinion and recommendations regarding the way cultural and historical heritage has been promoted with the objective to create novel concept for utilization of cultural values and resources paving the way for entrepreneurial innovation.



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BCCI has provided general audience, stakeholders and other interested parties with the opportunity to take part, through different assessment tools, surveys, workshops, seminars and press conference, in the process of developing a coordinated approach to improve perception and use of heritage with new media tools promoting high added value heritage tourism and cultural consumption. Individual meetings with interested parties and partners in the area have also been conducted by BCCI.

The SAGITTARIUS project and the BCCI's experience gained through the working process demonstrate the excellent initiative's synergy between cultural heritage and modern technology, between traditions and innovative initiatives, between experienced stakeholders and young archers. The accomplished aims of the project show the high level reached regarding international cooperation and coordination, exchange of good practices and modern way to represent traditional values.

As a message towards all who will engage in similar activities in the future, we would recommend adopting a creative and innovative approach towards all the areas of contemporary life using the great variety of achievements of modern technology and communication.

For the Bulgarian Chamber of Commerce and Industry it was a challenge to work on the Sagittarius project and to be one of the major players in the production of new technologic products such as the Roving Museum mobile application and the interactive educational games.

Enjoy yourself using the virtual heritage products, just by screening one of the 110 QRs which will bring you directly to a heritage asset in Southeast Europe! Go in the ancient centuries and visit historic monuments of great value straight from your place just pushing a button of your smart phone or tablet!



- 1 Can the Young Archers guess the heritage values
- 2 The Young Archers on local thematic visit in front of the National History Museum - December 6, 2012 .



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ERDF PP6

E-ZAVOD - INSTITUTE FOR COMPREHENSIVE DEVELOPMENT SOLUTIONS, SLOVENIA

1. Describe your institution?

E-zavod is an institute focused on sustainable society development with a multidisciplinary working team of 9 employees. It cooperates with different local and national stakeholders across the country. Its activities are oriented on supporting the sustainable development with a focus on programs and projects from the fields of ecology, energy, economy, e-business and utilization of European funds. E-zavod achieves its goals with the development and realization of applicable (concrete) projects that are based on integral and multidisciplinary approaches. E-zavod contributes to a successful implementation of national strategies; its efforts are therefore oriented towards European integration and realization of quality projects, supported with funds or policies from the European Union.

2. What was the history/idea behind your pilot project: rationale, objectives, aims?

In the project E-zavod Ptuj presented 10 assets of cultural and natural heritage in eastern Slovenia. We did not identify all assets in one city, so we turned to other municipalities, associations and institutions in the region. Most of them have become the project satellite partners. It is important to note that we have cooperated with them before, and we knew that they were reliable partners. In the past, we have worked with numerous municipalities that have restored their cultural assets also through co-financing from the EU funds. We suggested them to get involved in the Sagittarius project to upgrade their previous investments in the restoration of cultural heritage with new content, to promote their heritage and to develop heritage entrepreneurship and tourism.

We have found that in recent years quite a few heritage assets have been renovated without real content, presentation and promotion. This is exactly what we offer to all interested participants to attract them to join the project. We also explain to local communities that awakening and activation of heritage is an opportunity to create new jobs. This is particularly important for municipalities and organizations from rural areas. In this way younger people will see the opportunity for their existence and stay at home after completing their education.

3. Who conceived the idea? in what forms?

The idea was conceived by several actors. In E-zavod we injected an idea and wanted to attract as many participants as possible.

There have been many initiatives in the field of cultural heritage in the past. Some of them were co-financed through EU programs (Leader, ERDF, etc.). We made the review of past investments and activities in the field of cultural heritage, organized meetings with interested organizations and individuals, organized a daily seminar and a round table about the project. In that way we formed a broader range of potential heritage assets and locations to be included.

When making a review of the location, we also took into consideration the fact that the interpretation of an asset or location was an important landmark for presentation. This meant that when selecting the assets we had to focus on different stories, interesting facts, important events, etc. Then we met again with interested partners and reviewed possible locations through these aspects and criteria. With this the selection of assets and locations began narrowing down.

At the later stage one partner dropped out because he was not able to provide all the necessary information and descriptions of assets on time.

In summary, the idea for selected assets and locations in the pilot project was the result of teamwork, where we took into account the importance of the individual asset, the possibility of interpretation, the engagement of the partner, accessibility, etc.

4. What was professional and social background of your project? is your project relevant, and how for regional/national and community development?

The Project background is very colourful. It is important to come up with a good idea and a good story.

A large emphasis should be placed on cooperation with the local community, with associations, organizations, businesses, individuals, etc. They are important because only through them the heritage asset or location comes to life in full glory. The local community can give the complete and most interesting information. They have to feel that this is important for their town, city or area. In order for them to give their presentation of the asset, they have



to identify with it and see that all these activities are important for their future.

Our experiences of involvement of local people are very positive. At the beginning, many were sceptical when we started to prepare things, create stories, etc. But later many of them gladly joined the project.

In our opinion we did not have sufficient support of experts in the field of cultural heritage. They were quite indifferent to the idea of participating. Many of them thought that the project would cause damage to cultural heritage.

The project, which connects the cultural heritage and entrepreneurship, is definitely relevant for the local, regional and national level. This was also recognized by the local actors when they were preparing the content of the project, the inventory of heritage assets for the heritage register, but in particular through the assessment of significance of heritage assets and the final design of the heritage trail.

5. What is the particular quality or innovation? - please here take into account overall sagittarius goals

Particular qualities or innovation in the project regarding Sagittarius goals are as follows:

- Transnational Alliances to promote Heritage Entrepreneurship

The project is a transnational alliance of partners from 8 countries in SE Europe. This is important for the promotion of heritage. Heritage assets collected by each individual state, including Slovenia, will be presented in all the countries involved in the project. Promotion will go even

beyond, due to the design of the common heritage trail. This will help develop entrepreneurship in the region.

- Transfer of Innovative Know How in Heritage Management & Planning

Innovative approach to the management and planning of cultural heritage has been established with the involvement of interpretation in the presentation of heritage assets. All assets are linked to the heritage trail for which a game will be developed. In this way, the project will attract larger number of visitors. Integrating modern technology gives the project innovation added value. Heritage resources will be accessible to the younger generation or those who love to research history and heritage assets in a different, more creative way.

- Community Planning Capacity & Social Policies

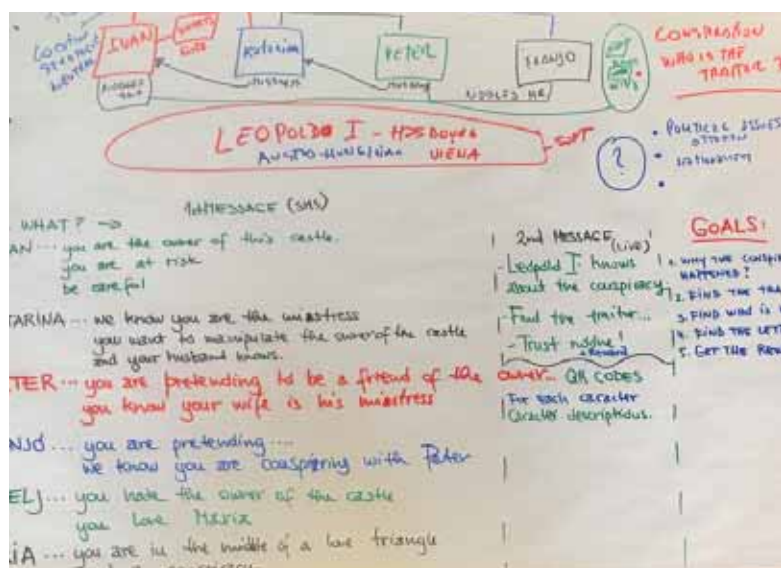
During the selection and design of the presentation of heritage assets, public-private partnerships have been created at the local or regional level. Satellite partners have come to the conclusion that the long-term development of heritage entrepreneurship has to be included into development plans and policies.

- Invest in human capital

For heritage protection, interpretation, development of heritage entrepreneurship and branding, investment in human resource development is vital. The implementation of e-course in the project was also part of an innovative approach in obtaining professional skills and conceptions of heritage entrepreneurship development. E-course was available online and accessible to a wider range of participants.



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- **Polycentric Development**

In Slovenia, the project included heritage assets that are located in rural areas. These areas are not well known, but they have a lot of interesting heritage assets, well-developed infrastructure and are easily accessible. Many of them have very good local products. By presenting and connecting heritage assets, these places will easily develop tourism and cultural consumption.

- **Participation in the project**

The project has included different participants, especially from the local environment. It was an opportunity for younger and senior citizens, of both sexes to participate. The project involved several small local businesses. All of them saw a great opportunity for the development of new jobs. This is particularly important for young people who wish to remain in their home environment. Very positive reactions to the project were given by different associations and organizations that saw in it the diversity of everyday life in the area.

6. How did your pilot project works regarding human resources (e.g. young archers, others)? who was engaged in development and what were the experiences?

Satellite partners, local communities, young archers, some companies, organizations and associations as well as external experts were involved in the development of the project.

Satellite partners, local communities, organizations and associations have been involved in the selection of heritage assets and locations for the heritage register and for the heritage trail. They have described the assets and gathered the requested information. They got engaged in the search for interesting stories, events and some unusual phenomena. Mostly younger people were interested in discovering interesting facts in their own towns or unknown facts about the heritage assets. All were attracted by the presentation of assets through electronic media and modern communication technologies (smart phones, iPods, smart code, etc.). They are very familiar with them and they have not seen cultural and natural heritage presented in this way before.

Also, young archers have given a significant contribution to the project. In the context of the study visit, they considered how to preserve the unique natural heritage (they studied about the intermittent Cerknica Lake). They have seen the entrepreneurial potential in this area, which has to be ecologically protected and prevented from pollution.

7. What are the experiences you would like to repeat?

While implementing the project, we gained many posi-

tive experiences. First were the search for and the discovery of interesting and not well known heritage sites and assets. This led to the cooperation with people who are already working in this area and to the coordination of new ideas. It is particularly interesting to create new contents and search for options for the presentation of assets in different and more original ways.

A very positive experience is to demonstrate and convince local people to look for things from their local history and interesting events that have occurred in their area. On numerous occasions we have found interesting and important things that we did not learn about at school and that have poor written evidence, but older people still remember things and we only have to find them and present them in an interesting way.

A very positive experience is also the collaboration with young people. In any case, it is necessary to include their view of cultural and natural heritage, which differs from their classical image. They like interpretation that presents history in a more imaginable way.

8. What are the experiences you would never like to repeat?

In the implementation of the project we did not have many negative experiences. We would like to stress some things, which we would at a similar task do differently.

We should have given more attention to the selection of heritage assets or locations. This activity in the project took us a lot of time. The preparation for a presentation of the heritage asset is very time consuming. A lot of background information, expert data, different stories and facts should be collected which all determine the significance of each asset or location. This requires a long-term and studious approach.

We also were not able to attract some very interesting heritage experts to cooperate with us and participate in the project. Therefore, in a similar project we will give more emphasis on raising awareness of the importance of marketing the cultural and natural heritage. We should pay more attention to persuade the professional public that exploring heritage assets for tourism purposes also constitutes their long-term sustainable protection. With an interesting presentation and interpretation of assets we can attract a wider range of visitors, which indirectly implies the development of towns or regions.

9. Would you have advice for all who will enter similar experience?

For all who would enter similar projects we will highlight some useful notes:

- Fieldwork



Fieldwork is important in the selection of heritage assets. Local environment is important, the current local heritage managers and their analysis of the situation and vision for the future. Location is important in terms of accessibility.

- Networking with local actors, looking for positive people

Beside the managers of heritage assets, it is important to know who are the other local actors in the project that can either help the project or interfere with it. It is good to focus on the positive people who will be willing to participate even when the project encounters obstacles.

- Explore new modes of presentation, interpretation
- When selecting the heritage assets we have to think about the possibilities of their most effective presentation, and interpretation. What is unique and unrepeatable in the heritage asset? Why will visitors and tourists come, what will be most attractive for them? We should also pose this question to the local actors as soon as possible. Because they do not take adequate account of this aspect or sometimes even forget about it.

- Involvement of young people with fresh ideas
- Young people are an essential integral part of heritage projects. They have fresh ideas; see heritage assets in a

different way, like discovering new things. Young people do not know about old stories, events or interesting things from their environment, but they are willing to explore, discover and present them in their own way.

- Finding employment opportunities (entrepreneurial view of the project)

A very effective way of measuring the direct and indirect outputs of the project is the creation of new jobs. We need to emphasize the entrepreneurial aspect of the project, because tourism is in all regions and countries identified as a priority sector of the business and economic capital. This is also an important argument in persuading mainly local authorities to support the project. At the same time we should stress that education, promotion and branding are as important contents of heritage projects as are investments in the protection of heritage.

- Develop the right strategy for presentation of the project

In our case the biggest problem was to involve experts in the field of cultural heritage protection. In their view, it is advisable to prepare a more in-depth presentation and carry it out after selecting the heritage assets.



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- 1 Fieldwork - stories searching
- 2 Creation of a game from an interesting story
- 3 Involvement of local people
- 4 Young actors in the story - game



ERDF PP7

NATIONAL INSTITUTE FOR RESEARCH AND DEVELOPMENT IN TOURISM, ROMANIA

The National Institute for Research and Development in Tourism (NIRDT) was created in 1971, currently operating as an institution coordinated by the Ministry of National Education. The NIRDT's main activity is fundamental and applied research, of public and national interest, that concerns the development and promotion of Romanian tourism. The NIRDT competencies with specific added value to SAGITTARIUS include the evaluation of tourism potential of the territory, strategies and policies for tourism and marketing of destinations.

The theme of the Romanian Pilot Project is "Bucharest – City between Orient and Occident". Bucharest was officially recognized in 1459, 6 years after the Fall of Constantinople. The city evolved along with the extension of the Ottoman Empire in Europe and grew upon this cultural rift, at the border between Orient and Occident. This theme has been chosen mainly for this reason.

For the Romanian Pilot Project, 23 assets have been selected, being related with the theme: 12 in Bucharest, 10 in the Bucharest surroundings and the Peles Castle in Sinaia. NIRDT is responsible for 10 assets located in the surroundings of Bucharest city.

Inside the Pilot Project, we have proposed:

- To identify the assets of Bucharest surroundings on the Sagittarius Trail;
- To identify the main themes and stories related to the assets from the trail;
- To create the deliverables for this trail (panels for exhibition, texts for mobile application, QR codes, social media participatory space, game).

Objectives:

- Improving the consumers' knowledge concerning the cultural-historic evolution of the analysed area;
- Identifying the capitalising potential of the objectives inside this trail;
- Improving the cultural experience during the visits to the trail attractions;
- Identifying solutions for improving the interpretation for the selected assets.

The Pilot Project idea emerged during the discussions at:

- the seminar and round table organised on 9.12.2011

by ERDFPP7 (NIRDT) and ERDFPP8 (IEN), with the collaboration of the Ministry of Regional Development and Tourism (MDRT), strategic partner in the Sagittarius Project. The event was attended by 51 actors from local and national public authorities, the private sector, the cultural operators, NGOs, professional associations, academic units;

- the local consulting meeting of 31.05.2013, organised by NIRDT and MDRT. 18 people from 12 institutions participated in this meeting;
- the working visit of the NIRDT team in the Bucharest surroundings (7.06.2012);
- the working meeting which took place on 18.01.2013 at the IEN headquarters, which was attended by representatives of the three Romanian partners involved in the project;
- the working meeting which took place on 26.02.2013 at the NIRDT headquarters attended by the representatives of the three Romanian partners involved in the Sagittarius project, as well as the e-course participants.

We also benefited from Mrs. Irina Oberländer-Târnoveanu's expertise (historian, Heritage consultant) during the selection process of the Pilot Project theme and the objectives of the itinerary.

Inside the itinerary created by NIRDT in the surroundings of the city we have chosen:

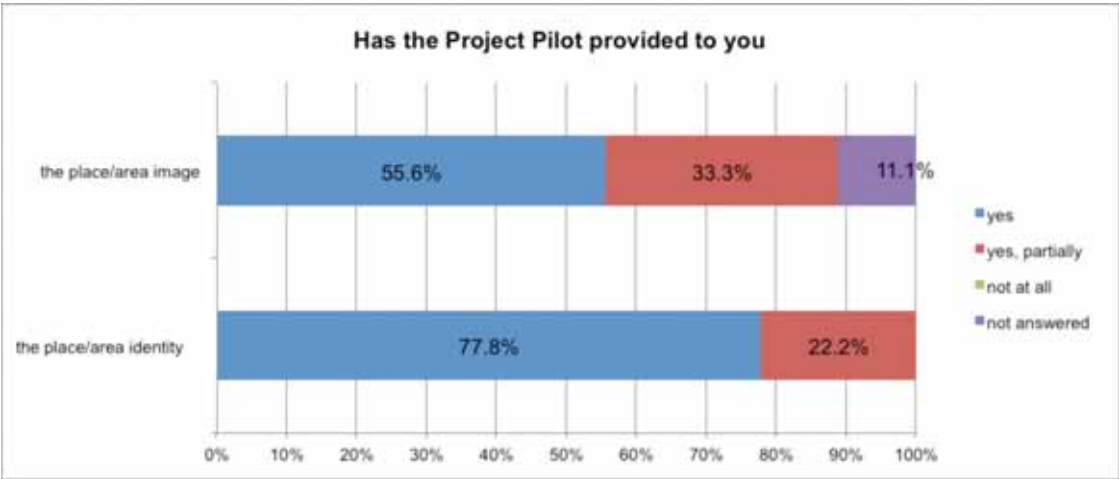
- 6 monasteries, symbolic buildings of Orthodox-Christianity, of which 4 also had the role to protect the city. Due to the interdiction to build civil fortifications, a series of monasteries, built in hardly accessible areas, outside the city, with thick defence walls, became the strategic system of the settlement, but also places where local beliefs and culture were kept in spite of the strong external pressure.
- 2 princely palaces. In this area a series of personalities of the country's elite have built private properties, some of them being representative of the evolution of architecture in these places, buildings that combine western and eastern architecture elements.
- 2 recreational areas. These were the locations of



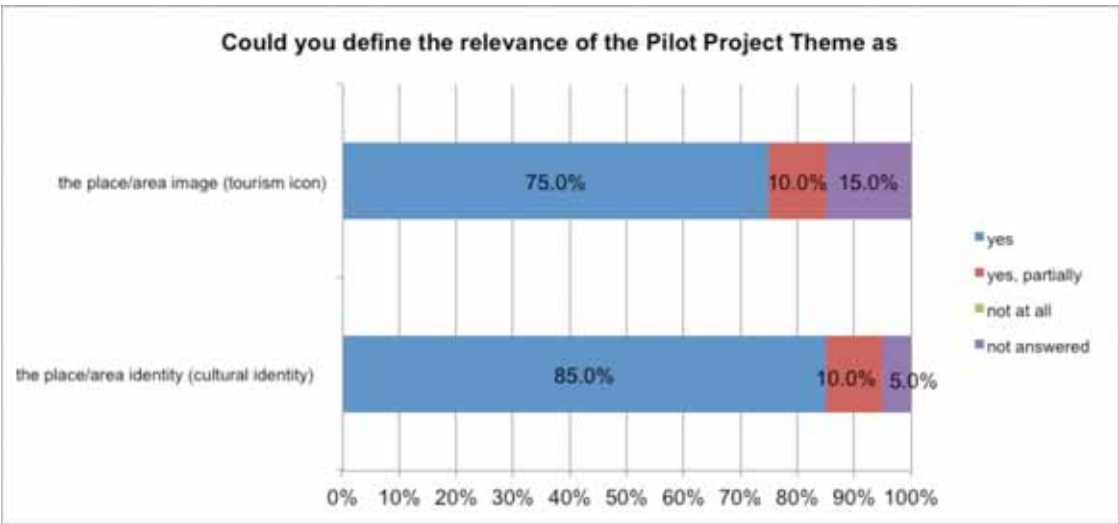
many historic scenes (Snagov, Comana), territories turned currently into recreational areas for local inhabitants and tourists.

A representative character linked with the origins of the city and with the resistance against the Turkish Empire is the Wallachian ruler Vlad Tepeș, currently associated with the fantastic character 'Dracula'. 4 objectives inside the

itinerary are connected to the legendary ruler. The Pilot Project theme can be considered relevant for the analysed area, both from the point of view of the image and the identity of the area. This conclusion can be drawn from the two research papers finalised within the Sagittarius project, between December 2013-January 2014 (Scope Survey and Satisfaction Survey).



(Scope Survey, drawn up by interviewing 9 stakeholders from the government, civil society and economic environment in the Pilot Project area)



(Satisfaction Survey, drawn up by interviewing 20 cultural consumers, tourists, native people in the Pilot Project area)



More than that, 88.9% of the interviewed stakeholders consider (totally or partially) that the story of the Pilot Project represents a catalyst for the capitalisation of the undiscovered local tourist potential. Also, many respondents consider that the story contributes to the development of domestic tourism (100%) and to the development of international tourism (77.8%). To these is also added the fact that a percentage of 95% of the cultural consumers interviewed agreed (total or partially) with the Pilot Project's ability to contribute to the creation of a cultural brand in the area.

For communicating and disseminating the Sagittarius trail drawn up by NIRDT, the most modern methods have been used to create multi-sensorial end-user experience motivating cultural consumption. Thus, the QR codes and roll-up banners for the Roving Museum exposition have been created for all the assets inside NIRDT trail. Also, the text for the Roving Museum mobile application has been composed and the information has been disseminated through the social media - Facebook, Pinterest, Instagram, Vimeo. The design of the game – „Hunting Dracula’ has been carried out using social media tools. The aim of the game is to create new experiences for heritage consumers and to help them discover in a fun way new information about Romanian culture and history.

In order to facilitate the implementation of activity 7.2 “The Golden Arrow. The Project’s Roving Museum” of the project the “Enriching the Onsite Experience in Bucharest Surroundings” a workshop was organised (15-19.07.2013). The event, chaired by Mr. Daniel Weiss, was meant to train the participants in the project to use social networks, QR codes and the “gamification” concept in order to enrich the visitors’ experiences.



Information, photos and videos about the 10 assets from Bucharest surroundings, as well as from the activities of the workshop have been loaded in the main social media networks:

- facebook - <https://www.facebook.com/NIRDT>
- pinterest - <http://pinterest.com/seesagittarius/>
- instagram – using #sagittariusetcp hashtag
- Vimeo - <http://vimeo.com/channels/sagittarius>.

Another event organised by NIRDT for the Sagittarius project was Local Thematic Onsite Visit for Students – Young Archers. 20 students from the University of Bucharest and the National School of Political and Administrative Studies took part in the event organised on 18 December 2012 at the Mogoșoaia Palace.

The visit of the complex was followed by an interactive workshop based on two sets of materials: first set with information and education – the evolution of this place in national history – and the second set included a questionnaire that was designed to consider the information received in greater detail and to get feedback from students.





Observing the study visit and using the questionnaires completed by students, some best practices and ideas for improvement could be extracted, regarding visiting infrastructure, restoration works, interpretation of the heritage and promotion.

We consider that this activity is an example of good practice, the students having contributed with a great many innovative ideas for drawing up a Cultural Heritage Plan for the Mogosoia Palace.

Another positive aspect that should be noticed is the involvement of the e-course students in the process of creating the Pilot Project, contributing actively to the drawing up of its corresponding materials. They used their knowledge for the project and, having in view that a part of them are also stakeholders inside the project (e.g. Ionuț Maftei, CarpatBike – tour operator that offers bike tours in this area), we consider that they will also disseminate



the project at local level.

The Ministry of Regional Development and Tourism (currently the National Authority for Tourism), strategic partner inside the Sagittarius Project, has supported us actively in organising local events, in activating the NIRD local network as well as in choosing the Pilot Project theme and selecting the objectives of the trail.

An important input has been received from the owners/administrators of the assets of the trail – information, materials, feedback. Still, there were situations when the dialogue with some of the stakeholders was more difficult and we regret not having succeeded in communicating better in some situations.



ERDF PP8

INSTITUTE OF NATIONAL ECONOMY, ROMANIA

1. Describe your institution

The Institute of National Economy (INE) is the oldest public institutional establishment of economic research in Romania, set up in 1953. As of 1990, it has been part of the Romanian Academy research network, as an autonomous entity of fundamental and advanced research in economics. Its main activity consists in providing inter, intra and trans-disciplinary research projects, based on (inter)national cooperation with interested public/private stakeholders. Based on the principle of sustainable development of the national economy, the research activity is focused on innovative approach, comparative studies, economic, social and cultural impact measurements, on providing policy recommendation for increasing economic performance, competitiveness development and active social inclusion, for better youth participation in innovative business for local/national heritage valuing and entrepreneurship.

2. What was the history/idea behind your pilot project: rationale, objectives, aims?

The history and culture of the old and new Bucharest are in(di)visible. For better understanding the today Bucharest we have to provide an integrated approach of the well-known and less known historic events and we have to integrate the cultural heritage both from old and new, above (a fortress without defensive walls) and underground (the network of strategic tunnels developed since 15 century until today) Bucharest, as a surviving fortress over the time and several migratory flows, and its more or less visible impacts on economic, social and cultural life.

In Bucharest: a) visible is a mix of historical evidences (ruins, architectural components, museums, art collections, traditional parks/locations); b) invisible are traditions, habits, myths, stories, legends and vestiges less known or with limited public access (as the underground city) and c) indivisible is the unity and sustainability of development in the same geolocation of the Romanians, despite several adverse influences on the disintegration of its territory or its people's unity, but opened for multiculturalism. Following this idea, for each asset selected for the Pilot Project, the visible, invisible and indivisible elements were defined. The cultural interpretation is based on significance of the 13 assets from Bucharest area divided in 3 trails. Because for foreign tourists Romania is in most cases associated to Vlad Dracula, an interpretative story was developed related to the real ruler of Wallachia and his activity's significance over time. We reveal another face of Vlad Dracula better related to his more relevant and realistic historic side, and the present significance of his heritage. As a tourist product, we relate our assets in the area of Bucharest surroundings and also with other assets/geolocations from EU countries, mainly from SEE region, as a framework for innovative and modern tourist products.

3. Who conceived the idea? In what forms?

The PP8 Pilot Project (PP8PP) was conceived by the PP8 Sagittarius Project Team, together with local stakeholders, a national cultural designer expert and an international advisor for heritage interpretation using ITC newest devices, based on the idea of providing in an inno-



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vative way the cultural heritage for the young generation (but not exclusively) as modern products for integrated tourism, supported by ITC and in a sustainable environmental protection concept. The PP8PP “In(di)visible Bucharest” is associated with a Game “Prince Vlad Tepes – the ruler”. The Pilot Project has 3 Trails: Trail 1- The Old Town; Trail 2- Perennity& Myths; Trail 3- Political Influence. The story begins in the old centre of Bucharest, a city that developed rapidly around the Old Princely Palace built in the 15th century by the Ruler Vlad Tepes. This is the starting point of Bucharest and the centre of the political power during the reign of many rulers. In the Game, the Hero is Prince Vlad Tepes, THE RULER, a vampire for the traitors. The main idea is that the player of the game must follow the stories that will take him to Vlad the Ruler, and to other important characters in the game, like the Priest and the Puppet Master. In each step, the player will find new challenges. The Story created by PP8 team has its own identity and could be integrated in the present set of controversial stories about Prince Vlad Dracula. By this story and the historic significance of the 13 assets selected for the game we also provide a cultural network among countries involved in the Sagittarius Project. For each selected asset we defined connectivity with historic places from other partners’ countries. We created a special connectivity with PP7 game and assets, also from Romania, focused on the surrounding Bucharest area.

4. What was professional and social background of your project? Is your project relevant, and how for regional/ national and community development?

In PP8 story another face of Vlad Dracula is revealed, more related to his historic side, as ruler of Wallachia and the significance of his heritage is presented. The project is important because it gives the possibility of modern interpretation of history, addressed mainly to the young generation, supported by modern devices for individual information (iPhone or tablets, internet connection and ITC products), provided by the consumers in a participative approach, with possibilities of interaction and further individual development of the story. It is based on a wider trail for several days of holidays in places related to our story: about 13 assets in Bucharest, another 10 assets (of the PP7) in the surrounding Bucharest area and others very well-known abroad as the Sighisoara fortress, the Bran Castle or the Targu Mures Cultural Palace. The main purpose of this presentation is to provide innovative heritage interpretation, to discover new connectivity with other EU/SEE area geolocations, in creating an innovative heritage entrepreneurship network complementary to modern tourism activity and supported by the Roving

Museum Sagittarius and the MegaGame created on the basis of PPs local games.

5. What is the particular quality or innovation? - please here take into account overall Sagittarius goals

The particular quality of the PP8PP is underlined by aspects such as:

INNOVATION – through the Pilot Project, a framework for innovative and modern cultural and tourist products is created;

COMPETITIVENESS – Presenting local heritage in a new type of cultural products increases the potential for small business development at local level. Also, the visibility and stimulus for cultural consumption are developed through the young generation and create a wider potential on the demand side for local businesses

KNOWLEDGE-BASED ECONOMY AND SOCIETY – our Game represents a new type of cultural and tourist products accessible through ITC devices; it develops historical and cultural knowledge, in a new perspective of social, economic and cultural values, based on complex connected historic standard information with some less known data by the non-specialists, disseminated among a new type of consumers interested in new technologies and attracted by ITC devices. Through the Game and the Story associated with PP8PP potential consumers enrich knowledge about cultural heritage, they can discover well-known assets from a new perspective and experience new connectivity based on historic ground with other assets of PPs, trying to reconsider and tell the difference between the real personality of Romania’s history, on the one hand, and the subsequent vampire fantasies, legends and myths, on the other.

INFRASTRUCTURE – new types of visibility and a wider interdisciplinary approach to cultural heritage (less-known assets, events, traditions, fairs etc.); the development of a new type of cultural consumption network between national assets and others located in the PPs’ countries; the development of an infrastructure model of tourist consumption based on digital products and devices (iPads, tablets, smartphones etc.) in combination with classical historical infrastructure (museums, monuments etc.).

TERRITORIAL DEVELOPMENT – through the Pilot Project, the Story and the Game, the attractiveness of the regions will register an increase - if the Trails and the Game will be implemented, this will create new jobs at local level, higher demand for traditional handicrafts and incentives for integrated tourism products, an attraction





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for foreign tourists etc.; the cultural heritage entrepreneurship supports the local business environment and the local economic development through small innovative businesses for modern heritage consumption (private SMEs, small family businesses or the self-employed) promoting traditional events, fairs, or less known memorial houses, fortresses etc.; promotion of public-private partnership for cultural consumption based on private firms, handicrafts or traditional farmer households; promotion of social entrepreneurship based on traditional costumes/clothes, tools and ornaments; cultural diversity promotion resulting from the historical development of Bucharest area.

CULTURE – Our Pilot Project is promoting traditional culture through modern interpretation/valuing using a participative approach, associated with forms of tourist services; the PP8 Game aims to create new experiences and represents an alternative way, more related to consumers' profile, to discover new information about the Romanian culture and history, available for any tourist interested in learning new things.

6. How did your pilot project works regarding human resources (e.g. young archers, others)? Who was engaged in development and what were the experiences?

The PP8 team organized a trail for young consumers (secondary level students, aged 16-18 years) for pre-testing the potential outputs from using modern forms of cultural consumption of very well-known heritage assets. We tested the satisfaction from using modern ways of access and consumption of cultural heritage in "GrigoreAntipa" National Museum of Natural History. Based on their feedback and using the Sagittarius proposed tools for cultural consumption, we created the PP8PP. The Story and the game's con-

cept were developed based on the youngsters' feedback, taking into account the profile of young cultural consumers.

After setting up the network of stakeholders to promote the assets from our perspective, we presented the Game concept and collected opinions. The PP8 Research Team prepared a survey to identify the perception regarding the project theme (both by providers and consumers). Also, a debate meeting was organized for Young Archers and surveys were conducted. The activities related to surveys were aimed to identify awareness of cultural values at local level by stakeholders and young archers and also their involvement in the development of cultural heritage entrepreneurship. The interviewees expressed their opinions and proposed solutions and mechanisms for the promotion and innovative valuing of local cultural heritage. Also, local public and private actors were involved, interested in the development of activities related to the project topic. The awareness of cultural heritage values was investigated, for the area of Bucharest-Ilfov, and the potential connectivity with other geolocations from national area. The concrete initiatives and activities were identified to promote selected assets and to develop / support entrepreneurship through networks of cultural heritage activities / cultural tourist routes for local and national beneficiaries and also for the integration of international beneficiaries in the promotion networks.

7. What are the experiences you would like to repeat?

The most important experiences are related to the identification of aspects of what is visible, invisible and indivisible to an asset. All these aspects may be characteristics of a building, a monument, etc., but not always all the elements are visible for tourists in



a classical model of integrated cultural tourism. Also, the activities of identification of connections with other countries and partners in the project offered the possibility to learn a lot of new things about culture, history, traditions, etc., about the divers and complex links between peoples, with significant impact on the present life. We liked the challenge of interpretation in a new way of well- and less-known tourist assets. This approach should be promoted on a large scale for other cultural heritage assets especially in the areas such as Bucharest, with a cultural mix based on the absorption and interpretation of habits, traditions and behaviours of various ethnicities, later integrated in the area's population. A very interesting experience was

the Game creation, the idea to build different levels with characters, and a Story for each level, which brought a new insight into the historical facts.

8. What are the experiences you would never like to repeat?

Regarding the Sagittarius Project, the activities were very provocative for participants of different professional profiles. It was a real learning by doing process at individual and team levels and proved potential and added value of working together with different countries, with a diversity of stakeholders. We had been confronted with difficulties of mutual understanding or timing in the ini-



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tial phases of the project which were solved later on but required longer periods of time especially for synergies developments. In conclusion, the PP8 team does not find however that we have had major shortcomings that should be avoided or not repeated in the future.

9. Would you have advice for all who will enter similar experience?

When a consortium develops a project related to cultural and historic heritage it is important to try to identify connections between partners, between the histories of cities, countries, regions considered within the project. It is also important to maintain some guidelines, thus to highlight issues such as innovativeness, job creation through project activities, youth involvement, use of new technology, etc.

The Sagittarius Project experience was a good experience in favour of continuing further similar projects in the CH domain as a major contributor to sustainable development, job creation and social cohesion. The emphasis has to be put on cultural economy topics and the valuable chains of cultural heritage activities. Special attention should be paid to strategic management competencies for the CH preservation and promotion, to efficiency monitoring and adequacy at transnational level.

It is necessary to deepen the understanding of the key determinants for strengthening CH entrepreneurship

such as: better access to finance; education and training; market obstacles; innovation; intellectual property rights; national approaches to the intercultural dialogue; impact of CH on creativity/development of creative skills, creative solutions through social innovation for new services and products, the impact and value of CH on the economy, education and knowledge-based society.

The diversity and complexity of CH assets at national and international levels need special attention as regards its multifaceted determinants and characteristics among which it is worth mentioning: relationship between the public good features, market mechanism and private exploitation.

Education and learning play an important role in efficient valorisation of Cultural Heritage goods on different time horizons. Cultural Heritage assets have a very important role not only for the national prestige but also for promoting creativity and innovation taking into consideration the past cultural experience and knowledge storage and traditions. CH contributes largely to the achievement of objectives of reconciling the sustainable development of wealth creation and the respect of common social values. It helps cope with purely economic constraints of Europe's multicultural heritage and provides a valuable chance to promote creativity and boost social innovations.

- 1 The Old Court of Vlad Tepes
(1431-1476), the Ruler of Valachia
- 2 The National Museum of
Romanian History
(end of 19-th century)
- 3 The Romanian Patriarchal
Complex (1654-1658)
- 4 Peles Castle(1873)



ERDF PP9 KÁROLY RÓBERT COLLEGE, HUNGARY



KárolyRóbert College's Institution for Tourism, Regional Development and Foreign Languages offers faculties in the field of Economics and Agriculture, among them a Faculty of Tourism and Regional Development, one of the few in Hungary, with both a Bachelor and Master of Science degree in Tourism. This multidisciplinary sector of expertise is of special added value to the project since it could connect the management of cultural values with the expertise in the field of tourism. Based upon the knowledge gained so far, KárolyRóbert College has long time experience in cultural heritage and destination management. With regards to the Project objectives such as innovation, entrepreneurship, development of professional skills and cultural values for development, KárolyRóbert College is especially interested in implementing policies on education and sustainable tourism development. Within this project, the main role of the organisation was to support research activities and the Pilot Project implementation in the field of cultural heritage interpretation, protection and management, by analysing the effects of the supply and demand side at destination level and elaborate education and awareness programs for all tourism stakeholders in public and private sector as well as consumers, in order to directly engage them in the response processes.

Within the framework of SAGITTARIUS, each partner country established a Pilot Project Area in their country, in order to contribute to the establishment of a transnational heritage network, including assets of national and international significance. Due to its relatively small size, Hungary contributed to the implementation of a nationwide heritage route by organising a network of important heritage sites of the country. The elements of the network are:

The treasury of Gyöngyös

The treasury of the Saint Bertalan parish-church in Gyöngyös is the second richest ecclesiastic collection in Hungary, yet it is not very well-known among the visitors of Gyöngyös. By involving the treasury into the project SAGITTARIUS, the values of the treasury can be re-discovered.

Castle of Eger

The Castle of Eger is one of the most visited and most famous monuments in the country. Its popularity mainly stems from the fact that this is one of the best preserved old border fortresses. There are several exhibitions in the castle, but because these are all "traditional" ones, the inclusion of the site in the heritage trail will offer a new



perspective for visitors seeking new and personal experiences in well-known places.

Eger Cathedral

One of the biggest churches of Hungary, the Cathedral of Eger is a symbol of the city. It still serves as a cathedral today, and is visited by thousands of students and tourists every year. As Eger (and the Cathedral itself) is among the favourite destinations of school study trips, the inclusion of the site was an obvious choice, keeping in mind the young generation.

Spa of Egerszalók

The Spa of Egerszalók is a typical example for a consumption mix of natural (thermal water), built (the Spa) and cultural (the bathing culture) values and attractions. The spa is situated in a small village in one of the most underdeveloped regions of the country, and therefore offers a great example for similar sites across the project area.

Eger wine district

The some 6,040 hectares of vineyards of the Eger wine region are located on the southern slopes of the Bükk Mountains. The most famous wine, the Egri Bikavér (Bull's blood) is acknowledged throughout the country and beyond its borders. However, the true value of the region lies in the small estates where homemade wines

are produced by local people. The main objective of this region's inclusion was to raise visitors' awareness of the hidden values of the cellars.

Tokaj –Hegyalja wine district

The world famous Tokaji aszú is a Hungaricum known and loved worldwide. Kings, popes and poets have praised the sweet dry wine throughout centuries. The fame of the nectar gave this region popularity, but at the same time, many other treasures remained hidden. Hopefully, becoming a site of the Hungarian national trail will change this: tourists who come here only to taste "The" Tokaji aszú, will be able to look, see and understand the full glory of this historic wine region.

Hortobágy Landscape

The landscape of the Hungarian Puszta, an outstanding example of a cultural landscape shaped by a pastoral human society, preserves intact and visible the evidence of its traditional use over more than two millennia and represents the harmonious interaction between human beings and nature. The Puszta consists of a vast area of plains and wetlands in eastern Hungary. Traditional forms of land use, such as the grazing by domestic animals, have been present in this pastoral society for more than two millennia.



The early Christian tombs of Pécs

The area has been inhabited since the ancient times, with the oldest archaeological findings being 6000 years old. Romans founded several wine-producing colonies under the collective name of Sopianae where Pécs now stands, in the early 2nd century. The first Christian cemeteries, dating back to this age, are inscribed on the World Heritage List. Unfortunately, these treasures of Pécs are still not appreciated enough, and this project aims to change that by raising awareness of the relics of the ancient past.

Fortress of Gyula

The Gothic brick-masonry fortress, which has become the symbol of the town, is located in the centre of the town, in the neighbourhood of the Castle Spa. As the city of Gyula lies in one of the most unfavourable regions of Hungary, we included the site in the project because the increasing popularity of the castle can also trigger the development of its surroundings.

Szeged Cathedral

The emblem of Szeged and one of its most distinctive buildings is the Votive Church of Our Lady of Hungary. The church is a symbol of human perseverance and unity in the hardest times: the building was erected to commemorate the great flood that destroyed nearly the whole city of Szeged. Since this site is a typical example of how different meanings (religious-historical-cultural interpretation possibilities) can combine in one place, its inclusion in the project was obvious from the beginning.

Tisza Lake in Poroszló

The Lake Tisza enriches with a worthy feature of its name „Ecotouristic Island of Hungary”. The site combines natural values (the lake today), man-made heritage (the lake was originally built as a reservoir) and a good example of natural heritage utilisation (the Ecocentre and its study trails are one of the most popular study visit destinations among students), we included this site in the project as a good example for all project partners in different regions of SEE.

Great Church in Debrecen

The Reformed Great Church of Debrecen is one of the most significant Classicist historic buildings of Hungary. Standing in the centre of the 2nd largest city in Hungary, it is definitely a good example of heritage preservation and utilisation carried out at the same time.

The reason behind the establishment of such network was the fact that cultural and heritage tourism is again flourishing these days, with a constantly developing supply serving the increasing demand. As basically any ele-

ment of culture is a possible attraction, the rise of cultural and heritage tourism can be a key factor in the competitiveness of destinations lacking “classic” attractions such as beaches or snowy mountain peaks.

Within cultural and heritage tourism, the most significant development happened in the fields of managed heritage attractions and complex heritage tourism products. One of the biggest challenges for visitor management in tourism is the fact that most heritage attractions were not established for tourism purposes (e.g.: cathedrals, castles, industrial sites). However, heritage attractions can serve as the main motivation for visiting a specific destination, or can play a secondary role, enhancing the destination’s original attraction. Heritage attractions are mainly visited by domestic tourists, because local people are usually more easily connected to the given heritage asset (that is why interpretation plays a vital role in the management of a heritage site so that the heritage asset could also be understood at international level).

Cultural routes – thematic routes based on cultural values – are good examples of interlocking culture and tourism. Cultural routes as tourism products carry many benefits that make them especially effective means of development:

- they require relatively little investment,
- they are capable of spatial and temporal diversification of tourism demands,
- they can contribute to the exploitation of tourism resources that have not been utilised before, and
- they can attract new consumers to specific segments of the tourism sector (e.g.: heritage tourism, wine tourism).

Tourist routes, by definition, are tourist products that are connecting different natural and artificial attractions around the same topic. These routes offer learning and entertainment opportunities at the same time, always with regards to the principles of sustainability. The topic of cultural routes is generally a cultural value or a heritage asset that has a dominant cultural aspect. In our case, the connection between the sites was that we tried to exhibit the various “treasures” of Hungary

New target groups of heritage attractions and their communication to the public can be reached if a previous tourism attraction is „re-designed” and presented by new methods as part of a new complex product. The „new design” can be connected to the original topic of the attraction, or offer a new approach that increases their value in the eyes of visitors. Beyond awareness raising, the conservation of resources is another important purpose of cultural routes. „Protective utilisation” is often the only



way to preserve a heritage asset, and the establishment of a cultural route is one of the most effective tools. Of course, the vulnerability of the assets should also be taken into consideration while planning the route, ensuring that the increased number of visitors does not harm the attraction.

Moreover, the enforcement of common European identity is an important issue of today's European Union, and cultural routes representing common European heritage can be a useful tool for that. The dynamic development of international tourism and the increasing demand for cultural tourism provide solid ground for the further development of cultural routes as tourism products. High quality cultural routes that offer entertainment and learning opportunities at the same time can really contribute to a stronger cultural – both national and European – identity of visitors.

The Project SAGITTARIUS represents a unique scientific value in Hungary, because no tourism research activities had been carried before with such specific objectives, as to explore the interpretive possibilities of heritage assets in order to boost their economic potentials. Another special feature of this activity was the digital introduction of the assets, reaching out for wider and younger

audiences, and connecting traditional tourism tools with state-of-the-art technological solutions.

Researchers, teachers and students of KárolyRóbert College were all involved in the implementation of the project. However, the most important actors were, are and will be the visitors, without whom the whole project could not be viable.

The local society also played an important role in our work, their contribution to all the activities was of utmost importance. It was a priority throughout the whole project implementation that we should involve them into our work as much as possible to obtain results that will be sustainable after the implementation period.

The main difficulties experienced were connected to administrative reasons almost in all cases. In Hungary, it is quite often hard to mitigate the conflicts between governmental authorities (e.g. monument protection organisations) and people who would like to exploit the possibilities provided by local values. This problem could not be solved within the time frame of the project, but thanks to the Open Collaborative Network of SAGITTARIUS, a dialogue has started between stakeholders, and hopefully as a result, more and more co-operations will be seen in the field of heritage management.







