

HERITAGE INTERPRETATION

1. NAME OF THE SITE OR ELEMENT/S TO BE INTERPRETED

Name of the site or element/s	
Other names	
Institution responsible	

2. INSPECTION DATA

Compiler name		Date and place of data gathering	
Compiler's e-mail address		Compiler's telephone number	

3. DIAGNOSIS ABOUT ONSITE INTERPRETATION

Current Interpretation tools	<input type="text"/>	1 - There are no Interpretation documents; 2 - Certain aspects of interpretation are included within some management documents; 3 - There is an Interpretation Programme that has not been implemented; 4 - There is a partially implemented Interpretation Programme; 5 - There is a fully implemented Interpretation Programme
Name of the document and description		
Drafting date, period of validity and level of implementation achieved		
Site or element/s with which the interpretation is linked		

Data about the actual audience

Comments (number of visitors, surveys results, dissemination materials, personal and material means, interpretation facilities, etc.)

4. INTERPRETATION PLANNING

4.1. Interpretation Planning Objectives

Cognitive (they seek to satisfy personal development through knowledge)

Emotional (they aim to provide memorable visitor experiences)

Attitudinal (they intend to develop visitor heritage appreciation attitudes and behaviours appreciation)

Promotional (they are oriented towards the strengthen of the institutional image and reputation, and to facilitate the management of the site)

4.2. Themes, Messages or main Ideas

Objective	Topic ¹	Theme or Message ²	Universal concept ³	Heritage element/s conveying the message ⁴

Comments

¹ The topic refers to the subject matter we are going to deal with (forests, water management, traditions, monuments, nature, fishing, agriculture, traditional trades, ancient civilisations, marine wildlife, historic infrastructures, etc.).

² This is the main idea we want transmit about the site or element. For each interpretative activity, it will identify a maximum of three themes.

³ They are people's deep-rooted beliefs or values that are shared by all people (life, love, well-being, family, health, friendship, peace, knowledge, change, history, work, happiness, beauty, pain, fear, death, etc.).

⁴ The aim is to identify the elements that best express the theme or message or that endow it with visibility.

4.3. Interpretation Performances

Interpretation
performances

a - Interpretive route; **b** - Interpretive talk (museum, interpretation center, etc.); **c** - Drama activities; **d** -Historical re-enactment; **e** - Craft demonstrations or workshops; **f** - Performances; **g** - Others (specify in comments field)

Comments

4.4. Storyline

Summary of the
interpretive storyline
(introduction, body or plot,
and conclusion)

Related themes

Target audience
(specialised tourists, school
groups, broadest public,
etc.)

<p>Description of the interpretive sequence⁷ (specify sequence of the interpretive stations of a route, itinerary, touring pattern, theatrical acts, etc.)</p>	
<p>Comments</p>	
<p>4.5. Experiential props</p>	
<p>Experiential props</p>	<div data-bbox="438 981 542 1032" style="border: 1px solid black; width: 85px; height: 23px; margin-bottom: 5px;"></div> <p>a - Foster the use of all the senses in the on-site perception; b - Focus the action towards positive emotions; c - Facilitate an emotional connection with the site and/or element through positive thoughts or memories about the past (personal or family memoirs, experiences, mental images, etc.); d - Associate intangible heritage to the attraction or site; e - Generate intellectual connections so that the new knowledge is integrated within previous cognitive elements (memories, ideas, beliefs, feelings, models, past experiences, etc.); f - Use preferably personal media (guide-interpreters); g - Ensure the physical and psychological comfort of the visitors during the activity; h - Identify interpretive icons that are familiar, friendly and easy to understand; i - Personalise the theme in the first person (I, we, we ourselves, our families, our health, etc.); j - Others (specify in comments field)</p>
<p>Comments</p>	
<p>4.6. Interpretation means</p>	
<p>Material means</p>	<div data-bbox="438 1503 542 1554" style="border: 1px solid black; width: 85px; height: 23px; margin-bottom: 5px;"></div> <p>a - Printed media (leaflets, guides, books, maps, newsletters, teacher guides, etc.); b - Panels and banners; c - Multi-media items (audio-visual, computer-based, audio-guides, etc.); d - Interactive applications; e - Others (specify in comments field)</p>
<p>Personal means</p>	<div data-bbox="438 1590 542 1641" style="border: 1px solid black; width: 85px; height: 23px; margin-bottom: 5px;"></div> <p>a - Guide-interpreters; b - Environmental monitors; c - Local hosts; d - Tourist guides; e - Craftsmen; f - Actors; g - Others (specify in comments field)</p>
<p>Facilities</p>	<div data-bbox="438 1668 542 1720" style="border: 1px solid black; width: 85px; height: 23px; margin-bottom: 5px;"></div> <p>a - Interpretive signage; b - Interpretation Centre; c - Trails and itineraries; d - Interpretive stations; e - Scenographies; f - Musealisations; g - Others (specify in comments field)</p>
<p>Comments</p>	

4.7. Guide-Interpreters Training Plan

Training needs

a -Training of professional tourism guides (Life-Long Learning) ; **b** - Guide-interpreters Vocational Training;
c - Training for trainers; **d** - Others (specify in comments field)

Comments

5. ADDITIONAL COMMENTS

6. BIBLIOGRAPHICAL AND DOCUMENTARY REFERENCES

7. GRAPHICAL DOCUMENTS (photographs, maps, leaflets, panels, etc.)

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