GUIDEBOOK FOR DESIGNING LOCAL ARCHEO PLANS

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GUIDEBOOK FOR DESIGNING LOCAL ARCHEO PLANS

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1. INTRODUCTION

This Guidebook is a practical tool that provides step-by-step instructions for municipalities to design and implement their own Local Archeo Plan (LAP) as a key condition for good planning and effective cultural management of the local archaeological heritage. These instructions are designed to facilitate a wider adoption of the proposed methodology by local authorities and other interested stakeholders.

The Guidebook is therefore aimed equally at:

- Municipal employees responsible for urban development, heritage conservation and tourism;
- Managers of archaeological sites;
- Tourism professionals or other people who contribute to the local tourism industry;
- Interested citizens who want to contribute to the development of their community.

Although this is apparently a diverse group of people having very different backgrounds and interests, they can all contribute to the designing of Local Archeo Plans because they can bring in their own experience and/or expertise. This wide variety of stakeholders represents the multifaceted approach that is part of the recipe for success of such plans.

The Guidebook provides a novel methodology that has been thoroughly tested by several municipalities from the Danube Region, which have designed and implemented a number of Local Archeo Plans as part of the Interreg DTP Project ArcheoDanube.

The ArcheoDanube team wishes all readers of this Guidebook success in their initiative to combine urban development, archaeology and tourism in a way that is meaningful both socially and economically for their communities. In this regard, a well designed and implemented Local Archeo Plan is the right tool for achieving these objectives.

1.1 Goals and objectives of your LAP

As mentioned above, your LAP is a planning tool for the enhancement activities that will be carried out on your chosen archaeological site in the long-term future, so you will need to define your overall vision for the site and the objectives that have to be achieved. An overall vision is like a statement of where the site should be in the next 10-20 years. This statement will help you choose the short-term and long-term objectives, implement management policies, set priorities and develop activities (Wijesuriya et al. 2013). You should begin by outlining your overall vision for the site in a few sentences on the first page of your LAP template.

A number of clearly-defined objectives will help you achieve your vision for the site. Here are some examples:

- Increase visitor satisfaction;
- Safeguard the archaeological heritage and other associated cultural values;
- Protect the (displayed) archaeological remains;
- Increase cooperation with the local community;
- Improve the knowledge about the archaeological site within the local community;
- Attract the interest of national or international tourists in the archaeological site;
- Improved the accessibility of the archaeological site.

You will be able to achieve your objectives through the implementation of a number of activities that you will include in your LAP. Therefore, a central purpose of this Guidebook is to help you find the right activities for the enhancement of your archaeological site or sites.

1.2 Archaeological parks

Very often, the intention to enhance an archaeological site and make it accessible to the public is related to the term "archaeological park". The term is not new, but has been used already for some time in Europe and also elsewhere in the world to describe open-air archaeological sites. However, open-air archaeological sites can be very different. While they share certain elements, like the displaying of archaeological remains *in situ*, there was no clear identification of other features which could properly define an archaeological park. An attempt to define the term in international doctrinal documents has only recently emerged. In "The Draft Recommendations of the First International Conference of ICOMOS on Archaeological Parks and Sites" (Salalah Recommendations 2015), the following definition was suggested:

"An Archaeological Park consists of:

- Archaeological remains (below and above ground, movable and immovable) including archaeological surfaces. The archaeological park should have at least the size of the underground extent of the archaeological remains (archaeological site);
- A carefully designed landscape that will ensure protection of archaeological remains below and above ground surface, and effective interpretation of them to visitors;
- An area to which access is effectively regulated, with controlled entrances, surrounded by an adequate buffer zone."

In other words, "an archaeological park is the link between scientific research and the public. It can be termed as a definable area, distinguished by the value of heritage resources and land related to such resources, having the potential to become an interpretive, educational and recreational resource for the public, which should be protected and conserved."

In another international document called the "Salalah Guidelines for the Management of Public Archaeological Sites" (Salalah Guidelines 2017), which build on the previous "Salalah Recommendations 2015", the definition of an archaeological park is divided into two parts:

- "A park is defined for the purposes of these guidelines as a protected area set aside for public access, enjoyment, and education."

- “Archaeological parks contain both above-ground and below-ground archaeological remains and material. The archaeological park should be seen as a tool for conservation of archaeological sites on the one hand, and their presentation and interpretation as a means to understand the shared past of humanity on the other hand.”

While both definitions in the international doctrinal documents can be used for the definition of your archaeological park, the partners of the project ArcheoDanube adopted another short and effective definition, which is in use in Croatian legislation (Zakon 2020):

“An archaeological park is a researched, protected and presented archaeological site or its part that includes informative and didactic components of presentation and interpretation in order to raise awareness of the importance of archaeological heritage.”

Based on this definition, archaeological parks should include:

- Archaeological sites, or their parts, which were subject to research (as only research data can create the basis for proper presentation and interpretation) and are properly protected as well as publicly accessible;
- Archaeological remains within the park have to be displayed *in situ* or presented by alternative means;
- Presentation and interpretation of archaeological heritage has to be present (interpretation panels, guided tours, visitor programs or workshops etc);
- Additionally, the areas should be carefully landscaped, enabling optimal usage of the site as well as recreation and relaxation.

In this way, archaeological parks would not only have educational purposes and raise awareness of the importance of archaeological heritage, but they would also enable recreation and enjoyment in such areas, becoming more attractive for touristic purposes. All of the mentioned aspects are even more important for archaeological sites located within towns and cities.

Whether you choose to use this definition in your LAP or not, it is important to know that the Guidebook and its components were designed with this definition in mind.

1.3 Initiators, work team and stakeholders

The initiative to develop an archaeological park based on existing archaeological heritage could come from a wide variety of sources, most commonly at the local level, though regional or national inputs of all sorts could also appear. This could come from just one person, acting either in a professional capacity (e.g. an archaeologist, a historian, an architect, a tourism expert), or in a private one (e.g. a local citizen, a landowner, an amateur local historian). A similar proposal can come from various professional groups, NGOs or informal citizen actions, as well as the local authorities, public or private institutions, or companies, including property developers wishing to increase the economic value of an area.

In some cases, the idea of an archaeological park could have been around for some time in one form or another and the initiators are just the catalyst for a more concrete action towards its proper materialization. In other cases, this idea only takes shape in particular circumstances, e.g. new major archaeological discoveries, local or regional redevelopment projects, or new funding opportunities.

The initial proposal has to be convincing in order to turn this idea from wishful thinking into a concrete project that will be accepted by the decision-makers and the local community. Accordingly, a number of strategic steps can help achieving this objective:

- Formulate a work plan defining your goals for this first stage; subsequent work plans will also be needed at every stage during the development of the LAP;
- Write a short and clear initial proposal identifying the main assets of the local archaeological heritage and their potential, using a non-specialist language that can be easily understood by all stakeholders; a supportive specialist in heritage management can help with this task;
- If the initiators are not the local authorities, then get in contact with them as quickly as possible to assess their interest and level of support;
- Identify other supporters among the local stakeholders and involve them in the initial actions;
- Design a very specific and highly visual promotional campaign on various public media and within a set period of time to stir up interest; use successful stories from other cities, regions or countries as good examples;
- Identify the resources that are already available at this stage (expertise, funds, volunteers), as well as the legal and organizational framework within which the initiative will operate;
- Motivate different categories of citizens to get involved; an experienced NGO can help in this case; this will enlarge your support base early on;
- Lobby regional and national authorities and politicians to gain further support for the initiative.

Once support for the initiative is strong enough, and the local authorities are also involved (if they are not the initiators), another key element is the establishment of a work team which will be first tasked with the assessment process as part of the LAP. This should normally be the responsibility of the institution sponsoring the entire project, though the initiators (if different) should remain involved. Similar actions will also be needed for the subsequent development stages of the LAP, i.e. the feasibility study, the designing process, and the implementation process (see Chapters 2 – 5). Some core members of the work team will normally remain involved in the entire process of developing the LAP to maintain the continuity and workflow, including the project manager, the finance officer and the communications officer. The following tables describe the possible structure of a working team, which can be adapted to the actual needs of your project:

CORE WORKING TEAM	
Position	**Responsibilities**
Project manager/leader	• Plans and coordinates activities and resources; • Organizes and leads the working team; • Liaises with the institutional sponsor and other local/ regional/national authorities; • Identifies possible funding sources and writes applications; • Manages tasks and deliverables; • Monitors progress and solves problems; • Provides regular feedback to the team.
Financial manager	• Plans and manages the budget; • Provides periodic financial reports; • Coordinates procurements and expenditures; • Supports the project manager and maintains financial policies; • Contributes to additional applications for funding.

Communications manager	• Develops and implements the communication strategy; • Produces communication materials using different media; • Manages relationships with key media players; • Support the project manager in relation to the stakeholders; • Contributes to the creation of a brand for the archaeological park.
Archaeological heritage expert	• Provides archaeological expertise, including for the presentation and interpretation of archaeological remains; • Coordinates the analysis of the existing archaeological remains and their conservation status; • Liaises with the local/regional/national heritage protection authorities; • Liaises with past or ongoing archaeological projects; • Coordinates archaeological excavations and/or surveys (if needed); • Coordinates conservation works (if needed).

ADDITIONAL EXPERTS	
Position	**Responsibilities**
Urban development expert	• Provides expertise concerning the local/regional urban development plans and strategies; • Assesses the relevant regulatory framework; • Supports the assessment and feasibility studies; • Facilitates policy dialogue with local authorities and other relevant stakeholders.
Heritage interpretation expert	• Provides expertise concerning the interpretive planning; • Contributes to the designing of interpretive media; • Assesses the interpretive potential of the existing archaeological heritage.
Conservation expert	• Assesses the current conservation status of the archaeological remains; • Provides an analysis of the impact of tourism on the archaeological site; • Designs and supervises the conservation and restoration plans; • Provides input to the designing of interpretive media, visitor infrastructure, and landscaping works; • Reviews the costs of conservation and restoration works; • Contributes to the designing of maintenance and monitoring protocols.

Landscaping expert	• Assesses the landscaping needs of the archaeological park; • Designs a landscaping plan in consultation with the conservation expert; • Supervises the required landscaping works; • Contributes to the designing of maintenance and monitoring protocols.
Tourism expert	• Identifies and assesses the touristic potential of the archaeological park; • Identifies the relevant stakeholders; • Contributes to the designing of the tourism-related elements of the LAP, including interpretive media, communication and branding; • Identifies ways of integrating the archaeological park into existing touristic networks; • Contributes to the training of site guides.
Economic potential analyst	• Assesses the economic potential of the archaeological park; • Identifies potential sources of income and commercial partners; • Designs a marketing plan to support the wider financial plan of the archaeological park.

A number of actions are mandatory for any successful work team:

- Identify and recruit the core members of the work team which will be responsible for the development of the LAP;
- Establish an efficient organigram based on skills and experience; an archaeological heritage expert or an urban development expert should head the work team and liaise with the institutional sponsor of the LAP;
- Identify and recruit the necessary experts based on the tasks and objectives of the respective development stage of the LAP, e.g. archaeologist, historian, conservation expert, sociologist, landscape specialist, tourism expert etc (see the tables above);
- Set up a work plan containing clearly defined tasks, objectives and deliverables, as well as a timetable, for each development stage of the LAP;
- Set up mandatory methodologies for data collection and analysis;
- Produce periodic activity reports and disseminate the results of each development stage of the LAP to gain further support for the project;
- Set up a review and mitigation mechanism for the activities required by each development stage of the LAP;
- Identify and allocate the necessary funds;
- Identify the stakeholders and initiate consultation mechanisms.

The involvement of the stakeholders and their role in the development of the LAP and the local archaeological park should not be dismissed. Aside from being a valuable source of information about the local use and significance of the archaeological heritage and of the area where it is located, their involvement could also allay concerns about the future presence of the archaeological park, or could prevent the emergence of an opposing movement. In this context, it is also useful to identify the degree of interest of each stakeholder in the targeted areas, and their related past and current actions, as well as the existing or potential sources of conflict.

It is important to note that some stakeholders are legally entitled to be consulted:

- Landowners;
- Heritage protection offices;
- Other institutions with attributions in heritage protection and/or management;
- Local administration.

Other stakeholders for whom the site is relevant from the social, cultural, touristic or economic point of view should also be considered:

- Research and cultural institutions, including museums and galleries;
- Educational institutions;
- Local cultural publications and associations;
- Public and private entities, including NGOs;
- Citizens currently using the targeted areas in various ways;
- Local and regional political actors;
- Public and private utility companies;
- Tourism agencies and companies, including professional associations.

The consultation process should be clearly designed, using a combination of simple but effective tools, and taking into consideration the more likely degree of interest and means of action of each category of stakeholders:

- Targeted questionnaires;
- Public presentations, including media campaigns;
- Open workshops.

The outcome of the initial consultation process should be incorporated into the assessment report, and the stakeholders should remain involved in a constructive way in the designing and subsequent implementation of the LAP.

2. ASSESSMENT OF THE LOCAL ARCHAEOLOGICAL HERITAGE

2.1 Introduction: assessment objectives

The assessment process is a key phase in designing the LAP because it is allowing the initiators of this project and the designated working group to understand the local archaeological heritage and to identify its significance and potential. The resulting assessment report is intended to be the starting point for a comprehensive feasibility study (see Chapter 3), which in turn will guide the designing of a coherent LAP (see Chapter 4), based on a set of realistic objectives, and in accordance with the local social and economic conditions and interests.

Therefore, the main objectives of the assessment process are:

- To identify the main components and characteristics of the local archaeological heritage, and their precise location within the urban landscape;
- To collect and synthesize relevant information regarding their research and conservation status, including the eventual knowledge gaps;
- To provide an initial estimate of the cultural, social and economic importance of the local archaeological heritage based on specific **value indicators**;
- To identify its potential for cultural tourism based on existing local resources;
- To identify the existing legal, administrative, social, and economic framework within which the future archaeological park will operate.

The **assessment process** must be grounded on concrete, relevant and up-to-date information, coming from credible sources. Accordingly, the working team could include a number of other experts who are familiar with the local archaeological heritage and its current status, besides archaeologists and site managers (see subchapter 1.4). However, the language of the resulting assessment report has to be as accessible as possible to a non-specialist public, without compromising its scientific quality and reliability.

Another equally important element is to maintain a rigorous and systematic approach that is taking into consideration all of the relevant features of the local archaeological heritage, as well as the related social, cultural, administrative and economic factors that would facilitate its successful development into a viable local archaeological park. This approach should also pay attention to the wider potential for cultural tourism within the community in question, which will contribute to a solid strategy of value creation in social as well as economic terms. Still, the assessment process should not be conducted to just compile all of the available primary data about the existing local archaeological heritage, since this could prevent the articulation of a clear and convincing proposal that would appeal to non-specialist stakeholders and decision makers. Instead, the assessment process should be based on a data collection strategy that is targeting the essential information related to three key aspects (Demas 2002, 34-38):

- Significance – identification of the historical, artistic, cultural, ecological, social and economic importance of the local archaeological heritage, and including the identification of the social groups and organizations for whom this is important;
- State of preservation – identification of the physical condition of the local archaeological remains, including known and/or presumed spatial extensions, past and/or still required research and conservation works, and threatening environmental, administrative, social and economic factors;
- Potential – identification of the social, cultural, touristic and economic potential, and the current and future interest and ability of the local community and administration to maintain it.

Accordingly, the systematic collection and analysis of primary data should focus on three main sets of value indicators that will inform each of the above-mentioned key aspects of the assessment process:

- Archaeological, historical, artistic and cultural value indicators;
- Social value indicators;
- Economic value indicators, in particular those related to the tourism industry.

A successful assessment process requires a number of key actions:

- Selection of an efficient working team;
- Development of a work plan with clearly stated tasks and objectives;
- Identification of the stakeholders and of the best ways of engaging with them;
- Identification of the local archaeological heritage and its state of preservation;
- Analysis of its significance;
- Analysis of its potential;
- Production of an initial synthesis report, including the estimated cost of the feasibility studies;
- Review and decision-making process based on the final assessment report.

2.2 Identification and analysis of the local archaeological heritage

Usually, a significant part of the local archaeological heritage is already highly visible, either as more-or-less well preserved open-air standing structures and monuments, or as portable artefacts kept in various museums and collections. Other traces of human habitation from the past could be more discrete, either because these are still buried, so their existence is only attested by non-invasive archaeological surveys or historical documents, or were reburied after being investigated by archaeologists in order to protect them (for this practice and its conservation value, see Demas 2004).

Scientific information about these remains is often publicly available in published archaeological or historical monographs, specialist articles, exhibition catalogues and archaeological field reports. Depending on the national legislation, unpublished field reports resulting from preventive archaeological excavations can be found in the archives of the local or regional heritage protection office, or of other institutions responsible for this kind of archaeological investigations. This is a common occurrence especially in urban settings where preventive archaeological excavations are frequently contracted by property developers, producing a significant amount of primary archaeological data. If the targeted archaeological site is part of an ongoing or recently concluded systematic research project, a form of collaboration should be agreed with the leading institution and the site director. In this way, relevant information can be obtained even if the respective results are not yet publicly available. Again depending on the national legislation, archaeological projects of this kind are often required to draft a conservation proposal for the site as part of the research project, and this would also provide valuable information for the assessment process.

Other sources of useful primary data are the conservation and restoration studies or projects proposed or commissioned by various authorities and institutions. This kind of documents could allow the assessment team to understand the current state of preservation and the factors threatening the local archaeological remains, while also proposing possible conservation and enhancement solutions that could be later incorporated into the LAP.

The local archaeological or historical museum can also provide useful primary data regarding the local archaeological heritage, including finds inventories, archive documents, and impact reviews of their current and past exhibitions or other public activities.

A step-by-step **work plan** should be designed to collect and analyse efficiently the necessary primary data. This should seek to:

- Identify the relevant published sources of information;
- Identify the relevant unpublished sources of information and get access to them;
- Conclude collaborative agreements with past or ongoing archaeological projects to get access to their unpublished data;
- Develop and use a standardized template to collect the relevant archaeological data for each monument/structure; any knowledge gaps, as well as the state of preservation, should also be included;
- Assemble a set of relevant illustrative materials (photos, drawings, plans, digital 3D models, previous conservation/reconstruction proposals) for each monument/structure;
- Commission a geo-referenced orthophoto map of the area taken into consideration for the future archaeological park, indicating the location and extension of all archaeological remains within the existing local landscape;
- Develop and use a standardized template to assess the historical and cultural relevance of each monument/structure using value indicators;
- Produce a synthesis report containing the results of this analysis.

At this stage, the initial proposal of a central theme or story of the future archaeological park should already take shape. This objective could be best achieved through a contextual analysis of the ways in which the targeted area has been used and transformed by the local community throughout its existence.

To produce a comprehensive inventory of the existing local archaeological heritage, and to identify its state of preservation and its evolution through time, the following key questions have to be considered:

- Which categories of archaeological remains exist locally (e.g. compact settlements/ parts of settlements, single standing built structures, foundations, roads, installations, other traces of habitation/use from the past, free-standing statues, significant portable artefacts)?
- Are these archaeological remains still visible in the landscape or buried/reburied?
- Are these belonging to a single historical period or to several ones?

- Are these occupying a single unitary area or separate areas within or outside the modern town/city?
- Are these remains well documented archaeologically, or significant knowledge gaps still exist, thus requiring further investigations?
- Which is their state of conservation and restoration?
- Are these remains included in planned or ongoing conservation or restoration programs?
- Are these still investigated by archaeologists/are part of ongoing archaeological excavations?

The identification of the **significance of the local archaeological heritage** is a quite complex task, because aside from the scientific or economic significance resulting from standard specialist investigations, there are also social and symbolic meanings arising from the diverse ways in which various individuals and social groups interacted with the archaeological remains and the area which they occupy through time. As a consequence, their perceived significance among the non-specialist stakeholders is largely subjective, being usually shaped by personal or collective experiences, behaviours, real or invented traditions, and interests (Plestenjak, Stokin, Zanier 2014, 182-183; Egri 2020). This is one area in which meaningful consultations with various categories of stakeholders are strongly recommended.

The scientific (archaeological, historical, artistic, cultural) significance is normally determined by specialists using a number of objective value indicators:

- Degree of scientific relevance – local, regional, national, international – and uniqueness;
- Completeness of the preserved archaeological, historical, and artistic information;
- Current state of conservation and potential for improvement and enhancement;
- Ability to convey a coherent historical, cultural or/and artistic message;
- Future scientific potential.

The ecological significance is another important aspect that can be determined by analysing the relationship between the archaeological remains and the surrounding environment. This will inform both the assessment of the current state of preservation and the range of future protection, restoration and enhancement works which will be required by the archaeological park. It will also help to identify possible sources of conflict in the case of archaeological parks which will be established within, or in the close vicinity of, existing natural parks or nature reserves. The analysis should seek to:

- Identify the current environmental conditions and their impact on archaeological remains;
- Determine the existing degree of integration into the local natural landscape and the relationship with natural parks/nature reserves (if any);
- Identify the existing or already planned landscaping works;
- Assess the degree of compliance with local, regional and national green policies.

One useful way of assessing the social significance is to identify the ways in which structures or areas occupied by archaeological remains are used by locals and visitors. This will allow a better understanding of their current perception among various social groups, while also pointing to potential sources of conflict. The necessary information can be obtained through consultations with the stakeholders, including the use of questionnaires, though some data can be sourced directly from existing economic, touristic, social or demographic statistics, urban planning documents, and periodical activity reports produced by various local institutions and organizations.

The following table provides an example of potential activities conducted in structures and areas occupied by archaeological remains. This can help to synthesise the information needed to identify the social significance of the local archaeological heritage.

Types of activities conducted in structures/ areas occupied by archaeological remains	Yes	No	Permanent	Occasional / seasonal
Habitation				
Movement/traffic				
Agriculture				
Other economic activities				
Touristic activities				
Recreational activities				
Cultural activities				
Educational activities				
Religious activities				
Other public activities				

Another questionnaire (see the example below) can be used to get a more detailed perspective on the current economic significance of the local archaeological heritage by identifying the types of economic activities that are directly and indirectly related to the area occupied by archaeological remains, and the corresponding stakeholders.

Type of economic activity	Permanent	Occasional / seasonal	Organizers
Exhibition	yes		Museum
Souvenir shops	yes		Private company
Guided tours	yes		Tour companies
Re-enactment festival		yes	Museum, NGO
Traditional crafts festival		yes	NGO
Concert		yes	Orchestra X
....			

It has to be noted that, while the existing economic activities that are directly related to the local archaeological remains are more easily identifiable, those that are indirectly related require a holistic approach that takes into consideration the ways in which the local business environment operates, in order to get a correct estimate. For example, a re-enactment festival that was organized in connection with the archaeological remains by the local museum can be considered a directly related economic activity, bringing in access fees and other direct revenues, though its functioning would have required various support services provided by local enterprises (e.g. catering, accommodation, temporary signage, garbage collection etc), which can be classified as indirectly related.

Actual financial data are also important to assess the current economic impact of the local archaeological heritage. Though this kind of analysis would primarily be part of the feasibility study, some preliminary information can be obtained from publicly available sources, in order to produce some estimates.

Accessibility is another important feature which defines both the social and the economic significance of the local archaeological heritage. This has two major components, one concerning the degree of physical access, and another concerning informational access.

The degree of actual physical access can be assessed using the following indicators:

- Presence of gated/fenced areas;
- Access for pedestrian, bicycle and/or motorised traffic;
- Access for people with mobility, hearing or sight issues;
- Connectivity with the public transportation system;
- Existence of lighting and security systems;
- Availability of resting areas, including bins, toilets, benches, free drinking water fountains etc;
- Availability of recharging stations for electronic devices and vehicles;
- Type of the ticketing system.

The degree of informational access can be assessed using the following indicators:

- Availability of explicative panels, posters, banners, printed guidebooks and maps in different languages;
- Internet connectivity, including free WLAN access;
- Availability of a dedicated webpage/website in different languages;
- Availability of other digital information sources, e.g. dedicated apps, QR codes, infopods, audio-guides in different languages;
- Availability of site guides and guided tours;
- Presence of a site museum/exhibition.

The existing legal and administrative framework of the structures and areas occupied by archaeological remains will play a major role in the development of the archaeological park, so this has to be clearly identified during the assessment phase. This will also allow the identification of several relevant stakeholders. At the same time, the existing management characteristics of the local archaeological heritage, as well as its main budgetary components, including the maintenance costs and the existing revenue sources (if any), are also important for the assessment of its economic potential. This is especially valid in the case of archaeological sites and monuments which are already integrated into touristic circuits or are hosting other types of social, economic and cultural activities that are bringing revenue. The aim should be to identify:

- Existing landowners, both public and private;
- The institution(s) responsible for its administration and maintenance (if any);
- The management structure (if any);
- The available budget (if any), and its source(s);
- The inclusion into the local, regional or national plans/strategies for the protection, promotion and valorization of local archaeological heritage, including cultural tourism programs (if any);
- Past or current preservation, conservation and enhancement works (if any), and their financial support;
- Degree of integration into existing touristic or cultural networks;
- Use as a marketing tool/brand by local authorities, companies or other entities (if any).

3. FEASIBILITY STUDY

3.1 Introduction: feasibility objectives

The feasibility study is another key stage in designing the LAP because it is providing an **evaluation of the viability** of your future archaeological park, with an emphasis on identifying existing assets and their potential, as well as possible problems and ways of solving them. Therefore, its results should aim to inform in a systematic manner the designing and implementation of the LAP through the identification of the legal, administrative, scientific, technical and financial requirements of the future archaeological park. A reliable feasibility study should be able to indicate the most appropriate solutions to achieve the proposed short-term and long-term objectives of the LAP (see subchapter 1.1) by taking into consideration the existing local social and economic conditions and possibilities.

From the financial point of view, these solutions should also include not only estimates of the costs of designing and implementing your LAP, and of the annual operational budget needed to run your future archaeological park, but also all possible funding sources that have to be realistically assessed in terms of accessibility and reliability.

Therefore, the feasibility study has to find answers to the following fundamental questions:

- Is the local archaeological park worth establishing (if you have none), or enhancing it (if you have one that needs improvements)?
- Are there sufficient human and financial resources available to develop and run the archaeological park?
- Is the local community interested in the park and has the capacity to support it?
- Are there any other stakeholders interested in supporting the park?

In order to answer these questions, the feasibility study has to be conducted in an objective and rational manner, outlining the strengths and weaknesses of the existing local situation, as well as all possible opportunities and obstacles. A comprehensive, objective feasibility study should provide a solid base for the designing and implementation of a successful LAP.

Thus, your first step should be the identification of the legal and administrative framework within which your archaeological park will operate. This is a key aspect that will influence not only the design and implementation stage, but also the way in which your park will be managed in the near future. For the next step, you will need to examine the available options for designing, developing and managing the park based on the findings of the assessment study and the local urban planning policies. This will also be an occasion to estimate the length of time and the funds required to design the LAP and develop the archaeological park. The analysis of your options should also address the potential social, economic, ecological and cultural impact of this initiative. That means you will need to identify the target public (local and visitor), their more likely interests and expectations, and your ability to fulfil them, while also attracting interest and gaining acceptance at both local and wider level.

3.2 Identification of the legal and administrative framework

As mentioned above, the **legal and administrative framework** is a key aspect of your plans to design the LAP and develop the archaeological park, so it should not be taken lightly. Your project as a whole, irrespective of its objectives, activities and methodologies, will need a legal basis to operate. Therefore, you will first have to consider the most suitable **legal form of organization** for your park, whether it will be a regular business entity, a cooperative, a subsidiary or branch of an existing cultural institution (e.g. a museum) or a not-for-profit organization. Each of these options is governed by laws and regulations which are differing from one country to another, and each has advantages and disadvantages. It is the task of your feasibility study to assess all options and propose an optimal solution. The institution which is going to sponsor your initiative both financially and administratively will also most likely want to have a say in this matter.

At the same time, your park will have to follow all of the national and European laws and charters concerning the preservation, conservation, restoration and enhancement of archaeological heritage, as well as those concerning the management of cultural tourism attractions. Thus, when the form of organization is established officially, you will also have to include all laws and other regulations that are applicable to your situation in the respective section of the LAP, as well as in the park's organizational statutes. Likewise, you will have to consider all of the applicable environmental rules, especially if your park is connected in one way or another with a nature reserve or natural park, and also if you want to develop the archaeological park in a sustainable manner, to have a minimal impact on the environment (e.g. ban on single-use plastics, recycling, pedestrian-only access etc).

From the administrative point of view, it is equally important to identify the provisions of the local urban development policies that are relevant for your project. The best ways of integrating the archaeological park into the local urban planning will be outlined in a dedicated subchapter (4.1) from your LAP, but the feasibility study has to identify first the local conditions and rules that have to be followed by your design and planning, in order to find the most suitable solutions.

You will also have to check whether there is a local, regional or national master plan for developing cultural tourism. This kind of plan will normally include helpful legal and administrative provisions and pathways for projects like yours, on the condition they subscribe to a number of basic rules and objectives.

Another aspect which you will have to take into consideration is the **legal ownership status** of your site, including land, structures, access routes etc. Some of the site, or all of it, could be located on public land, and that could perhaps make your situation a little bit easier, while a more complex ownership consisting of both public and private entities will bring you some more legal obligations, especially the need to conclude written agreements with all relevant parties. However, irrespective of the type of ownership in your area, you are bound by law to consult the landowners and even involve them in the designing and implementation of your LAP, though the exact legal provisions could differ from one country to another.

3.3 Design and development options

Generally, a feasibility study is looking at the practicalities of developing a project by analysing the existing assets, the objectives or values to be attained and the costs and other means necessary to attain them. The main characteristics of your asset, that is your archaeological heritage, have been analysed in the assessment study, which has provided an inventory of the existing archaeological remains and identified their most likely significance for a variety of local stakeholders. Based on these findings, your next step would be to decide:

- The objectives of your LAP and therefore of your archaeological park;
- The best ways of attaining them;
- The resources (technical, financial, human, scientific etc) needed to attain these objectives.

The analysis will help you to identify which parts of the site would be worth developing into an archaeological park and why, and will also inform the LAP designing process. Accordingly, you will have to take into consideration a number of characteristics of the site, or of the part of it that should be developed, and its social and economic environment:

- Its current state of preservation;
- The impact (positive or negative) of your interventions;
- The local social and economic conditions and potential;
- The existing tourism-related businesses and infrastructure;
- The degree of local support for your idea.

In order to provide an accurate and desirable design of your LAP, you will therefore need to look into different issues which could arise from turning the local archaeological heritage into a valuable touristic asset without compromising its preservation and conservation. In economic terms, you will want to find out whether you have a market for your asset, as well as what it takes to create a functional link between them, that is to develop a **marketing strategy** for your archaeological site. This marketing strategy has to be visitor-oriented and take into consideration the existing trends in cultural tourism. Therefore, besides the basic findings of the assessment study, you will want to conduct some more targeted surveys, to identify the local economic potential and the existing tourism-related businesses and infrastructure.

Another important aspect that has to be analysed is the existence of relevant **human resources** required to design and implement the LAP, and then to manage the future archaeological park. Due to the nature of your proposal, you will need to have access to a number of experts and other professionals (see subchapter 1.3). More staff will also be needed to run the park once it is established. Some could be perhaps already part of your organization, while others need to be hired. Your feasibility study should indicate what kind of expertise you will more likely need, as well as the most appropriate structure of your work team for both the LAP designing and implementation stage and the management of your future park. Depending on your situation, these options could influence the designing and implementation of your LAP in terms of its objectives, costs and duration. If your site still requires a lot of research and conservation work, or new urban infrastructure, or other kinds of major interventions, you might want to consider a phased development planning of your archaeological park over a number of years, which would be more manageable both technically and financially. In this case, you will have to adapt your LAP accordingly.

It is also important to propose a realistic **timetable** for the designing and implementation stage, based on the LAP objectives, the existing conditions on the site, the financial support and the required expertise. Mitigation means should also be designed to overcome any possible delays.

Another important aspect concerns the **economic, social and cultural impact** of your archaeological park on the local community and also on the wider area, basically what kind of values the project will bring in. The best way to gather this information is to conduct a number of targeted surveys and market research. The surveys should target the following aspects:

- Degree of interest and support for your proposal within the wider local community, the business environment, and the tourism industry;
- The existing local and regional cultural tourism attractions and the options to connect with them into a wider network;
- The willingness of local administration to support the park from the LAP design to the park opening and running, and the type of support they could offer.

At the same time, the market research will examine two key aspects concerning the marketability of your park:

- The **economic marketability** of your park, based on your objectives and the current economic and social conditions, i.e. the ability of your park to bring in economic value for you and your partners.
- The **cultural marketability** of your park, again based on your objectives, but also on the perceived cultural value of the local archaeological heritage, which is largely created by consumers (Keuschnigg 2015). This kind of marketability is strongly influenced by cultural trends which in turn are informed by factors like degree of familiarity, reputation, degree of engagement, common sharing of experiences etc.

In both cases, the market research will be able to support the feasibility study in recommending solutions to achieve your LAP objectives timely and efficiently. Normally, this kind of study is conducted by market research specialists, so you will probably need to contract an external service provider for that, thus raising the costs of your feasibility study.

3.4 Estimated implementation and maintenance costs; potential funding options

Another factor that has to be considered when designing and implementing your LAP is the **estimated costs** of all required work, and the same applies to the management of your future archaeological park. The estimations have to be realistic and in concordance with your objectives and the existing local conditions. If the total estimated costs seem to be too high for what you want to achieve and for your financial resources, you may have to reconsider both your plans and your resources.

On the other hand, depending on the local legislation and your form of organization, your park might be entitled to tax exemptions or reductions. There are also other ways of offsetting your costs, like sponsorships and volunteer work. It is worth mentioning that sponsorship could come in various forms besides money, for example, the in-kind sponsorship of your staff equipment or of the consumables required for educational activities and workshops would ease your budgetary burden (see subchapter 4.8). Likewise, the involvement of volunteers from the LAP implementation to running the park will lighten your staffing budget (see subchapter 5.4) significantly.

Therefore the feasibility study should identify all possible sources of funds and the ways of accessing them for each stage of your LAP, from designing to implementation. However, you should not be overoptimistic and believe that you will actually be able to access all of them, so a healthy dose of caution should be included in your budgeting.

This is a list of possible funding options that you should consider:

- Direct funds allocated by the municipality in the form of an annual operational budget or targeted subventions;
- Annual allocations or targeted subventions from the national budget;
- National or international grants won through open competition;
- Cooperation agreements, for example with research and development or educational institutions;
- Sponsorship by public and private entities and individuals;
- Special fundraising events; these could be perhaps organized with the help of a dedicated not-for-profit association, e.g. "The Friends of … Archaeological Park";
- Entrance and other fees paid for various visitor services offered by the park; these will only be available once the archaeological park is up and running;
- Other earnings: leasing fees, paid for activities, sales from book, crafts and souvenir shops, food and drink stalls, branding and advertising etc.

Figure 3.1. Sremska Mitrovica (Serbia), Roman bread baked by a private baker for the Sirmium Roman Festival (photo Jasmina Davidović).

The ticketing structure and strategy should be carefully considered in order to maximize your earnings without hampering access. So, certain categories of visitors should perhaps pay a reduced entrance fee or be exempted from that, e.g. students, small children, pensioners, jobless people etc. Family and group tickets should also be available. Depending on your other sources of funds, you might even consider providing free access to your park, while only charging visitors for additional services or activities. You may also offer special passes, for example all inclusive annual passes, or tickets valid for a number of different attractions in the region over a set period of time, or including one-day public transportation, or discounts to crafts and souvenir shops etc.

Figure 3.2. Alba Iulia (Romania), poster of the Apulum Roman Festival organized in cooperation with a local not-for-profit organization (photo Vertical Graphic, https://verticalgraphic.com/portofoliu/festivalul-roman-apulum-2017/).

3.5 Identification of the target public and their expectations

Another important objective of your feasibility study should be identification of the categories of public which you should attract to your park, and of the most suitable ways of attracting them, based on their expectations. This will help you to design the activities and services which will be offered by your park, as well as the best interpretive and communications materials, all being part of your LAP.

You can use different methods to identify your public and its expectations, the most common being:

- Targeted questionnaires;
- Public workshops and lectures with a Q&A approach;
- Test events;
- Media campaigns.

The same type of investigation will help you to see whether there is some form of opposition to your plans within the local community or among the stakeholders. If this is the case, the feasibility study should also take into consideration possible means and mechanisms that will help you to defuse potential conflicts of interests or to allay the justified concerns of the opposing parties. You should also consider involving the local stakeholders in the designing and implementation of your LAP as a way of gaining acceptance and support.

4. DESIGNING THE LOCAL ARCHEO PLANS

The process of designing the LAP means making plans for the future development of your site. Therefore, this chapter covers all principal areas of intervention that are necessary for the establishment or running of an archaeological park. Topics are divided into different subchapters which also represent modules of intervention; they are partially overlapping and always intertwined. When designing the LAP, you can decide to include **only some of the proposed modules/subchapters** (see the table below), as you may possibly have to only upgrade an already functioning archaeological park.

During the designing of the LAP, you should be aware of existing **legislation** and other relevant practices in use in your country. If your site is not officially protected or listed as a monument or immovable cultural heritage, you should perhaps delay planning enhancement works until the legal situation is solved, since there are no guarantees of protection for your area and the, perhaps necessary, buffer zones. As already stated, the legal and administrative situation should have already been clarified within the feasibility study (see Chapter 3). Gaining official protection for your site is a fundamental step, performed by the office responsible for monument protection. In many countries immovable heritage and monuments are classified in different categories, i.e. as monuments of different importance. Normally, this is also implying different **requirements and conditions for their preservation and also for possible activities that can be performed on the site**. Beside national monument preservation requirements, you possibly have to also consider the international ones, like those foreseen for UNESCO World Heritage Sites, which are not only bearing a prestigious label, but are subject to even stricter requirements in relation to authenticity, integrity, protection and management. Your list of actions is therefore delimited perhaps by a mandatory framework of protection requirements, which you should consider when preparing the LAP. These mandatory requirements could possibly not allow you to implement some types of interventions or activities, ranging from reconstructions, construction works necessary for infrastructure, additional commercial activities etc.

Most interventions have relevant implications in the future. Thus be aware that investments are rarely one-time expenses, as they need regular **maintenance**, possibly also repairs and adaptations. You should always plan activities in accordance to the maintenance efforts you can actually afford.

Another important factor is **time** – you have to decide the time period your LAP is intended to cover. Normally, an overall planning period of 3 to 5 years is appropriate. You should select the most urgent interventions that have to be planned and implemented during this period, but other interventions intended for the following planning periods can already be envisaged, in order to produce a long term vision of the development of your archaeological park.

Another central aspect is, of course, the **budget** at your disposal (or at least within your reach). The tasks and activities planned in your LAP should be in accordance with that. Realistic expectations are crucial for sound planning!

The table below will help you decide which of the following subchapters are going to help you design the most suitable LAP, according to the characteristics of your archaeological site and the stated objectives.

Your starting point	Actions you should take into consideration	Subchapters
You want your site to become an archaeological park, but you are at the very beginning of the process.	You should focus on integrating your site into the local urban planning and creating *in situ* displays of archaeological remains. The necessary infrastructure for monitoring, visitor services and the bare minimum landscaping should also be considered. At the same time, you should think about including interpretation at your site and start communicating your endeavours to the wider public. Probably, you will need to perform some targeted research activities in order to acquire the necessary information.	4.1-4.6, 4.8, 4.11
Your archaeological site does not attract a sufficient number of visitors.	There are many ways to attract new visitors, but first you need to know who comes and who you would want to come to your site, so you need to analyse the current situation and identify the shortcomings. Review your displays of archaeological remains, add interpretation and communicate the site's values to the wider public. Create visitor programmes and services that will help you attract new audiences. Integrate your site into networks and tourism industry.	4.2, 4.6-4.11
Your site is already an archaeological park, but is not valued as such in the local community.	You should try to include the local community in all future planning at your site. Add interpretation to your site to increase the understanding about its significance. Focus on participatory activities and personal interpretation (weekly guided tours for locals). Start to include local volunteers in your work. Engage with the local networks and local tourist industry. Collaborate with local schools and other educational institutions. Include local audiences as target groups for your communication activities.	4.6, 4.8-4.10
Your current budget is not sufficient to properly run and enhance your site and you would like to increase revenues earned at your site.	You should think about including book and gift shops or food and drink services directly at your site. Additional events and services, like festivals, birthday parties etc, as well as paid advertising can also bring new income to the site. The site and its services should be properly promoted.	4.7-4.8

Your site has limited or no displays of archaeological remains.	You should consider your options for displaying archaeological remains *in situ* at your site. Always consult with the responsible monument protection institution. Not all sites can host displayed archaeological remains in the open, therefore you can also consider integrating the presentation of archaeological remains into a visitor interpretation centre. You can also present your archaeological heritage to the public by other means, through various interpretive media.	4.2, 4.6
Your site has some displayed archaeological remains, but it is missing some "park" elements and essential facilities for your visitors.	You should implement the entire necessary infrastructure, so that your site can offer an enjoyable experience to your visitors. Access routes, signage, landscaping, lighting and monitoring, as well as resting places and toilets, and also maintenance services, are some of the basic elements you should consider when designing an archaeological park.	4.3-4.5

4.1 Integration within local urban planning

While enhancement activities are planned for your archaeological site as part of the LAP, you should first check if the area in question is properly considered within the existing urban planning documents of your town. Urban planning is a technical and political process that aims to regulate the development and design of land use and the built environment, including infrastructure such as transportation, communication, and distribution networks. Urban planning largely concerns the legislation and policy, while planning instruments are governmental statutes, regulations, rules and codes containing directions for land use and other related aspects (type, location and extension of land needed to carry out different functions of the city, zones reserved for certain purposes etc). Consultation with the community and other relevant stakeholders is normally envisaged within the urban planning preparation process in order to ensure transparency. Urban plans are normally updated regularly, for example every 5 or 10 years (UN-Habitat 2015).

Depending on your position, as well as on practices and procedures in force in your country in relation to urban planning updates, it would be challenging (sometimes even impossible) to adapt existing urban planning instruments to the needs of your archaeological site. However, a comprehensive understanding of the urban planning context is fundamental for the implementation and functioning of your archaeological park, while it is also possible to find unexpected synergies within the existing urban planning framework. So, the first step should be to survey existing urban planning documents that are relevant for your archaeological site. Urban planning is the domain of urban planning engineers, so you will need professional support to accomplish this task and to formulate eventual proposals. Some related aspects are central for the LAP scopes: area protection, its purpose and use, connection to communications and transportation, utilities etc.

If the area occupied by archaeological remains is not properly protected within the official urban planning documents, you should probably delay planning the enhancement works until this status is achieved; this action should actually be part of the feasibility study (see Chapter 3). Only the inclusion of your area within urban planning documents will guarantee a **long-term**

comprehensive protection. In general, archaeological remains fall into two main categories of visible and invisible (buried) features, and especially the last one is often endangered by new construction works. The physical protection of the area containing archaeological remains, both visible and invisible, is also essential for all future enhancement activities. At the same time, the immediate surroundings of your site should be considered as a protective buffer zone, an area with possibly still uncovered archaeological remains that is also needed to maintain an **appropriate environment** and unimpeded **lines of sight**. This last aspect is of great importance for the archaeological remains which can be seen as landscape features (e.g. hillforts) due to their size and appearance, being important for the visual identity of the townscape (Urtane 2000, 78).

The **purpose** or **use** envisaged for the archaeological park and its surroundings in the local urban planning documents are very important for its physical protection and successful development. An ideal and simple solution is to combine archaeological sites with green areas, parks, or recreational open-air areas of different kinds (sports facilities and playgrounds, especially if thematic links can be created in relation to the existing archaeological heritage). However, stand-alone archaeological parks are the best solution, though you should consider whether your archaeological site has enough potential to be an exclusive attraction, or another main purpose could be more useful and appealing in the local context. Real situations can be very different from one town to another, so there is no universal solution for that question. In general, a number of different features (public squares, venues for events, various commercial premises etc) can be properly combined with the archaeological remains if heritage protection and public benefit can be guaranteed, and the cultural values of the site are respected. Likewise, if the purpose of the site's immediate surroundings is not appropriate, it will be very difficult to maintain the interest of the public (e.g. a site located within a degraded industrial area, where people are only going to work, will hardly attract tourists).

Connection to communications and transportation is fundamental for the archaeological park and urban planning documents should provide clear accessibility options, including access routes, public parking facilities, and transportation facilities. This should also take into consideration alternative green solutions which are often highlighted in present urban policies, so strong synergies can be created with these innovative approaches in order to improve the accessibility of your site and promote green transportation methods.

Utilities like water supply and sewerage, electricity and gas are essential services that will be most likely needed by the archaeological park if you want to enhance and open it to the public. Their provision is another aspect that has to be considered when planning your activities. Works related to the installation of these utilities can be very expensive, having a massive impact on your budget provisions.

It is also important to note that the urban integration of archaeological heritage should be seen from a broader perspective, taking into account a wider range of factors. These factors have to be already considered in the feasibility study (see Chapter 3), and also in relation to other planned activities which are mentioned in this chapter, as your archaeological park should not be an island without any relation to its urban surroundings. A complete set of factors that are relevant for the urban integration of archaeological heritage was formulated in a recent study (Rukavina et al. 2018), including:

- *In situ* preservation and presentation (some archaeological remains are almost impossible to conserve outdoors without using protective structures, because of their fragility; maintenance costs can be too high; other, mostly infrastructural, needs of the town have priority and are not allowing *in situ* preservation and presentation of the remains);

- Land ownership (urban integration projects are easier to implement if the land is public property);
- Size of the site (presenting smaller archaeological remains may be unsatisfactory because they lack the "historical experience" or context (De la Barrera, Caldera de Castro 2010, 25); size also affects possibilities of use, accessibility, design);
- Spatial and historical delimitation (the boundaries of the area targeted for enhancement should be clearly defined in relation to the wider historical and archaeological extension of the site and the contemporary use of the respective space);
- Significance of the location (sites situated outside the central part of the towns usually pose a number of complex issues for urban integration due to the problems related to their use, transport accessibility, number of visitors, maintenance etc; sites located in the town centres can also be difficult to integrate due to functional needs and many other values of the historic centre (Mason 2002, 5);
- Possibility of extending the presentation area in the future;
- Systematic approach (individual archaeological sites have to be integrated in an interpretive network in order to provide a holistic view of the remains and their significance; a functional network must be created between different parts and the whole, with consideration given to both archaeological heritage and the contemporary town – without such an approach, certain archaeological areas become "archaeological islands" excluded from modern life and the town (Allen 2005);
- Visibility (the visual connection of the archaeological site with the public space and the possibility for passers-by to perceive it);
- Accessibility, including transportation;
- Use and design;
- Presentation and interpretation;
- Character of the area (the character of the area where archaeological remains are located can have a positive, neutral or negative effect on the way the site is used, the number of visitors, and their experience);
- Level of urban consolidation (the areas on which archaeological sites are located can have a high level of urban consolidation or, on the contrary, their development is not yet complete, so the urban integration of archaeological heritage could contribute to the creation of a new spatial identity and a new urban quality);
- Visual integration;
- Functional coexistence.

Some of these factors are interdependent (e.g. size and possibility of use, size and accessibility, size and design). The process of integrating the archaeological heritage into the urban plans should be based on the interdisciplinary cooperation of archaeologists, conservation professionals, and urban planners (Rukavina et al. 2018, 359–360).

4.2 *In situ* display, conservation and restoration of archaeological remains

As already stated in the previous subchapter and also in Chapter 3, the decision on *in situ* preservation and presentation should be well-pondered, as it has long-term implications regarding the use of a specific area in the town, including obligations related to maintenance and other necessary activities, as well as running costs. Some archaeological remains are really difficult to display, while others cannot be conserved outdoors without using protective structures, because the materials they are made of are too fragile; protective structures can be expensive or can possibly have a negative visual impact. The design and preparation of building documentation, and the construction of protective structures might not be affordable for your budget or time-plan. Other costs related to consolidation and display of the remains could be too high, as can also be those related to their maintenance. Other needs of the town that are related to buildings or infrastructure might be more important than your archaeological site, so they are not allowing you to preserve and present the remains *in situ*. The appropriate documentation produced during archaeological research, which ensures the survival of the site through documentary media, is perfectly sufficient from the scientific point of view – presentation and even physical preservation of the remains are not essential for that. The decision to make archaeological remains accessible by displaying them is mostly related to their potential for education (similarly to museums), cultural identity and tourism. An evaluation of the advantages and weaknesses of this option should already be performed within the feasibility study (see Chapter 3), and in most cases the final decision is taken by the competent monument protection office (Agnew, Bridgland 2006, *passim*; Rukavina et al. 2018).

If you are reading this part of the Guidebook, the decision for *in situ* preservation and presentation of your remains was probably already taken. This subchapter is dealing with the physical or material display of archaeological remains and its different options and requirements. For other forms of presentation and interpretation, please refer to subchapter 4.6, where you can find an overview of different interpretive media, which can be alternative or complementary to the physical display of archaeological remains.

Normally, the monument protection office also provides specific requirements and conditions for all kinds of activities performed in your archaeological site. This applies to physical interventions, but frequently also to the interpretation of the site. So, be aware of procedures valid in your country for this kind of projects, because your own ideas could not be perhaps in line with those of the conservator in charge. Consultations with the competent institutions should start early in order to direct the planning process effectively towards appropriate solutions, which should also be consistent from the conservation point of view.

These solutions should be clearly described when preparing the LAP and the related information should be accurate enough to allow proper cost estimations. Further documentation will probably be needed for the implementation of the planned interventions (permissions, conservation plan, building documentation etc), but for the aims of the LAP, a brief description of the planned measures and a rough cost estimation is enough.

In order to properly understand which are the **specific issues** related to the display of archaeological remains, you have to keep in mind that:

- Their state of conservation is mostly fragmentary (in some cases only minimal parts of the original buildings or features survived – there are very few examples where the original substance is preserved almost in its integrity, like in Akrotiri or Pompeii and other sites of the Vesuvian area);
- In most cases there is no proper documentation showing the original appearance of the archaeological structures, i.e. building documentation or similar, which would allow a matching reconstruction of the original (there are several exceptions, for example more recently dated archaeological heritage for whom building documentation, including drawings and photographs, can be found in archives);
- Archaeological sites are often multi-period phenomena, where the layout and function of the structures and other features had changed from one period or phase to another;

- Original building materials have different conservation needs, and some cannot survive if exposed to air, rain, sunlight, temperature changes etc; besides different types of physical display, you will possibly need to consider additional protective structures.

The display of archaeological remains is a topic of the **conservation and restoration science** which has developed a set of values that has to be respected during the conservation/conservation works (Stanley-Price, King 2009):

- Authenticity (authenticity of the remains has to be preserved);
- Compatibility (materials used for conservation and restoration works have to be compatible with the original ones);
- Reversibility (materials used for conservation and restoration works have to be reversible);
- Minimal intervention (conservation and restoration interventions have to be as limited as possible).

The means intended to physically display the archaeological heritage have to be evaluated and planned on the basis of mentioned principles.

When choosing between different options of **physical display**, you have at your disposal the following categories of intervention:

- Conservation, i.e. consolidation of the original substance almost as it was unearthed;
- Integration;
- Reconstruction, i.e. rebuilding of the hypothetical appearance of usually one phase of a building or feature of the site;
- Anastylosis;
- Translocation;
- Integration of original features using alternative elements;
- Substitution of original features using alternative elements.

Figure 4.1. Rijeka (Croatia), display of the consolidated structures of the late Roman *principia* within the city centre (photo Petar Fabijan).

All of the mentioned categories of interventions have strengths and weaknesses, which are briefly described below.

Conservation of the original substance ensures a high level of authenticity (which has an intrinsic value for most visitors, e.g. visitors are queuing to see original art works, not their reproductions). However, it is not facilitating a direct reading or interpretation of the remains, but this issue can be solved by adopting proper interpretive media (see subchapter 4.6). Conservation also leaves the original elements exposed to weather conditions, though this can be overcome by applying additional protective structures (see options in this subchapter below). Lastly, maintenance costs are affordable due to the mostly limited extension of the remains, but in the case of *sub divo* conservation they need continuous care.

Integration is normally performed by adding small parts to the original structure in order to provide stability (e.g. by filling in gaps within walls), better protection (e.g. by adding a wall topper to seal the original part of the wall), and improved water drainage (e.g. by adding a sloped wall topper to eliminate excess water quickly). Integration has similar advantages and disadvantages to consolidation and can be regarded as a suitable compromise between safeguarding authenticity and implementing practical solutions intended for an easier conservation of archaeological remains, especially *sub divo*, i.e. without additional protective structures. In some cases, this solution is still not sufficient to safeguard specific fragile materials of the original structure and additional protective elements have to be foreseen.

Figure 4.2. Solin near Kostrena (Croatia), slightly integrated structures of a late Roman fortlet (photo Petar Fabijan).

Reconstructions can have several weaknesses:

- They can inhibit the proper completion and viewing of the original substance of the site, and the respective structures can even damage the archaeological remains. Technically, it is possible to create less invasive and reversible reconstructions, but these are often raising the implementation costs;

- Normally, several elements have to be reconstructed in a hypothetical way, so if the original substance of a building is, for example, preserved only at foundation level, frequently there is no information about the original location of the doors and windows, or the height of the ceiling etc. These are relevant architectural details which affect the internal communication, lighting and volume of the building, so there is the risk to recreate a building with erroneous characteristics as a hypothetical reconstruction. Authenticity is in this case curtailed due to using non-original materials and also wrong architectural features;
- Just one hypothetical view of the original appearance will be shown (interpretive media presented in subchapter 4.6 would allow you to show different possible reconstructions), and that cannot be easily changed if additional research will indicate that the reconstruction is wrong;
- Just one period or phase of the site will be privileged at the expenses of other phases (interpretive media allow you to show reconstructions for different phases);
- The maintenance of the reconstructed parts has to be considered alongside the original parts of the site.

On the other hand, reconstructions also have a series of strengths:

- They are immediately understood by the public (though the reconstruction represents just one possible interpretation of the original site, so what the visitors will so easily perceive is not the original appearance itself, but a particular idea of that);
- They offer protection to fragile types of materials which cannot not be preserved *sub divo*;
- They can host collections or other facilities, but the latter can severely affect the original substance;
- A reconstructed building can be easily open to the public throughout the year;
- The process of reconstruction can be an educative process itself and the finished building can be an important didactic tool for visitors, helping them to better understand the past of the site (Stanley-Price, King 2009, 36), or the hypothetical idea about it. Still, it is not necessary to do that *in situ* (thus affecting the remains), as there can be additional areas intended for reconstructions and experimental archaeology;
- A reconstructed building can perhaps attract more visitors and thus generate more income for the public or private authorities that manage it (Stanley-Price, King 2009, 36), though additional audience research has to be performed, especially in relation to younger generations that are much more inclined to use digital media, to verify this assumption.

Because of the many disadvantages mentioned above, *in situ* reconstructions are generally not supported by international doctrinal documents and conventions – this is also the case of the *Convention Concerning the Protection of the World Cultural and Natural Heritage* (UNESCO 1972), for whom authenticity is an indispensable value, so the UNESCO candidatures of some reconstructed sites have been frequently amended or rejected.

There are specific conditions for reconstructions to be admissible:

- Reliable and detailed data about the original appearance have to be available and used in order to correctly plan the reconstruction;
- Especially in the case of monuments destroyed during wars, their reconstruction is regarded as a way of healing open war wounds (which, if left open, would instigate hate – see for example the reconstruction of the Mostar Bridge as a symbol of reconciliation).

These conditions are rarely fulfilled in the case of archaeological heritage, so the choice to nevertheless reconstruct archaeological sites is at least controversial. If you need to display fragile materials from your archaeological site, then the reconstruction can be justified in order to protect them from weather conditions. Still, it would be preferable to place reconstructions outside the site perimeter, in order to prevent their disturbance and to give visitors the possibility to admire the original remains and compare them to the reconstructions.

Figure 4.3. Saalburg (Germany), *porta decumana* reconstruction
(photo Gorinin, https://commons.wikimedia.org/wiki/File:Saalburg-Porta.Decumana.01.JPG).

Anastylosis is the restoration of a ruined building or monument by reassembling fallen elements, so in this case not only the materials are original, but also the components have to be placed back into their original positions. New materials can also be incorporated if necessary, in order to provide structural integrity and stability. When some elements are missing, modern materials may be substituted. The Venice Charter of 1964 has defined specific criteria for anastylosis, which are still valid: a) the original condition of the structure must be confirmed scientifically, b) the correct placement of each component must be determined, c) supplemental components must be limited to those necessary for stability and must be recognizable (ICOMOS 1964). It is clear that anastylosis is conceivable especially in the case of structures made of specifically shaped building elements, where the original position of every component can be deduced from its form and dimensions (the technique cannot be properly applied to other types of structures, though it is often used in combination with translocation, see below).

With this limitation, anastylosis offers its own set of advantages and disadvantages:

- High level of authenticity, if the reassembling is made correctly;
- The material is usually left exposed to the effects of weather; this can be overcome by applying additional protective structures;
- The process of reassembling and replacement can affect the original substance of the structure;
- Some elements may have been reused in different buildings from different periods, so their use in one reassembled structure prevents their use in others;
- There is always a risk of mistakes in reassembling the elements.

Figure 4.4. Aphrodisias (Turkey), *tetrapylon* reassembled by anastylosis (photo Zigomar, https://commons.wikimedia.org/wiki/File:Aphrodisias_tetrapylon_2009_04_27.jpg).

In some circumstances a monument has to be moved from one location to another and this process is called **translocation**. Sometimes the monument has to be disassembled or cut into parts, moved and then reassembled by anastylosis. Translocations are rarely performed, if this is the only way to save a monument from destruction, and it is worth the huge costs related to this kind of project (Kołakowski 2015).

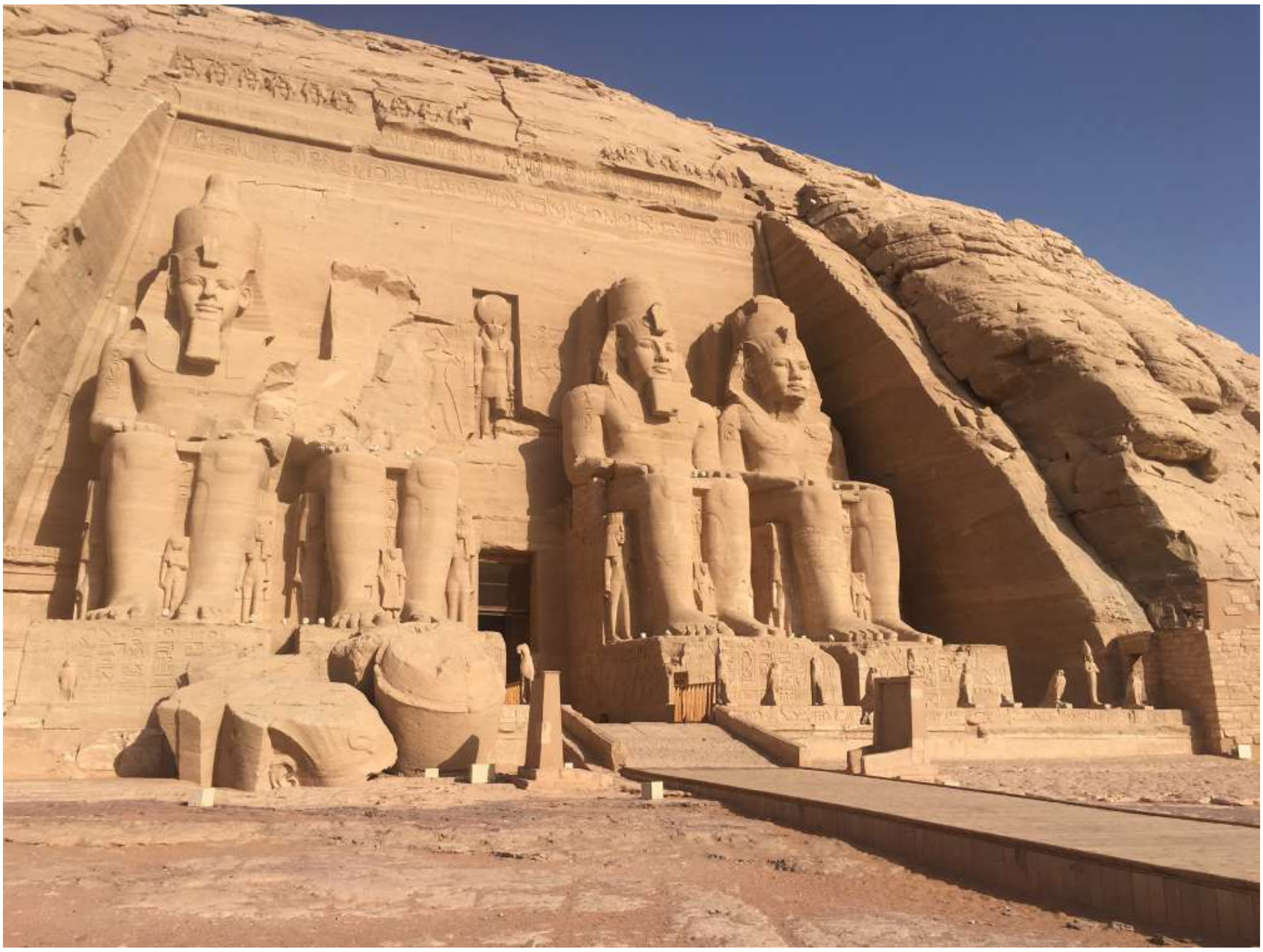

Figure 4.5. Abu Simbel (Egypt), the Great Temple after translocation (photo Pepaserbio, https://commons.wikimedia.org/wiki/File:Abu_Simbel_main_temple.jpg).

The **integration of original features by using alternative elements** foresees the replacement of missing parts by clearly different materials and forms, which can give an abstract idea of the original features (in order to only suggest their original layout) while also providing an abrupt contrast, and in this case is called interpolation (Kandic 1990; Stamatović Vučković, Kujundžić 2018). This procedure can be very creative and effective for showing different development phases of the site, but it can also be confusing for non-expert visitors. Different materials are used in such projects, mostly modern building materials, but also organic elements. This kind of intervention can be easily combined with the creation of protective structures (like shelters or protective buildings). As the aim here is not to reconstruct the original appearance of the building, the project can easily be adapted in order to minimize the impact on the archaeological remains. There are some strengths and weaknesses:

- By offering an abstract idea of the original features, the visitor can be stimulated to think about the site and interact with it;
- The procedure allows you to show different development phases of the site;
- It can be easily combined with the installation of protective structures;
- The costs for planning, design and implementation, including the frequently used materials, are normally quite high;
- The interpolation can be confusing for visitors.

Figure 4.6. Veii (Italy), Portonaccio temple with architectural elements indicated by stylized additions (photo Livioandronico2013, https://commons.wikimedia.org/wiki/File:Tempio_di_veio.JPG).

In some cases, archaeological remains themselves cannot be displayed directly, for example because the area has to be used for other non-compatible purposes, or the type of materials of the original substance are not suitable for display. One option is the **substitution of original features by using alternative elements** which allows you to display the ground plans of your remains by using vegetation/shrubs or different building materials inserted into the paving. This kind of display could be appropriate for archaeological sites where the remains are mainly known from non-invasive research, especially geophysical surveys. In some cases, higher viewpoints (see subchapter 4.4) can be necessary in order to fully appreciate such true to scale ground plans. Advantages and disadvantages of this solution are:

- The original substance of the archaeological remains can be preserved intact and without disturbance underground;
- Different development phases can be displayed;
- The area can be easily used for other purposes;
- It is a mostly cost-effective solution;
- If vegetation/shrubs are used for display, they will need continuous maintenance;
- The visitors could have some problems understanding it, but you can support them with higher viewpoints (see subchapter 4.4) and especially additional interpretive media (see subchapter 4.6).

Figure 4.7. Künzing (Germany), visualisation of the Roman amphitheatre using a simple wooden structure (photo Katharina Zanier).

In situ integration of the missing parts and substitution of the whole can be performed also in an immaterial way, through the use of **light projections and holograms**. These solutions are not invasive and surely represent appealing attractions due to their innovative character. The strengths and weaknesses of these solutions are:

- No impact on the original substance of the archaeological remains;
- Attractiveness due to their innovative character;
- Easy to update in accordance to new research results;
- Different phases can be shown;
- Limited to specific light conditions/time of the day;
- The costs can be high, especially for holograms;
- Have reduced dimensions due to technological limitations, so are mostly used for movable archaeological finds.

Frequently, archaeological remains have not only to be consolidated, but also additionally protected from standing water or runoffs. Water **drainage** is very important for the success and durability of display interventions. For this purpose, different kinds of drainage structures (channels, substrates etc) can be planned by competent engineers, who should always choose solutions having a minimal impact on the archaeological remains.

Archaeological remains composed of fragile materials (organic materials, mosaics, plaster etc) have to be protected by **buildings, shelters, glass walkways, seasonal removable coverings** or other similar means (Stanley-Price, Jokilehto 2002; Aslan 2007). The direct exposure to air, rain, sunlight, or temperature changes can damage them, so the choice of the appropriate protective structure should, on the one hand, depend on the nature of the remains and, on the other hand, on the weather conditions of your site. These are also influencing the choice of materials and the design of the planned protective structure (for example, temporary shelters made of light materials, frequently used on archaeological sites because they are not requiring building permission, are not suitable for areas where strong winds and snow are common). The architects should opt for solutions having a minimal impact on the archaeological remains, while the visual impact on the surroundings has to also be considered. For this kind of structures, you might need building permission, aside from other monument protection permissions. Past experience has shown that shelters could often not be sufficient to protect fragile archaeological remains, because they are still exposed to temperature changes. Closed buildings offer the highest protection, but air conditioning has to be considered as well, in order to prevent biodegradation. In some cases, different combinations of protection structures can be suitable, for example seasonal coverings used in addition to shelters, to cope with harsher winter temperatures.

Figure 4.8. Ajdna nad Potoki (Slovenia), wooden shelters above the remains of the late antiquity hilltop settlement (photo Katharina Zanier).

Other kinds of protection, designed to control visitor behaviour, like fencing and footbridges aimed at preventing the visitors from walking on remains, are discussed in subchapter 4.3.

For all of the mentioned solutions, some problems related to the conservation of the remains can occur. For this reason **conservation monitoring**, i.e. systematic and regular checking of the state of conservation, is essential. On this basis, regular **maintenance of the displayed archaeological remains** has to be planned and implemented.

The decision on how to display archaeological remains *in situ* should take into account different parameters:

- The type, size, materials and state of conservation of the archaeological remains;
- The quantity and quality of information at your disposal about the archaeological remains;
- The maintenance capacities at your disposal;
- The available budget.

In many cases, a combination of different types of display can be suitable – some parts of the site can be left undisturbed or reburied, while others could be displayed by just consolidating the structures, with the fragile parts additionally sheltered – possible combinations are countless. The appropriate combination with interpretive media discussed in subchapter 4.6, which can also substitute *in situ* display of the remains, is very important. You have to remember the words of Renee Sivan when deciding how to display an archaeological site: "The presentation of a site should aim to bring history to life by using the remaining archaeological evidence. And, at the same time that it portrays the reality of the past, the presentation should allow visitors to grasp the effect of the passage of time by creating direct visual contact with the site. In other words, the presentation should enable visitors to become involved with, and to communicate with, the ruins and to gain a sense of their meaning. In his *Travels in Hyperreality*, Umberto Eco has pointed out that, while fakes lack historical authenticity, they can possess "visual reality", and that many people, regardless of "historical reality", believe that what they can see is real. Some presentations, particularly those relying on reconstruction, falsify archaeological reality. A reconstructed ruin does not bring back the original structure; rather, it is a new, different – but very "real" – modern creation. Without doubt, the more complete an architectural structure, the more power and comprehensibility it has for the viewer. But visitor impact and understanding are not the only considerations in the presentation of a site, and these goals cannot be allowed to override completely other factors. Heritage professionals have the additional obligation to protect the scientific value of the archaeological record. The presentation of a site, therefore, should make it attractive, visually stimulating, and thought provoking while maintaining historical accuracy and respecting the integrity of the ruins" (Sivan 1997, 51-52).

4.3 Surveillance and monitoring systems

Accessibility and visitors in archaeological parks are desirable, but for the long-term survival of the site, it is very important to know which surveillance and monitoring techniques are most appropriate for your site. That is why the objectives of the surveillance and monitoring system have to be defined very clearly in the LAP. Such systems primarily allow you to prevent acts of vandalism and archaeological looting or other inappropriate actions of your visitors, but also to get visitor numbers and other statistical data. In addition to the main purpose, it is necessary to take into account **financial** (costs), **organisational** (maintenance requirements), **practical** (dependence on infrastructure, such as the possibility of electrical connection), **legal** and **ethical issues** (interference with the privacy of visitors) in order to determine the best combination of methods and devices for monitoring the site (Arnberger et al. 2020, 2).

In the case of archaeological parks with an entrance fee, the regular role of **fencing** is to monitor entrances and guarantee the payment of the fee. If the local rate of compliance with guidelines and rules is very low, the site should be protected with fencing, which can limit the access of cars, bicycles and motorcycles to the site, but also of people outside the opening hours (when employees can monitor the area). Fencing and footbridges are also designed to prevent the visitors from walking on remains or touching them. When designing fencing, it is best to take into consideration the style and materials that are unobtrusive for the local landscape (Timoney 2008, 72).

The first monitoring technique is **observation** (direct or indirect), regardless of whether you want to monitor the site for security reasons or to collect data about the number of visitors. If **guardians** or **security guards** are employed, they can collect data during the systematic inspections of the area. **Automatic cameras** or **time-lapse cameras** (requiring lower maintenance) can be used in both open and enclosed archaeological parks. However, you should be aware that video surveillance is subject to personal data protection regulations, so your visitors must be informed about the surveillance equipment. If the site has no electricity supply, cameras that are solar or battery-powered can be used. In the case of an enclosed archaeological park, data about visitor numbers can also be collected by the **employees** at the ticket counters (number of sold tickets), information booths, souvenir shops and also restaurants (number of meals served). **Counting devices** are another cost-effective technique that can be used for this purpose; these are mostly installed at entrance points or visitor centres that usually have better access to electricity supply and security. If the number of visits to different attractions around the archaeological park has to be monitored, then several counting points should be installed. **Turnstiles** can be used in fenced areas, but the collected data is usually overestimated, especially if the site is not guarded. **Photoelectric counters** are another type of useful counting devices, because their energy consumption is very low. Their disadvantage is that visiting groups can be wrongly recorded, or the signal can also be triggered by passing animals or wind-blown vegetation. If the site has no discrete entrances, employees can perform **instantaneous counts** of the visitors on different days, following a statistically valid methodology that will allow you to get estimations for a specific period, based on systematic sampling or stratified random sampling. **Self-registration** in the form of a guest book is one of the least reliable methods of monitoring because it is difficult to determine the exact percentage of visitors that are willing to do it. This seems to be more reliable only for very popular sites, where more visitors would want to have their names included. On the other hand, the percentage of self-registrations in guest books is lower in the case of larger visiting groups. Lastly, of you want to obtain information from visitors about their motives for visiting, origins, needs, proposals and habits, the best method to use is oral or written **questionnaires and interviews**, which can be performed by park employees or computerized and included in the interpretive equipment (Arnberger et al. 2002, 2-5; Băltăreţu 2011, 39-43; Leggett 2015, 42-65).

4.4 Landscaping

The internal division of the archaeological park, the inclusion of ornamental features, the distribution of heritage highlights, and the way visitors are led through the park are almost as important as the heritage itself and can contribute significantly to the overall experience of the visitors. The main role of landscaping is to shape the area of an archaeological park in a way that the heritage is highlighted and the whole experience is enjoyable for the visitors. However, landscaping works must consider all requirements that ensure the integrity of the archaeological heritage, including the legal ones, and other elements that are important for the site development.

A landscape architect should be involved in the process of planning the archaeological park from the beginning. He/she will need to be thoroughly informed about the significance of different heritage elements from the park and their aspect once the conservation, restoration and/or reconstruction works are finalized. It is also important to understand that the area of the (future) archaeological park is, and will remain, an integral part of the wider landscape. So the landscaping works should be performed without changing or degrading the characteristics of the local landscape; on the contrary, these should be properly protected and displayed (Mosler 2005, chapter 3; Bayraktar, Kubat 2010).

In the process of landscaping, the following aspects need to be considered: location; paths, trails, walkways and directions; viewpoints; rest and picnic areas; ornamental features. Each of them is discussed below.

When making decisions about the general appearance/theme of a park, two main visual aspects are important:

- The park must remain in **visual relation** with the surrounding landscape, which means that the non-heritage elements (such as ornamentations, newly-built architecture and land divisions) have logical aesthetic similarities with the surroundings;
- New elements added to the park (e.g. botanical, architectural) should reflect the historical period(s) presented in the park. When properly set up, these elements can add significant value to the overall experience.

Sometimes these two aspects can get in conflict, so logical compromises need to be made. Intrusive mandatory infrastructure and other modern installations should be concealed with appropriate ornamental features or made in a neutral way, thus enhancing the authenticity of the experience.

The easiest and most effective way of leading visitors through the park is to provide **paths and trails**. The ways in which these are laid out can determine the visiting rhythm and succession of attractions. It is therefore essential to strategically plan the visiting route to present the highlight(s) of your archaeological park in the most appealing manner. When planning paths and trails, it is important to note that people with different physical disabilities or families with pushchairs will also want to visit the park. Thus the paths and trails need to be designed and laid out to be suitable for wheelchairs and strollers, while steep inclinations and steps should be avoided; if this is not possible, then elevators or other suitable means of assisting these categories of visitors should be implemented.

Clearly visible paths are the best method for pointing **directions**, but they need to be aided by signposts. These should also be clear and visible, but in tune with the surroundings. Signposts should be placed on all intersections and at regular intervals to ensure the visitors will be confident about their whereabouts. Another method for showing directions is by handing the visitors a map of the park at the entrance. This should be a supporting method, because not everybody is accustomed to reading maps. You can also consider electronic support, e.g. offering a guiding app.

The **viewpoints** are an important visual aspect of an archaeological park. These are generally spots on the park's trails, from where the entire park, or at least most of it, can be seen. As a rule, viewpoints are placed on elevated ground. If the park includes many areas with higher elevation, these could and should be used as viewpoints from where the visitors can observe the entire park (and its surroundings), and where things such as scale models and/or reconstructions can be placed and information about the monuments in relation to the landscape should be presented. The visitors can experience the present view and vividly imagine what the view might have been in the past based on readily available information. When elevated areas are not naturally present, artificial ones can be built or alternative solutions can be used. The most obvious are towers of various heights or artificial mounds. Bridges are other options, allowing the viewing of areas they are crossing. With a proper setting, the view from a bridge can be very revealing. Bridges can also be used to avoid visitors stepping on delicate heritage elements such as mosaics. An alternative is the use of the monuments themselves. Nevertheless, the integrity of the monuments needs to be carefully considered, but properly protected structural elements (roofs, windows etc) can be used as viewpoints.

The **resting places** are another very important element of each archaeological park. These are meant primarily for the visitors to rest, but can also help them enjoying the entire setting of the park while contemplating the heritage, the past and everything they have learned. With some additions, these can also be expanded into picnic areas. In this case, some form of protection against weather conditions (sun, rain and/or wind) is highly recommended. As mentioned, the setting of the resting areas is crucial. These must be strategically positioned to comply with the following conditions:

- Allow the visitors to see an option to rest at any time and on any point of the visit;
- Allow the visitors to see at least some heritage from any resting point;
- Be placed in a setting which enhances the historical element of the park;
- Be placed in a setting which is aesthetically pleasing (based on landscape features).

Some sort of architectural remains are being presented in almost every archaeological park. Accordingly, **ornamental features** will mostly refer to botanical features, which can have several uses in an archaeological park. Besides the purely ornamental use, they can also represent certain architectural elements or can even have an educational role. Planting period-specific plants can complement stories you want to tell with the monuments, or promote the local botanical heritage in addition to the archaeological one. Thus the chosen plants have to be both historically and geographically correct in order to create an authentic experience. When planting historically correct plants in the archaeological park, reconstructions of their ancient use (for instance the Roman use of topiaries) can also be considered. However, planting suitable plants is not as straight-forward as it seems, because you will need to specify the types and locations of the plants very carefully. For all the positive effects plants can create, there are also some very negative ones, but only if you are not aware of them. The fallen foliage of certain plants can create a microenvironment that can become toxic to the monuments, but the real danger is underground – different plants have different root systems. Many of them can inflict heavy damage on the monuments. Cooperation with professionals from this field is necessary in order to avoid these instances (Caneva 1999).

Botanical elements imitating architecture can have a pleasurable effect when they are integrated into and around benches, resting areas and picnic places. These elements can be simple wooden or metal constructions resembling pillars, arbours or walls that are overgrown with green climbing plants.

Other possibilities of ornamentation lie in the design of infrastructure other than the monuments. These include signposts, information and interpretive panels (their design, not content), benches, picnic areas, various roofs and shades, and other built elements such as toilets, presentation rooms, entrance and other booths, information centre etc.

4.5 Mandatory infrastructure and services

The success of an archaeological park mostly depends on the satisfaction of the visitors. This subchapter describes the basic infrastructure and services that should be available in order to maintain the unhindered interest of the visitors in the presented heritage. One of the main priorities should be safety – both safety for visitors and safety for the archaeological heritage. While the means of safely presenting the heritage to avoid it being degraded are discussed in subchapter 4.3, the general safety and wellbeing of the visitors will be discussed here.

For an enjoyable experience, some things need to be properly arranged already outside the park itself. For example, the location of the archaeological park should be somehow incorporated into the **public transport system** – either by modifying current possibilities or by establishing new public transport routes that will include a stop by, or close to, the park. Traditional public transport options (busses, trams and trains) could be complemented by dedicated shuttles and various possibilities for booking or renting transport means via mobile apps (bikes, motorcycles, electric cars, taxi etc). Having a renting spot in the proximity of the park can attract even more visitors.

Some visitors will not choose public transport when coming to the archaeological park. In this case, **car parking spaces** will be needed and at least some of them should have recharging stations for electric cars. Recharging stations for electric bikes and scooters can also be installed. Building a dedicated parking area for the park itself can be challenging logistically and financially, so it would be perhaps easier to discuss the possibility of using the existing parking and recharging areas in the proximity of the archaeological park.

In the case of archaeological parks which are not freely accessible, booths for selling tickets should be set up at the entrance(s). The booth can be integrated into a bigger facility, e.g. a visitor centre. The **entrance(s)** to the archaeological park should be located in a very accessible place and should be clearly marked, so the visitors will have no trouble finding them. Optional, but highly desirable, is to provide free Wi-Fi access at least at the entrance, to allow visitors to download possible apps or other information related to the park. Recharging stations for smartphones and other electronic devices would be an added value.

When entering the park, the visitors must be able to easily identify the route to follow, using special indicators or a suitable layout of the trail/path. Aspects related to the construction and locations of the trails are described in subchapter 4.4, while here the focus will be on practical aspects. The visitors are usually dressed casually, so the paths/walkways need to be suitable for every kind of footwear and accessible also to visitors with wheelchairs or strollers. The paths should be clearly visible and also illuminated if the park is opened during night-time or when the natural light is poor. Depending on the size and complexity of the archaeological park, proper directions need to be put up so the visitors can focus solely on enjoying the presentations and not bother about the right directions. For an enjoyable experience, installation of resting areas is recommended. Simple benches set up at regular intervals (along with trash bins) can be completely adequate, however a wider resting spot built in an especially desirable area can make a difference in the way visitors experience the site (see also subchapter 4.4).

The safety of the visitors should be taken seriously especially in areas where the archaeological remains are in any way hazardous. Protective fences with caution signs need to be put up in such areas to clearly prohibit access. If there are doubts regarding the safety of the archaeological remains, you should consult a professional safety engineer about the required precautions and the corresponding legislation.

For obvious reasons, provision of **sanitation** is an important feature of any archaeological park. The toilets should be set up at regular intervals in accessible location(s), but should also be integrated into the park in a way that is not ruining the general scenery. Free drinking water fountains should also be considered. Sufficient trash bins should also be installed at regular intervals along the trails and next to the toilets and resting places. If you consider the park to be pet-friendly (allowing entrance to pets – mostly dogs), dog-waste bins and bag dispensers will also be a necessity.

Regular **maintenance** will be a necessity if the archaeological park is to remain in the condition it was when first opened. Basic maintenance activities include regularly mowing the grass, pruning trees and other vegetation (both ornamental and unwanted), emptying trash bins and disposing of trash, upkeep of toilets, trails, fences, benches etc. Every so often, some bigger repairs will be needed. Regular maintenance is also required for the archaeological remains, information and interpretive panels, interactive devices and digital tools (e.g. updates for the webpage or apps).

Figure 4.9. Xanten Archaeological Park (Germany), the tree-lined paths represent ancient Roman roads, while the trees provide shade for the benches (photo Magnus Manske, https://commons.wikimedia.org/wiki/File:Path_(1)_(archaeological_park_Xanten,_Germany,_2005-04-23).jpg).

4.6 Interpretation and interpretive media

Interpretation is a communication process that "translates information from the language of the expert into the language of everyday people (non-experts)" (Veverka 2011). Interpretation can also be understood as the process of explaining the significance of a site to visitors and revealing why and how a place is important (Canal & River Trust 2014). Interpretation focuses on learning, but well planned and delivered interpretation will also:

- Help visitors to enjoy themselves;
- Stimulate their interest and encourage them to find out more;
- Communicate specific messages;
- Encourage the recruitment of volunteers and supporters;
- Involve the local community and encourage participation in your work;
- Support audience development strategies of the site.

Interpretation is not information. It is not filling up visitors with facts – it is designed to help them come to an understanding of what have been called "hidden truths". The aims of interpretation can be summarised as to relate (to visitors), to reveal (new understanding) and to provoke (thought and enquiry) (Interpret Europe 2016).

Interpretation in archaeology

Archaeological remains on sites represent only a small fragment of the past and of the societies that lived there. These fragments can be reconstructed with the help of scientific research to tell a more complete story of the site. For the wider audience, this story may be difficult to understand, especially if only scientific publications are available. In order to bring the site, its remains and its stories to life, and to bring it closer to your audience, you will need to employ interpretation and interpretive media. The interpretation of archaeological remains will mostly be focused on what is absent and what the audience cannot see but has to imagine on its own. Most visitors to your site, who are not experts, will therefore struggle to understand the archaeological remains without proper interpretations. Various types of interpretation could be suitable for your site, though some forms of visual reconstruction of the past are always welcome (illustrations, 3D reconstructions, films etc). Other interpretive media are also useful, each having its own strengths and weaknesses, so this subchapter should help you choose the right interpretive media for your site.

Benefits of site interpretation

Interpretation brings multiple benefits to your site and enhances its message to the visitors; it will also bring the site to life for the visitors, supporting its relevance and importance. Interpretation is the most powerful communication tool for any archaeological or heritage site that wants to communicate its story to visitors (Veverka 2011). Here are some benefits you can expect, if you properly incorporate interpretation in your LAP:

Interpretation shows the visitors why the archaeological site has **value** – to them (the visitors), to the community, and perhaps regionally or nationally.

- Interpretation can inspire visitors and create a sense of individual and (local) community **pride**.
- Visitors come to the park for what the interpretation (guided tours, exhibits) is offering – **the story and the experience**. Without interpretation an archaeological site is, in the eyes of the visitors, just another old place.
- Interpretation persuades visitors to **care about heritage** (theirs or of other cultures).
- Interpretive services are the reasons visitors **come back** to heritage sites.
- Interpretive programmes and services can **increase visits** by enhancing the perception of benefits tourists receive by going to a particular heritage site.
- Interpretive programmes and services **can make money**!
- You cannot have **cultural tourism** without interpretation. Heritage tourism and especially archaeotourism are dependent upon the story of the site and the willingness of visitors to want to travel to see, learn about and experience the site.
- Through interpretation we enrich the visitors' experience, informing them about the need to **protect special places** for this and future generations, and the ways in which this can be done.
- Interpretation can raise awareness of the site's significance and win community support regarding its **conservation** and **management**.

Steps of interpretative planning

A number of key steps are required for the interpretation planning process, which are outlined below.

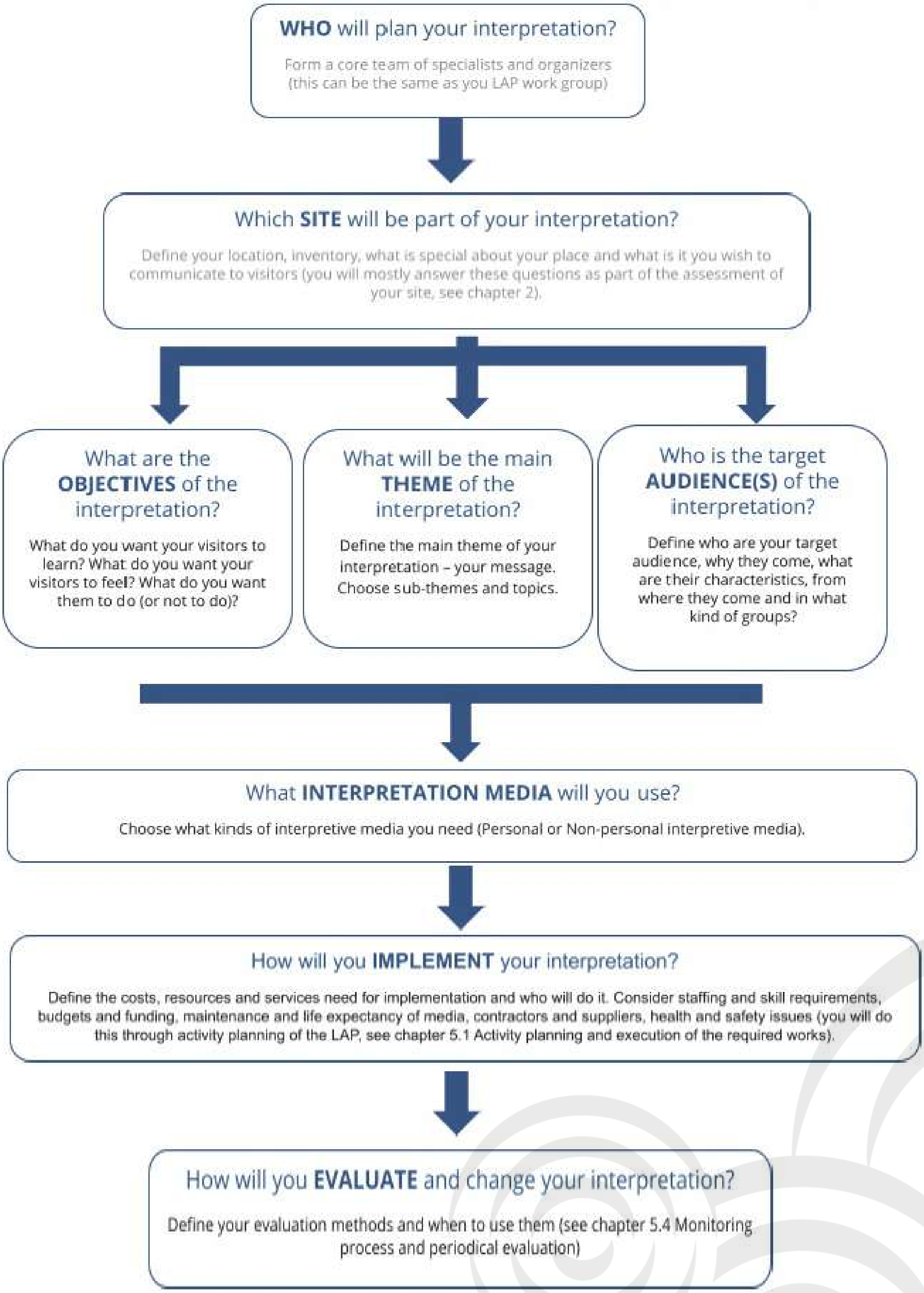

Figure 4.10. Step-by-step interpretation planning.

Selection of location, significance and inventory

Another important step of your interpretation planning will be the selection of the site or sites where you will do your interpretation. The team will need to answer a key question – **what is**

significant about the site that merits interpretation? You can find the right answer if the assessment process (see subchapter 2.2) has been done correctly and comprehensively.

The team should also make an inventory of the features they plan to interpret on site. Making an inventory of the features can help you see connections between them, and also identify research gaps. The features can include preserved archaeological remains, reconstructions, topographical features or other archaeological remains in the open or underground.

Interpretation objectives

You can define the interpretation objectives for the whole site or you can define them separately for each feature or each interpretive media you will use. Nevertheless, it will be helpful for your planning to define the overarching interpretive objectives of your site:

Learning objectives – what you want the visitor to learn or remember, for example:

- Upon interacting with this exhibit, the majority of visitors will be able to list three periods when this archaeological site was inhabited;
- Only a tiny fragment (2%) of the past was preserved, and much of that has been damaged;
- Archaeological remains are a link to the past that is easily lost and impossible to replace.

Learning objectives will be the easiest to define, but you should use them sparingly. Visitors will be able to learn only a small part of the site's history during their short visit, therefore you should focus on the most interesting and engaging objectives.

Emotional objectives – will have the strongest impact on the visitors' long-term memory. In order to be effective, interpretation should make people think, react, care and become involved, for example:

- Upon viewing the site, the visitor will have a heightened respect for archaeological remains and will feel that protecting archaeological sites brings benefits to them, their community and the environment.

Other emotional objectives can be to increase pride in local heritage and even to have fun learning.

Behavioural objectives – related to the ways in which you want the visitors to use the information the site is presenting to them. This is what you intend the visitor to do during and after the visit, for example:

- Upon interacting with this site, the majority of visitors will want to learn more about the history of the Roman army;
- The majority of the visitors will want to make return visits more often and tell their friends what a great place this is to visit.

Interpretive theme(s)

The interpretive theme is the key idea of your interpretation that visitors should remember after their visit. It should convey the significance of a place and explain why the site or region is important, and why it is relevant to people today. A theme can also group a wide range of stories into focused messages that create insights into the site or region, its past and present, and its people. The theme should be broad enough to accommodate new scholarship, perspectives and points of view, and ideally be expressed in a single sentence (Chesapeake Bay Office 2010).

Interpretive principles to be considered (cf. Tilden 1957):

- **Provoke:** The interpretation must provoke curiosity, attention and interest in the audience. If you cannot get their attention, they will not even stop at an exhibit, want to attend a program, or pay attention during programs. In planning the strategy as to how to provoke attention, the interpreter has to consider the answer to the question "Why would a visitor want to know this information?" The answer to that question ends up being the graphic, photo, or statement that gets the audience's attention.
- **Relate:** In order to answer the question "Why would a visitor want to know this?", the interpretation must find a way to relate the message to the everyday life of the visitors. This part of the interpretation gives people reasons to continue with the exhibits, programs, or media – and gives them a reason to pay attention and want to learn more.
- **Reveal:** The ending or answer of the interpretation should be revealed through a unique or unusual perspective of the presented viewpoint. The reveal part tells the visitors why the message was important for them, or how they can benefit from the information that was interpreted to them.
- **Strive for message unity:** When planning or designing your program, service, or media, you should use the right colours, costumes, music, layout etc to support the presentation of the message. Think of message unity as the stage setting and props for a theatrical presentation.
- **Address the whole:** All interpretation should address some main point or theme – "the big picture" of what is important about the site.

Why you should use themes in your interpretation?

- Themes present key ideas that can be taken away by visitors;
- People remember themes more than facts, particularly when there are less than five pieces of information presented;
- Themes help retain interest and link pieces of information;
- Themes help interpreters reduce, focus and organise information.

How you should select your interpretative theme?

- Do a story analysis for your site – which is the good or best story your site is speaking about?
- What are the most important aspects of your site (people, historical events, natural history etc) that happened here and you want visitors to know about?
- How can those events or significant aspects of your site be summarized into one sentence?
- If you spend all of this time and money to interpret this site's story to visitors, and after the end of their visit they only remember one thing about this place, that one thing better be ________________________________ (interpretive theme) (Veverka 2011).

If your site is complex or you will try to interpret multiple sites at once, then you will probably need sub-themes for each site or feature. They should still be connected by the main interpretive theme.

Your interpretation will also have topics based on the information you will interpret. The topic refers to the subject you are going to deal with, that is to say, what your guided visit or interpretive panel, for example, will be about. Topics can be expressed in one or two words, e.g. Roman Empire, castle, tumulus, funerary rites, bathing, settlement etc.

Some examples of interpretive themes:

"_____________ (historic site) changed the history of this community forever!"

"Protecting and preserving local history benefits you and your family in several ways."

"The archaeological site ________ is a precious part of our nation's heritage, but much of it can be lost if not properly managed and protected."

"The lives of ancient Roman citizens were not so different to the lives of modern-day inhabitants of the city."

An example of the difference between the concept of the site or feature, topic and theme:

Site / feature	Museum in an abandoned railway station
Topic	The railway network in the mid-19^{th} century
Theme	For the village people, this railway station became the gateway to a new world.

Visitor analysis

The work team and their associates will have a deep understanding of the site and its features. In contrast, most visitors arrive with little knowledge of the site, so you will need to know them in order to provide the best interpretation of the site. Visitor analysis should be done before, during and after interpretation planning. The purpose of the analysis is to see why visitors come to the site, what are their characteristics, where they come from, and how large are the groups?

Why do they come to the site?

Visitors most often come to the site in their leisure time, not because they want to study your place. Some people, such as school children or students, could visit the site for study purposes and may as well use interpretation, but the main audience is people who come to a place because they think it will be part of an enjoyable day out (Veverka 2011). The interpretation should therefore primarily target this group of visitors.

What are their characteristics?

If you want accurate and detailed information about the characteristics of the visitors who come to your site, you will need to do some surveys. This can be done by just asking touristic service providers, like the local hoteliers and restaurants, who will know their visitors well. Ask several of them for their opinions to avoid the possibility of bias. Your local tourist board should also have statistics on the number of visitors coming to your area and their characteristics. If no information is available, consider making a survey similar to those used for evaluation (see subchapter 5.3).

Visitors can be broadly divided into following categories (Failte Ireland 2011):

1. Inspired visitors – have a broad interest in culture but only superficial historical knowledge. They are looking for an overview and a sense of the place they are visiting. They will need a good introduction about the place they visit. Your interpretation needs to be aimed at non-specialists with an emphasis on authentic experience, making links to local culture and people.

2. Motivated visitors – have probably sought out your site as part of a holiday largely planned around culture and heritage. They are often well travelled and have an international cultural experience. Your interpretation will need to provide detailed accurate information and be ready to answer specialist questions (but keep this separate from the information designed for your other visitors – for example, in more detailed printed leaflets and guides, options on audio tours etc).
3. Incidental visitors – are people with low levels of interest in culture and heritage, who visit your site for non-heritage related reasons. They will probably not be interested in your site. These visitors are hard to please and have a general disinterest from the get-go. They may be attracted by personal interpretations that also include participatory activities.
4. Knowledgeable visitors – will probably want detailed information that is not appropriate in the general interpretation and may ask difficult questions. You will need to be able to point them to the information they want. However, it is important to remember that experts are a small proportion of your visitors and too many details will deter the majority who need a more entry-level introduction to your site and subject. Most knowledgeable visitors understand this and, as long as their own needs are met, are comfortable with that.
5. Families – are usually composed of inspired and incidental members that come to the site together. Interpretation for families should involve the whole family in activities and exploration. Therefore, your interpretation must be interactive and social. This may mean adding tactile, practical discussion and/or role-playing elements to a guided tour to make it a “family tour”, or creating simple family self-guided trails around the site.

Where do they come from?

The origin of visitors can be roughly divided into local, national and international. For archaeological sites it is important to encourage local people to take an interest in your place, because you might feel that a shared sense of pride in local heritage would help the community feel connected. National and international visitors can be grouped together as they, most often than not, know little about your site. The priority should therefore be on achieving the learning objectives and encouraging them to repeat the visit.

What is the size of visiting groups?

Numerically, visitors can be divided into small (individuals, families) and large (tour buses, students on study trips) groups. Not all interpretive media can be used for both categories. Interpretive panels are, for example, better if you mostly have small groups of visitors, but will often be ignored by large groups. The latter often have very specific requirements, most of which arise from having a tight timetable and a large number of people. Thirty or more people arriving at the same time, all wanting to see the same thing and needing to leave on schedule, can be challenging for small sites. You will need to develop a strategy for dealing with this situation, so that everyone has a good experience. This may well mean you have to divide the party and adjust the route of your tours so that you can run multiple tours at the same time and/or offer parallel activities (Failte Ireland 2011).

You will have realised by now, that not all your visitors will fall conveniently into one category and that one piece of interpretation, e.g. a panel, cannot cater for all possible visitors. In an ideal world, each individual would find the interpretation that was just right for their interests, and for the length of time they wanted to spend, allowing them an enjoyable time with their companions. Personal interpretation, by guides or demonstrators, can come close to achieving this (Carter 2001).

The following table should help you identify the best interpretive media to use for the type of visitors that come to your site or that you would like to attract:

	Characteristics			
	Inspired visitors	Families	Motivated visitors	Knowledgeable visitors
Suggested interpretive media	• Personal interpretation • Publications • Audio-guided tours	• Personal interpretation • Participatory activities • Publications for children	• Personal interpretation • Publications • Interpretive panels • Audio-guided tours	• Personal interpretation • Publications • Interpretive panels • Audio-guided tours

	Origin		
	Local	National	International
Suggested interpretive media	• Personal interpretation • Participatory activities	• Personal interpretation • Interpretive panels • Publications • Audio-guided tours	• Personal interpretation (in multiple languages) • Interpretive panels • Publications (in multiple languages) • Audio-guided tours

	Size	
	Small groups	Large groups
Suggested interpretive media	• Publications • Interpretive panels • Audio-guided tours • Participatory activities	• Personal interpretation • Audio-guided tours • Participatory activities

All types of visitors	
Suggested interpretive media	• On-site installations • Audio-visual and multimedia displays • Digital content • Visitor interpretation centre • Events and activities (e.g. costumed theatrical interpreters)

You will need to know which of the above audiences are most important to you and whose needs you can meet. In practical terms, it is best to plan for no more than three target audiences. This helps you to stay focused and, so long as your audiences are different enough, will result in a good range of interpretive media.

Interpretive media

In order to interpret the site to your visitors, you may use a variety of interpretive media, which can be broadly divided into two categories: personal media and non-personal media. There are benefits and disadvantages of both types of interpretive media, but generally, personal media is better for creating a lasting impact and memories for visitors. The third option is the visitor interpretation centre that can house both personal and non-personal media, therefore reaping the benefits of both. Its main disadvantage is the large initial investment required when it comes to establishing such a centre.

The most frequently used interpretive media are listed below, together with their strengths and weaknesses, their target audiences, and some suggestions for implementation. Your choice of interpretive media might be based on your budget, target audiences and managerial constraints. While it is compelling to only choose one option for your site, the best results will be achieved by combining different media that may appeal to different target audiences.

Personal media

<table>
<tr><th colspan="2">Personal interpretation</th></tr>
<tr><td colspan="2">Guided tours, talks, demonstrations, live performance, storytelling etc.</td></tr>
<tr><th colspan="2">Description</th></tr>
<tr><td colspan="2">Personal interpretation can be an exciting and inspiring form of communication. It can grab your audience’s attention, heighten visitor experience and enable a two-way communication about various issues. It is accessible to a wide audience and can deliver strong learning outcomes, as well as being entertaining. Most importantly, it focuses attention on people and emphasises their relationship with a place, object or story (Canal & River Trust 2014).</td></tr>
<tr><th>Strengths</th><th>Weaknesses</th></tr>
<tr><td>• People like people. Visitors will warm to a good guide who gives a human dimension to a visit;
• Can be an exciting, fun and memorable experience;
• Can be multi-sensory and accessible to all;
• Offers great flexibility and allows responding to your audience. A good guide can adapt the style and content of the presentation to suit the visitors’ needs and interests;
• The interpreter can help visitors understand complicated processes/issues that would be hard to convey on a panel or in a publication;
• Can generate income;
• Can provide employment;
• Can be cost effective, requiring little initial investment.</td><td>• Admission charges may deter some visitors;
• Usually require a lot of organising and management;
• Involve teams of people who need support and training;
• Are never finished as there is a need to be flexible to accommodate demands, foresee developments and be creative;
• Need continuing commitment from everyone involved to maintain quality;
• Be difficult to maintain consistently throughout different seasons of the year;
• Result in high personnel costs.</td></tr>
<tr><th colspan="2">Target audiences</th></tr>
<tr><td colspan="2">• Inspired, Motivated and Knowledgeable visitors, Families;
• Local, National and International visitors;
• Large groups (up to 20 people).</td></tr>
</table>

Suggestions
• Personal interpretation is a must if you plan on adopting almost any of the *in situ* displays discussed in subchapter 4.2. Most archaeological remains are not immediately understandable to a wider audience, so personal interpretation can be a great tool for bridging the gap between the scientific discoveries and the knowledge of the public. • Tour guides need to employ a range of interpretation skills to make the visitor experience enjoyable and understandable to the visitor. Inadequate interpretation is simply listing names and dates in a way reminiscent of a school history class rather than conveying an understanding of local cultures. Guides should make the interpretation effective by linking visitors to the entire value and significance of the site in an inspiring and entertaining manner. They need to provide clear content and a good story (Ababneh 2017). • In their interpretation, guides should use clear and simple explanations, analogies and humour. To increase the success of interpretation, they can also include physical activities and use props, maps, pictures (Ababneh 2017). • Despite the wealth of techniques available today, there are sites that do not lend themselves easily to interpretation and yet they might have an important story to tell. In such instances, theatrical guides can be effective. Guides can represent the historical period presented; in other cases groups of actors can be stationed along various parts of the visitors' route, re-enacting events related to the site. In contrast to traditional tour guides, theatrical guides do not recount the history of a site or explain ruins; instead, they generally speak from ancient texts or deliver addresses that evoke ancient times (Sivan 1997). • Guides should always adjust their interpretation to the size of the group (should never be more than 20 people), their age, their nationality and their language skills (for example, the usage of simple English for international visitors).

Figure 4.11. Archäopark Vögelherd (Germany) offers guided tours for groups, which also include various participatory activities. These are aimed at visitors of all ages, but can be especially interesting for the younger audience (photo Heiko Grandel, https://www.archaeopark-vogelherd.de/service/pressebereich/).

<table>
<tr><th colspan="2">Participatory activities</th></tr>
<tr><td colspan="2">Art and craft activities, workshops, archaeological camps etc.</td></tr>
<tr><th colspan="2">Description</th></tr>
<tr><td colspan="2">Activities and workshops focus on engagement with the visitors and are usually planned in advance.</td></tr>
<tr><th>Strengths</th><th>Weaknesses</th></tr>
<tr><td>• Exciting and memorable learning experience;
• Visitors understand more through “doing”;
• Allow experimentation.</td><td>• Qualified and trained leaders can be costly;
• Management and promotion can be time consuming and costly.</td></tr>
<tr><th colspan="2">Target audience</th></tr>
<tr><td colspan="2">• Families;
• Local people;
• Beneficial to special needs visitors.</td></tr>
<tr><th colspan="2">Suggestions</th></tr>
<tr><td colspan="2">• Every educational participatory activity should be done with outside professional help (education experts).
• An interesting option for participatory activity on archaeological sites is access to archaeological camps which offer attendees the opportunity to learn about the excavation process and take part in an excavation themselves as labourers under the supervision of archaeologists. The primary aim of these activities is educational. The target audience consists of both people with a specific interest in archaeology (e.g. archaeology students) and members of the wider public who seek an alternative heritage and touristic experience. The benefits of running such archaeological camps lie in the idea that archaeological sites in question should not be inaccessible to the public “due to excavation”, as it usually happens, but to engage people in the process of uncovering the past. Participants in the excavation and site-preservation activities will become, at the same time, advertisers of the archaeological sites and their projects, and can potentially promote the programme and attract more visitors (Tsaravopoulos, Fragou 2013).
• Workshops are another great activity to organize on your site, as a modern approach to interactive learning and teaching that targets individuals or groups for the purpose of developing certain skills or transmitting a certain message (Draženović, Smrekar 2020). Workshops can become a strong tool for the inclusion of the local community. You will need skilled educators to organize your workshops. They can be part of festivals or separate events, organized for the local community or for tourists. Workshops can be used to teach groups of visitors about the crafts and activities that took place at the site in its history. They can be targeted at children, families or even older generations. People learn the most by doing, so a workshop can be a perfect tool for educating certain groups or visitors about your site and its history. These so-called historical workshops engage groups of visitors to perform various activities with the aim of reviving and experiencing the lives of ancestors, e.g. making stone tools, wool processing for cloth, flour milling for bread, hand-making pottery, building ovens and food preparation (Breznik 2014, 73).</td></tr>
</table>

Non-personal media

Publications	
Leaflets, guidebooks, brochures etc.	
Description	
Publications can support on-site interpretation. They can provide more details to support self-guided trails and are an effective way to convey lots of information. Heritage sites are particularly suitable for this kind of interpretive media. Publications are also considered a relevant souvenir of a visit.	
Strengths	**Weaknesses**
• Can include lots of information. If well designed and edited, they could quickly provide orientation and information to visitors; • Visitors can read as much as they wants, when they want; • Can be used for self-guided trails, similarly to the audio-guided tours; • Offer interpretation which can also be enjoyed sometime after the visit; • Can be updated relatively easily; • Visitors often welcome the reassurance of having printed information in their hands. They can be used to guide people around, especially if maps are included; • They can be a memento of the visit, though the quality needs to be good enough to make them worth keeping; • Can generate income.	• Need dry storage space; • Written texts are not accessible to some people; • Some people dislike reading; • Distribution could incur additional costs; • Printing costs can be high (although some visitors will be happy to download a simple publication themselves); • Not being easily available when needed, particularly if there is no immediate outlet/ shop on site.
Target audience	
• Can be tailored to different audiences; • Inspired, Motivated and Knowledge visitors; • Families (if the publication is tailored to children); • National and International visitors; • Small groups.	
Suggestions	
• Use your publications to target specific audiences. Make sure your goals for the publications are clear, and that each is tailored to the needs of each type of visitor. • Break your text down into segments with subheadings, so users can find the part they want. • Use your text to say one thing, and your illustrations to support it. Do not duplicate your message in two different formats. Instead, use them to reinforce each other. • A picture is worth a thousand words, so use illustrations as much as possible.	

- Design publications as professional and attractive as you can afford. A cheaply looking publication will affect the general image of the park. Think of good design as an investment.
- Offer a publication from a stand at the beginning of a trail, site or visitor centre. Restock regularly.
- Use publications to promote and support other interpretations. Having put in the hard work to develop an interpretive walk, let people know that it is there.
- If a large proportion of your foreign audience does not speak English, produce publications in other common languages.

Figure 4.12. Tintagel Castle (UK), interpretive panel at a viewing angle, with bronze tactile elements. The artefacts on the panel **provoke** the curiosity of the viewer. The contents on the panel resemble an open book telling a story and are therefore **relatable** to the reader. The text **reveals** the connection between the story and the archaeological ruins behind the panel (photos Michael Herrick, https://www.hmdb.org/m.asp?m=124062).

Figure 4.13. Xanten Archaeological Park (Germany), interpretive panel obstructing the view, with a far too complex illustration and information, and a poor black-and-white design. The panel fails to **provoke**, while its contents is not **relatable** to the reader and lacks the **reveal** factor (photo Frank Vincentz, https://commons.wikimedia.org/wiki/File:Xanten_-_Matronentempel_01_ies.jpg).

<table>
<tr><th colspan="2">Interpretive panels</th></tr>
<tr><td colspan="2">Outdoor and indoor panels</td></tr>
<tr><th colspan="2">Description</th></tr>
<tr><td colspan="2">Interpretive panels include the interpretation of a site or a specific feature that is understandable and attractive to the visitor. Information panels are not interpretive panels!</td></tr>
<tr><th>Strengths</th><th>Weaknesses</th></tr>
<tr><td>• Accessible at all times;
• Available to all visitors;
• They allow visitors to be selective and set their own pace;
• They can use images, archive photos, reconstructions and illustrations;
• Encourages visitors to stop and look;
• They reach people who may not be interested in other interpretive media;</td><td>• They cannot answer visitor questions;
• Only up to three people can read one panel at a time;
• Can be intrusive if not carefully designed;
• Vulnerable to vandalism, the weather and other outdoor elements;
• They could become out-of-date in the long term;
• They cannot guide visitors on large sites;</td></tr>
</table>

• Focus the attention of visitors, to explain features or highlight significant points of interest; • Integrates pictures and diagrams with text; • Can be combined with other media; • Can be made to be durable.	• Not interesting to local people and repeat visitors; • Complicated themes cannot be presented on a single panel; • They are limited in how much interpretation they can convey; • Require skilled design, illustration and scripting.
Appropriate audience	
• Motivated and Knowledgeable visitors; • National and International visitors; • Small groups.	
Suggestions	
• Restrict text to less than 200 words per panel and, if appropriate, indicate where there is additional information or artefacts on display. A helpful approach is to decide on just two or three relevant features and integrate them into a clear theme. • Display text needs to use large fonts, at least 8 mm high. Arrange text in blocks or paragraphs of about 50 words. Use headings to attract attention and emphasize main points of interest. • Do not use illustrations which duplicate what people can see for themselves, unless you want to annotate a view. Use illustrations to show things they cannot see, or what things looked like in the past. • In general, interpretive panels should be mounted at a 45-degree angle, because it is easier for visitors to read them. A visitor should never have to bend down to read an interpretive panel! • Use panels that are guaranteed against fading for upwards of 10 years, but try to avoid putting them in full sunlight. • Ensure that someone will check the panel regularly, and clean, repair, or remove it if necessary. Panels should not be installed if you cannot afford to maintain them in good condition. A run-down, shabby looking panel will reflect poorly on your organization. • Plan to redo the panels every decade or so. This will allow you to update the information and the design, and perhaps take advantage of new production technologies.	

Figure 4.14. Avdad (Israel), sculpture installation depicting a caravan. The installation captures the imagination of the visitors and transports them back in time without damaging the site. It requires low maintenance, but is nonetheless a striking interpretive device (photo Avishai Teicher, http://www.pikiwiki.org.il/?action=gallery&img_id=15744).

On-site installations	
Seating, picnic benches, boardwalks, signage and sculptures etc.	
Description	
On-site installations can present interpretative messages through their shapes, carved words or imagery. Local artists and traditional craft workers can be a good source of help and inspiration.	
Strengths	**Weaknesses**
• Can draw attention to specific features; • Can trigger curiosity and imagination; • Can provide interpretation along trails; • Use local materials; • Foster creative expression; • Allow incorporating messages into on-site furniture.	• Can be susceptible to vandalism; • Can be expansive when working with professional artists; • Can be too complex or abstract for everyone to understand.

Target audience
• Suitable for all types visitors
Suggestions
• Employ local artists and craftspeople for on-site installations. This can bolster cooperation in the local community.

Audio-guided tours	
Audio-guides on separate devices or downloadable on mobile phones.	
Description	
Audio-guided tours are audio recordings on various devices that lead and explain the site or its features to the visitors.	
Strengths	**Weaknesses**
• Uses two senses (hearing and sight); • Flexible – can be tailored to visitors having various disabilities; • Can be creative, evocative and dramatic, especially when music, dialogue and good sound effects are used; • Can easily be multilingual; • Provide an alternative to written texts (for people that do not like to read); • Can be updated regularly; • Can be downloaded and used on mobile phones; • May include multiple layers of information, to satisfy lay persons as well as experts.	• Not easy for the visitors to interact with others in their party, they isolate their experience; • Some people find them disruptive; • Not easy (or cheap) to produce or update; • Devices require regular maintenance and cleaning; • Can easily cause frustrations if they are difficult to operate.
Appropriate audience	
• Inspired, Motivated and Knowledgeable visitors; • National and International visitors; • Small and Large groups; • Beneficial to people with special needs.	
Suggestions	
• Usage of well-known voices of actors or specific dialects can add an extra element of uniqueness to the experience. • Background music or sound samples can be incorporated to dramatize parts of the story. • Make it clear if the audio-guides are included into the price of the ticket or available separately.	

Figure 4.15. Gradišče near Rob (Slovenia), combined use of an interpretive panel and an archaeo-stereoscope. The device supplements the panel with a reconstructed view of the barrier wall of *Claustra Alpium Iuliarium* and the surrounding landscape during the late antiquity (photo Tajda Senica).

Audio-visual and multimedia displays	
Films, animations, games, touchscreens, holograms, virtual and augmented reality, 3D visualizations etc.	
Description	
Audio-visual (AV) technique combines sound with visual components, often presented in a video or slide format. Multimedia refers to digital presentations often displayed on computer terminals or smart devices.	
Strengths	**Weaknesses**
• Are a good way to introduce a site and a range of themes and messages in a single presentation; • Can tell stories with excitement and drama, effects and music, and even smells, providing a multisensory experience;	• Are expensive to develop and maintain; • Can make interpretation more spectacular than the place itself; • Can be sophisticated to assemble and needs professional quality material;

• Provide a consistently high-quality performance; • Provide views of places, features, or seasons that are otherwise not accessible; • Can be multilingual; • Can be adapted for people with special needs; • Can be shown to a large group at once (especially films); • Are stimulating and memorable for visitors (especially interactive displays); • Multimedia presentations can provide answers to the many questions that puzzle visitors to archaeological sites. Not all visitors are interested in physical features, methods of construction, or architectural styles; in fact, many want to know the original function of the structures and how the residents went about their daily lives (Sivan 1997).	• Are subject to the whims of fashion, what is exciting today can seem very dull tomorrow; • Need regular, costly maintenance; • Can cause disappointment when (if) they break down; • Cannot be used everywhere; • Distract visitors and annoy staff, especially if a presentation is repeated over and over again.
Appropriate audience	
• Suitable for all types of visitors; • Beneficial to people with special needs.	
Suggestions	
• When creating audio-visual displays and other multimedia you should always involve interpretation professionals and technical experts. • Large screen and multi-screen presentations (films) can provide vivid and detailed effects and prompt an emotional response. For this kind of investment, you will need a theatre-like space, an appropriate environment for your equipment, and a good sound system. Theatres can accommodate large groups, and visitors often appreciate the opportunity to sit down and enjoy a show. • Augmented reality (AR) is used to overlay imagery over displayed or hidden archaeological remains, to 'bring history back to life' by adding digitally-designed imagery to illustrate how the archaeological site or monument would have looked like in the past. AR can be implemented to create virtual reconstructions of the elements of the built environment that no longer exist based upon archaeological research and knowledge about the original appearance of the sites, or how they appeared at different times in history (Timothy, Tahan 2020). • 3D digital modelling can be used to create both reality-based representations of existing objects or sites and reconstructed versions, in order to test hypotheses by archaeologists and other researchers studying the past, and to present the results in an appealing and understandable way to the public (Economou 2016). 3D models can be viewed on computers at the visitor interpretation centre, included into the apps, or be available separately on the site's website. They should be done by professionals specialized in computer modelling. You should allocate as much funds as possible to create a quality 3D digital model of your site. A low-cost model can easily look fake and cheap. • All digital and multimedia presentations should be in accordance with the London Charter for the Computer-Based Visualization of Cultural Heritage (2006) and the Seville Principles. • An increasing number of multimedia is used in presenting archaeological sites, with an emphasis on different technologies; some examples may be found in the Good Practices study.	

Figure 4.16. Carnuntum (Austria), free site app available for the visitors of the archaeological park Römerstadt Carnuntum. The app offers Augmented and Virtual Reality views of certain part of the park (https://www.7reasons.net/pm/?page_id=278).

Digital media	
Websites, apps, downloadable content, QR codes etc.	
Description	
Digital media includes websites, apps and other content that is accessible through the internet on smart devices.	
Strengths	**Weaknesses**
• Can reach a wide range of audiences and messages can be multi-layered; • Can reach a high number of potential visitors at low cost; • Visitors can bring interpretation with them on their phones or tablets; • Can be used to present films and animations; • People can visit your site virtually; • Can be used to keep interpretation up-to-date;	• Can have a very high start-up cost; • Require regular maintenance and updating; • Could discourage social interaction on site (people will look at phones, not at the site); • Not suitable for people who dislike or do not know how to use smart devices; • Not attractive to visitors who visit sites to escape modern technology; • Create a bad impression if not well designed and maintained.

• Can be used for pre-visit planning; • Can be multilingual; • Provide a platform for visitor feedback and inquiries; • Provide virtual access to elements of your resource that may not be otherwise accessible; • Offer visitors the opportunity to research your subject matter in more depth, if you provide links and other materials.	
Appropriate audience	
• Suitable for all types of visitors; • Beneficial to people with special needs.	
Suggestions	
• Providers of digital media must ensure that all QR codes are usable and that all links and URLs to websites are functioning. Furthermore, it is important that site websites are optimized for mobile viewing. • Mobile apps can be used as guides to the site and offer other multimedia presentations, such as augmented reality or games.	

Visitor interpretation centre

The visitor interpretation centre can house different interpretive media, exhibitions and other kinds of heritage presentations. It should also serve the needs of the visitors through the inclusion of reception, food and drink services, shops, toilets, etc. The centre should be as close to the site as possible, however, a stop at the centre should not substitute a visit to the site. Instead, interpretation and presentation at the centre should prepare the visitors and provide sufficient information to make the contact with the actual site more enjoyable (Sivan 1997).

Visitor interpretation centres can vary in size and scope and there are usually no strict rules for their structure or architectural design. They do not need to be expensive. It can be a small building with only the interpretive media, reception and toilets, or a multi-level air-conditioned centre that houses interpretation and exhibitions, or something in between, depending on the initial investment.

Strengths	Weaknesses
• A good introduction to the site; • Can display artefacts and materials on site; • Offer scope for several methods of interpretation to be used together or on different occasions to suit different requirements; • Provide all year, all weather facilities; • Provide opportunity to present complete stories;	• Require building investments; • Require a management structure, staffing, cleaning, regular maintenance; • Require a business plan for long-term viability; • Not available outside opening hours; • Not likely to appeal to repeat visitors after one or two visits.

• Comfortable surroundings for visitors to browse and learn at leisure; • Can use existing visitor facilities or a new purpose-built venue; • Control access and the way visitors use a site; • Generate income; • Create employment; • Become a focus for community involvement.	
Appropriate audience	
• Suitable for all types of visitors; • Beneficial to special needs visitors.	
Suggestions	
• When creating a visitor interpretation centre, it is important to have the support of the local community. • Design and planning should be done by a multidisciplinary team including museologists, educators, archaeologists, historians, communication experts, cultural managers, designers, architects etc (Hicira Handbook 2005). • Think first about the tasks needed to be accomplished, and what functions need to be accommodated, before the centre is designed. Start by imagining your visitors arriving. Where and how will they arrive? What information will they need immediately? What do you want to offer?	

Figure 4.17. Archäopark Vögelherd (Germany), visitor interpretation centre that is unobtrusive and melts into the surrounding landscape (photo Guido Serino, https://www.archaeopark-vogelherd.de/service/pressebereich/).

If you still have trouble deciding which interpretive media to use, the following table might help you (adapted from Failte Ireland 2011):

Factor	Implications for interpretive media	Suggested media
Susceptibility to vandalism	If your site is not staffed, not secure at night and/or vandalism is an issue in your area, all fixed installations (including panels and sculptures) are likely to be vulnerable. Your options are to: a) Make installations inaccessible to vandals; b) Remove or otherwise protect installations when the site is not staffed; c) Use vandal-resistant materials and allow time and resources for cleaning.	• Personal interpretation • Publications • Audio-guided tours • Audio-visual and multimedia displays (when indoors)
Frequency of visits	If a high proportion of your visitors come twice a year or more, you will need to ensure that the interpretation changes so your site appears fresh and interesting. This again means that you cannot rely solely on permanent fixed installations, such as exhibitions and panels. Your options are: a) Events – these work well if your audience is predominantly local; b) Variable interpretation – temporary panels, leaflets, quiz trails, podcasts and other audio can all be produced at relatively low cost to add variety to the interpretation.	• Participatory activities • Audio-visual and multimedia displays
Type of visitors	If you have a high proportion of Knowledgeable and Motivated visitors, you may need to produce more detailed information. This should be in a portable form (printed or downloadable) which can be carried around the site and taken home.	• Publications (guidebooks)
	If you have, or are trying to attract, family visitors, interaction is important – quizzes, trails, role-play, demonstrations and practical activities can all be good.	• Participatory activities • Audio-visual and multimedia displays (games)
Nature and sensitivity of site	Conservation and aesthetic considerations are important at heritage sites. Your interpretation must enhance, not distract attention from the experience of the site. Fixed installations such as panels must be planned and designed with care and sensitivity. Your interpretation and the people using it must not damage the fabric of your site.	• Personal interpretation • Publications (self-guided leaflets)
Staffed/ unstaffed site	If you have no staff on site, you will not be able to distribute items such as leaflets, activity packs or audio tours on site. Your best options are: a) Fixed installations, e.g. panels (where vandalism is not a problem); b) Downloadable materials.	• Interpretive panels • Digital media

Budget	Your finances will influence what you can achieve, but with the exception of very expensive options such as visitor interpretation centres, it will usually influence the scale and quality of what you produce rather than your selection of media. You should always strive to include more than one interpretive media at your site whatever your budget. The budget categories below are only approximations and do not reflect real-world situations.	
	Low budget (occasional and regular investments from the government or local authority)	• Interpretive panels • Publications (self-guided leaflets)
	Medium budget (occasional and regular investments from the government or local authority, funding from national or EU projects)	• Interpretive panels • Audio-guided tours • Publications (self-guided leaflets) • Personal interpretation • Digital media
	Large budget (occasional and regular investments from government or local authority, funding from national or EU projects, large investments from public or private investors, trusts or other institutions)	• Visitor interpretation centre • Audio-visual and multimedia displays • Publications (guidebooks) • Personal interpretation • Digital media • On-site installations • Participatory activities

Writing interpretation

After choosing your interpretive media, you will be confronted with the most difficult task when it comes to developing interpretation: writing interpretive texts. While this can be, and should be, done with the help of outside experts in interpretation, that will not always be possible. If you plan on writing interpretive texts and messages within your work team, you should find helpful tips in the subchapter 4.9.

As already mentioned, archaeological heritage is especially difficult to properly interpret to an average visitor who has limited knowledge of the past. Therefore, it is very important to employ interpretive media with well written interpretive texts and interesting illustrations that attract attention, provoke contemplation and reveal the significance of the site to the visitor.

A common technique used to connect visitors with archaeological heritage is to describe the everyday lives of the people who once inhabited the site. Through comparative examples and stories, visitors are encouraged to reflect upon their current lives and use this knowledge and insight to understand the past and its remains. This approach places the artefacts and other remains in context and assists visitors in understanding the topics and events that are viewed. To do this effectively, however, it is important to have a reliable indication of the site's main visitor groups, and their knowledge, motives, experiences, and interests (see visitor analysis) before designing interpretive media (Hughes et al. 2013).

Here are some additional tips that may help you in writing interpretation for archaeological sites:

- Visitors will remember what they think about and talk about. The things that will get them talking are the same things that make a good story. Think about including personal stories with interesting characters, dramatic events – battles, escapes and adventures and situations that relate to their own lives (Failte Ireland 2011).
- Keep your texts simple and without boring details such as dates. If you have to use unfamiliar or difficult terms, explain them in the text. Add the main message, theme or idea at the start of the text or in the heading.
- Few people like to read long texts in their leisure time, so keep your text short. Use headings to provoke the reader's attention.
- Some concepts cannot be explained by words. You should use illustrations to enhance a point or to make something understandable. You should not use illustrations of something that visitors can already see with their own eyes.
- If you wish to engage the readers with your writing, you will need to relate it to them – for example compare past lives to visitors' lives now, habitats to where they live, and measurements to things they are familiar with (Canal & River Trust 2014).

4.7 Commercial infrastructure and services

Visitors to your archaeological park will come in their leisure time and will be willing to spend for certain services. If your site is enclosed and access is controlled, you will probably sell tickets at a certain price. This will be one of your sources of funding that will aid you in the maintenance, management and development of the site. If you want to expand the sources of income, you should consider including other commercial services to your site. These can include different food and drink services, shops and other activities the visitor may be willing to pay for. You can include all of the services in a visitor interpretation centre, if you plan on creating one, otherwise you will need separate facilities for commercial services.

Food and drink services

Providing visitors with food and drinks can make them feel more relaxed and welcome. The service can be incorporated into the visitor interpretation centre as a commercial enterprise via a concession, or it can be a standalone facility, like a restaurant. If people come to your site in their leisure time, they would want to sit down, relax, have a drink or something to eat, and enjoy the atmosphere of your site. If your site is very panoramic, exploit its potential and create the facility with a nice view of your site. Food and drink services can be provided in many different types of facilities, the most common being restaurants, cafeterias and bars. The scope and size of the service should depend on the number of visitors to your site. If most of the visitors come only during the weekend, then offering the service during the weekdays would make no sense. You will probably commission a contractor to provide food and drink services, especially if you have no plans for a visitor interpretation centre.

The food and drink services can have special offers of authentic dishes from the past, which can be made with locally-grown produce. They can be from the period the site was inhabited or represent local dishes that are traditional in the region. The service could also offer culinary classes, during which visitors would learn to make historic dishes.

However, many people, especially families with small children, prefer to bring their own food. Therefore, your site should also include a picnic area, with seating and waste disposal. If you have an active waste management, you might ask your visitors not only to avoid producing waste on site (that should actually be self-evident), but you can also ask them to take home their waste, which is a very common practice nowadays.

Figure 4.18. Pompeii (Italy), restaurant near the archaeological park which is decorated in the Roman style and serves dishes inspired from Roman cookbooks (http://www.caupona.it/).

Experience has shown that recharging facilities for mobile phones and other electronic devices can be a welcome service at tourist sites. Devices can be charged perhaps in lockable small booths, and the visitors could stay nearby and enjoy a culinary break in the meantime.

Souvenir, book and gift shops

If the visitors find your site interesting and an enjoyable experience, they may consider buying souvenirs, gifts or books. A shop that offers these goods is best placed at the exit or entrance of the site. If you plan for a visitor interpretation centre, the shop needs to be near the reception.

If you are not going to establish a visitor centre, the shop can be a separate kiosk at the entrance or exit, or be part of the reception area. The opening of gift or souvenir shops has a potential to positively influence the economic, social, and cultural development of your area and provide valuable financial contributions needed for the ongoing conservation and maintenance of your site (Eagles et al. 2009). The reasons for opening a shop can include:

- Selling authentic arts and crafts desired by domestic and international visitors and gaining profits from this activity;
- Educating visitors about local cultures through the introduction of culturally authentic products available for sale;
- Providing employment opportunities for the local population;
- Creating market opportunities for arts and crafts produced by local artisans;
- Promoting arts and crafts which commemorate historical and artistic values of the local, regional and national cultures.

Your shop might even be a branch office of the local tourism agency offering information about the city and the region, selling tickets for local transport and giving advice on additional services and opportunities to explore the region.

Your shop can have a wide variety of items for sale, but you should mainly focus on those that are more thematically connected to your site. For example, replicas of famous artefacts from the site can be appealing to visitors. Always consider including local products in your shop as this can foster community goodwill and benefits the local economy. You can even create your own "brand" that can encompass many types of products, all of them thematically connected to your site (e.g. Roman wine from local wineries, pottery of various types, jewellery similar to the finds at your site etc). Books and publications can also be sold at your shop, especially those related to your site and other local cultural attractions. If your site is visited by many international tourists, you could also consider including leaflets and publications about other cultural and natural attractions in your region or country.

However, be aware that these economic activities need to be carefully managed to avoid incurring financial losses. Therefore, you should evaluate all stocks of merchandise on offer at half-yearly intervals in order to avoid overstocking. You will quickly notice which types of goods are well received by your visitors and which are better avoided.

Accommodation

While you will probably not provide accommodation directly at your site, you may consider connecting with existing accommodation providers in the vicinity or leasing out an area for camping and trailer parking. This will not increase your income significantly, but will do more for the satisfaction and enjoyment of your visitors who will decide to stay one more day in your area. With the visitors staying longer, they will spend more, and therefore have a beneficial influence on the local economy. Accommodation services should be promoted on your website, at your reception, and anywhere potential visitors can find you.

Additional commercial activities and services

While shops and restaurants can represent regular commercial services at your site, with a steady income, you can also think about including additional commercial activities and services that take place irregularly or only once per year. They can be part of the programmes of your visitor interpretation centre or take place on or near your site. They can be focused on developing attractions for the visitors or be an answer to the needs of local population and the main stakeholders. You can use the Good Practices study of the ArcheoDanube project to get some ideas for additional activities and services which could benefit your site and the local economy alike.

Figure 4.19. Viminacium (Serbia), a reconstructed Roman *domus* in the archaeological park, which includes rooms for visitors (photo Miomir Korać, https://commons.wikimedia.org/wiki/File:Arheolo%C5%A1ki_institut_Beograd,_Odsek_na_Viminacijumu,_Domus_-_centralni_atrijum.JPG).

Festivals

Festivals include times of celebrations for special or annual occasions. They can have an important role in the towns or regions they take place. They can become attractions themselves or can be catalysts for development, especially in the field of tourism. The media attention they receive can help foster the positive image of your site. The development of festivals can help improve certain aspects, like the community pride in local heritage, the feeling of connection and cooperation, the celebration of shared cultural values, some changes in social relations and the protection of nature (Draženović, Smrekar 2020). Festivals entertain local populations and help create activities in and outside the tourist season. Festivals can be organised on or near the site, which needs to have the necessary infrastructure to host them (sufficient parking space, open gathering areas, stages etc).

Arts events

Arts events include artistic expressions using the human body and speech, like plays, music and other means, which are performed on stage (for example live music, opera, dance, drama and recitations). If you want to include these types of events, your site will need to have a stage or a similar place where large groups of people can gather. They can bring in a more sophisticated audience and support the image of your site as a place of cultural importance. If your site has remains of theatres or amphitheatres, you should consider reviving them with art performances. Nevertheless, you will have to also consider the impact of these events on the conservation and preservation of your site.

Figure 4.20. Pompeii (Italy), bronze sculptures by Igor Mitoraj were exhibited in 2017 in the archaeological park (http://pompeiisites.org/en/exhibitions/mitoraj-pompei/).

Occasional exhibitions

Occasional exhibitions are time-limited exhibitions that can be prepared by the staff on site or by another institution. They can present different themes, collections or artistic creations that are thematically connected with the activities at your site. Such exhibitions should preferably be hosted by your visitor interpretation centre. They can attract visitors and are especially interesting for the local population, who is usually interested in new developments on site. You should regularly organize exhibitions about new archaeological research conducted on site, where the researchers can present new discoveries about the site and its history. Admittance to occasional exhibitions can be included into the usual ticket, charged separately, or free. Their main strength is the ability to attract regular visits by the local community while also providing additional content for occasional visitors. They may also attract visitors who would have otherwise not come to your site.

Sport events and games

The addition of sport events can be done with the help of sport clubs and organizations at both professional and amateur level. Competitions can be organized on site or nearby, in an area that is suitable for a specific sport. Some events can be related to sports that are part of the history of the site but are no longer popular (e.g. horse or chariot races). They could bring a different audience to the site than, for example, art performances, so you will be able to reach a wider audience. Games which include established, recreated or imagined sport competitions (e.g. gladiatorial combat in an arena) are also popular. They can be thematically adapted to the history of the site or enhance a certain aspect of the site. Such games can also be combined with festivals, workshops, fairs and other outdoor activities. Like the sport events, they should be held as close to the site as possible, without damaging the archaeological remains, since you want the visitors to connect the preservation of the site to these events.

Private events

Your site can be an attractive place for family events, such as birthdays, marriages or other celebrations. This type of commercial offers will require proper infrastructure, therefore a visitor centre with a food and drink service is essential. You can have programmes that fit thematically with your site or engage the celebrating visitors in special activities. Organizing such events can bring additional revenue for your site and attract certain types of visitors that may have otherwise not visited the site.

Donations for conservation projects

Visitors to your site are potentially a large pool of donors to conservation. One way you can use this opportunity is to enable visitors to donate to a specific cause (i.e. a conservation project) or to personally protect a specific part of the site. In either case, donors should receive regular feedback on the change that their contribution has created. You can have a business sponsor for a specific conservation project and then enable them to advertise near the site (see below). You will need to inform your donors and potential future donors about the ongoing conservation projects. This can be done on your website or on social media.

Advertising

Another source of income can be paid advertising done by businesses or organizations at your site. They may, for example, sponsor some of the equipment you use or provide your staff with work clothing. Advertisement installations can be done near the site for specific products, but should never be done directly on the site as they can distract the visitors from the message of the site. An exception may be an advertisement for a product that is thematically connected to your site or is even sold in your shop (e.g. locally made pottery in the style of the period the site was inhabited). Before you think about accepting paid advertisement in the form of permanent structures, like billboards, consult with your monument protection authority if these kinds of installations are permitted near the site.


a.

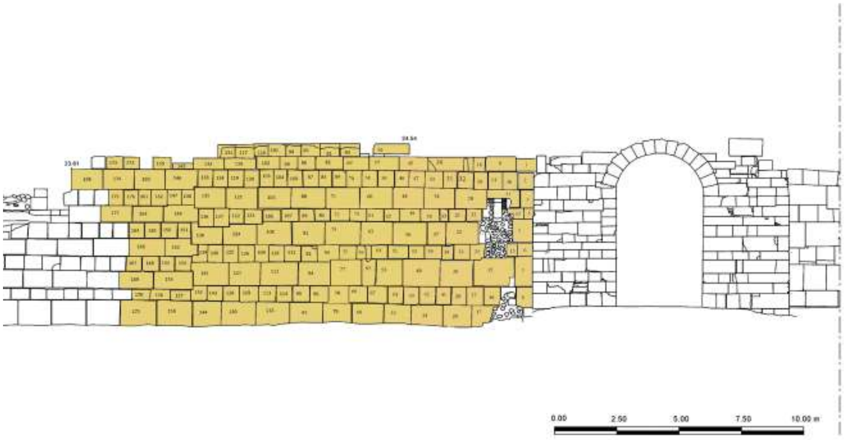
b.

Figure 4.21a-b. Paestum (Italy), the "Adopt a block of the Paestum walls" campaign which is run by the archaeological park Paestum and Velia (https://www.museopaestum.beniculturali.it/adotta-un-blocco-delle-mura/?lang=en).

Cooperation agreements with third parties

Consider whether there are institutions or initiatives in your local and regional environment that could use your site repeatedly. This could be, for example, a wine cooperative that would like to hold its tasting sessions in a special ambience, or a local food producer that regularly holds press events. Wherever an institution needs an attractive, inspiring or special atmosphere for its presentations or communication work, your site could be such a place. Again, the Good Practices study of the ArcheoDanube project could give you some ideas.

4.8 Communication, branding and promotion

This subchapter focuses on communication as the process of transmitting ideas and information about your heritage site. The communication or marketing process is a key phase in efficiently designing the LAP because it is getting potential visitors interested about your site and services. Therefore, the main objectives and tasks of the communication and promotion process will be outlined in the following section.

Promoting cultural heritage

The communication of cultural heritage is more commonly known as marketing. Heritage tourism-related marketing means to successfully communicate with and convince potential visitors that you have something that they will benefit from, while providing a service or product that is needed (Veverka 2018).

Communication can take many forms, including:

- Word of mouth;
- Print and broadcast media;
- Press releases and conferences;
- Posters, brochures, and flyers;
- Outreach programmes and presentations;
- Special events and open houses.

Marketing is all about a complete understanding of your audience (current or intended) and is therefore requiring a level of professional understanding about specific areas such as:

- The psychology of the audience;
- Visitor motivation and expectations;
- Recreational learning theory;
- Consumer behaviour;
- Interpretive communications;
- Psychology of interpretive design;
- Marketing research techniques.

Communicative planning

You will need to identify the objectives of your communication strategy in order to develop a successful communication process. Therefore, you will have to consider some basic questions:

- Why do you want to communicate with the community? (What is your purpose?)
- To whom do you want to communicate it? (Who is your audience?)
- What do you want to communicate? (What is your message?)
- How do you want to communicate it? (What communication channels will you use?)
- Whom should you contact, and what should you do to use those channels? (How will you distribute your message?)

The benefits of a communication plan:

- Will make it possible to target your communication accurately, giving you a structure to determine whom you need to reach and how;
- Can be long-term process, helping you to raise your profile and refine your image in the community over time;
- Will make your communication efforts more efficient, effective, and lasting.

To get an overview of the necessary steps involved in communication planning, you should start from the **template work plan** provided in this guidebook. The work plan outlines the desired goals, scheduling, staff and resources for achieving your communication objectives.

Establishment of the work team

To guarantee successful communication outcomes, you will need to establish a work team which should involve communication and/or marketing specialists. This should include the following competencies required to implement your communication strategy:

- Marketing or tourism expertise;
- Creative design of concepts and materials;
- Media placement;
- Community mobilisation;
- Monitoring and evaluation.

Alternatively, you could hire a marketing agency to implement your communication plan, but this will require more funds.

Steps of communicative planning

Whether you hire a marketing agency or you establish your own communication team, planning for communication is a process that includes the following steps:

- Identify the purpose of your communication;
- Identify your audience;
- Plan and design your message;
- Consider your resources;
- Plan for obstacles and emergencies;
- Implement your communication plan;
- Evaluate your communication strategies.

At the end of this subchapter you will find a **work plan** that provides an overview of the necessary steps involved in communication planning by outlining the desired goals, scheduling, staff and resources for achieving your communication objectives.

Identify the purpose of your communication

What you might want to say depends on what you are trying to accomplish with your communication strategy. You might be concerned with one or a combination of the following:

- Becoming known, or better known, in the community;
- Educating the public about cultural heritage;
- Broaden your audience;
- Recruiting program participants or beneficiaries;
- Recruiting volunteers to help with your work;
- Rallying supporters or the general public to action for your cause;
- Announcing events;
- Raising money to fund your work.

Identify your audience

Knowing your audience makes it possible to plan your communication logically. You will need different messages for different groups, as well as different channels and methods to reach each of these groups. Here are some examples of typical target markets:

- Families on holiday with young children;
- Families on holiday with older children and teens;
- Families from the local community (high return visits);
- Foreign tourists;
- Older visitors (retired or with no children in the household);
- Retired individuals coming to your site by coach (group tours);
- Regular tourists coming to your site by coach tours;

- School groups;
- Tourists with special hobbies or interests (wildlife watching, hiking, skiing, visiting historic homes etc);
- Special groups or tours.

When developing a communication plan, use further questions about your visitors:

- Where are your visitors coming from?
- What are their age groups and socio-economic backgrounds?
- How long does the average visit last?
- Is there a visitor perception that the admission fee was good value for the paid for experience, or they think too much was paid for too little?
- What did they spend money on – and how much?
- Which components of the visit (shopping, food service, interpretive experiences, social interactions, recreation opportunities etc) were most important for the visitors?
- What are their seasonal visiting patterns and influences?
- Why have they decided to visit the site in the first place?
- What experiences or recreational learning opportunities were they looking for?
- Did the site meet or exceed their expectations of what they would see/do/experience, or did it fall short of the expectations (from marketing brochures and related advertising)?
- What were the best or most powerful memories of their visit?
- What reasons did you give them to return again to the site?
- What is the site's physical and psychological carrying capacity and did you exceed it?
- Could your support services handle your visitor load?
- Was your on-site experience as good in reality as your marketing materials indicated?
- Did your customer care plan/training pay off – did the visitor feel welcome?

Another important aspect of the communicative planning for heritage tourism is the issue of market creation. Market creation is generating new visitors or market groups for your site.

The following questions will help you develop marketing strategies and materials for potential visitors (market groups):

- Which new market groups would be interested in the stories, materials, experiences, artefacts etc that your site offers?
- What kind of benefits/attractions would you promote to these new market groups to make them come to your site?
- Would these be seasonal market groups? If so, which seasons?
- How do you contact these new market groups?
- Do you have the support services in place to handle a surge in visitors (parking, staff, food service, volunteers etc)?
- How do you design and structure your advertising materials to get the attention of, and relate to, these new market groups?
- How will you track and evaluate the success of your market creation plan?
- Will you need to do some site redesign or additions for these new market groups?
- Are these new market groups renewable (coming to the site more than once), or are they one-time visitors only?
- How have other sites attracted these same market groups? What was the key to their marketing success?

Plan and design your message

There are things to consider when developing and creating successful marketing items or any interpretive product:

- Are the objectives of the item clear (to you and the audience)?
- What information do you want your market groups to learn?
- How do you want them to feel about your site or attraction?
- What do you want the market group to do as a result of reading your publication?
- Does the publication have a clear theme or central marketing message?
- Is your target audience clearly defined?
- How will you distribute your marketing item?

You will have to identify the topic or message that you need to present and what is the theme that needs to be illustrated. A theme is a complete sentence that captures the essence of the total site story (see subchapter 4.6). You should craft your message with your audience in mind; planning the content of your message is thus essential for effectively communicating with your audience.

Channels of communication

What does your intended audience read, listen to, watch, or engage with? You have to reach them by placing your message where they will see it. There are many options among the communication channels that can be used to promote your heritage site, for example:

- Posters;
- Fliers and brochures;
- Newsletters;
- Promotional materials, such as caps, T-shirts, and mugs can serve as effective channels for your message;
- Reading materials can be used to deliver a message through a story that readers are eager to follow, or through the compelling nature of the medium and its design;
- Internet and social media – in addition to your organisation's website, interactive sites like Facebook, Twitter, and YouTube are effective mediums for communication;
- Stories, newspaper columns, and reports;
- Press releases and press conferences;
- Outreach programmes and presentations to other archaeological institutions, community groups, and organisations;
- Local, regional or national events;
- Public demonstrations;
- Music;
- Movies;
- Theatre and interactive theatre;
- Special events and open houses that your organisation holds.

Each of these channels has specific strengths and weaknesses in carrying messages to your target audience. For a detailed overview of the pros and cons of different types of channels, see the template at the end of the subchapter.

Photos and graphics

As you begin to draft out your marketing item, it is important to know that visitors usually remember: 10% of what they hear; 30% of what they read; 50% of what they see; 90% of what they do. Accordingly, there are things to consider when using graphics:

- Are graphics clearly illustrating the theme, story or concept?
- Are graphics simple and easy to understand?
- Is the use of a graphic better than the use of a photograph?

Is the graphic visual information market appropriate (will the users understand and correctly interpret what they are seeing)?

Consider your resources

Your communication plan should include careful estimations of the funding that will be needed to implement your communication strategy. Use the **activity planning template** in this guidebook to draft a detailed budget.

Anticipate obstacles and emergencies

Crisis planning should be part of any communication process, so you will know what to do when a problem or crisis occurs. This should include who takes responsibility for what – dealing with the media, correcting errors, deciding when something has to be redone rather than fixed etc. Basically, risk management is intended to answer three questions:

- What can go wrong?
- What is the likelihood and impact of something going wrong?
- What can we do about it?

Implement your communication plan

When implementing the communication plan, you have to put all of the designed details together:

- Compose and design your message (or messages, if using multiple communication channels);
- Contact the people and institutions who can help you;
- Get everything in place to start your communication process;
- Decide on your priorities and timescale while estimating costs for your plans. Use the **activity planning template** in this guidebook when implementing your communication strategies.

Monitor and evaluate your communication strategies

You will have to evaluate your communication strategies periodically, so that you can continue to improve them. If you evaluate your communication plan in terms of how well you have implemented it and how well it works, you will be able to identify possible issues and ways of amending them.

Communication planning

The **work plan** below provides an overview of the necessary steps required in communication planning by outlining the desired goals, scheduling, staff and resources for achieving your communication objectives.

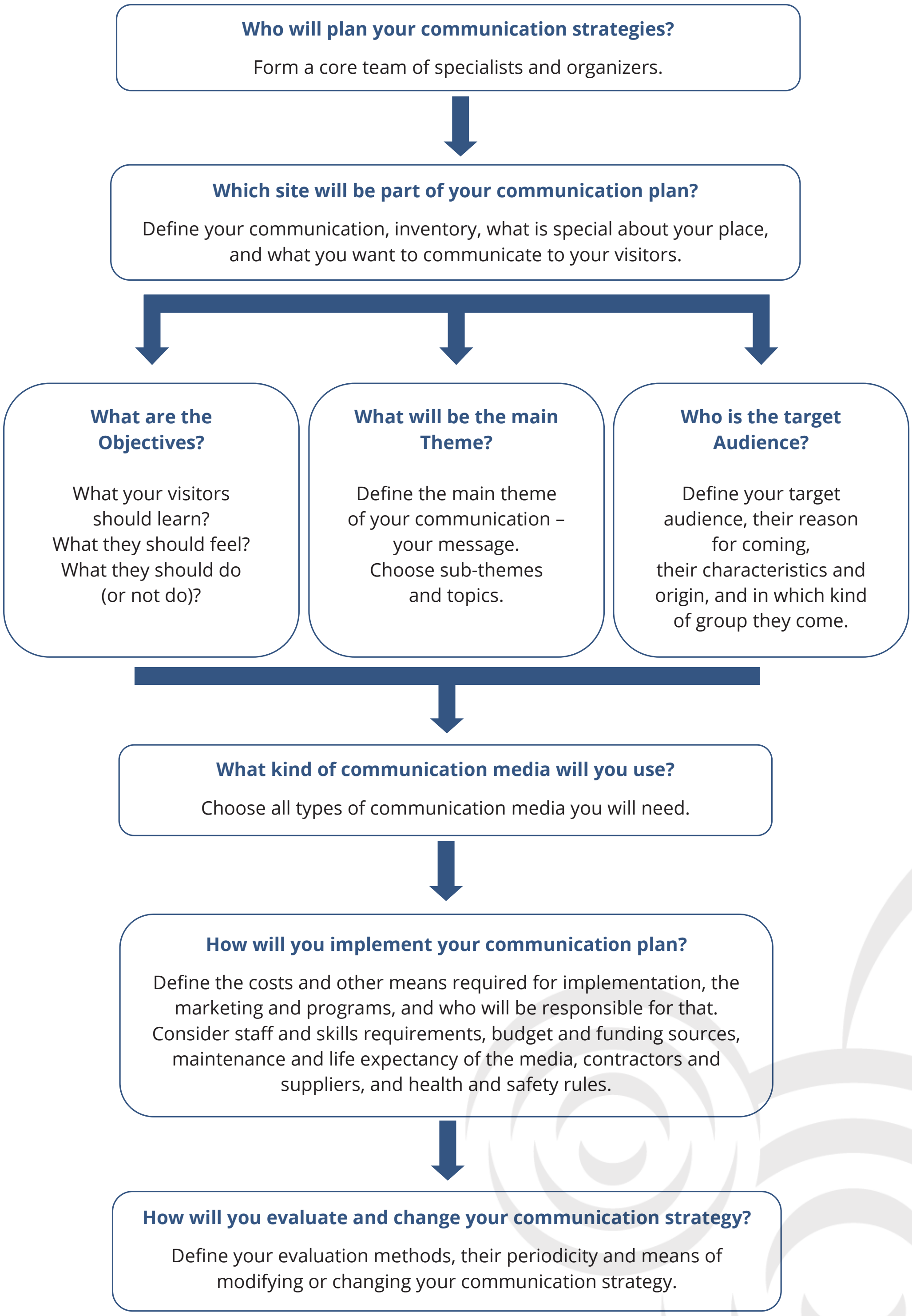

Figure 4.22. Step-by-step communication planning.

Types of communication channels – pros and cons

This template highlights the diverse options for media channels to promote your heritage site. Each has specific strengths and weaknesses in carrying messages to your target audience.

Mass Media:

Television

Pros	Cons
• Large and diverse audience; • Quickly spreads the message on different channels and at different times; • Improves credibility; • Best suited for large-scale communications activities.	• Expensive; • Complex production; • Short message that must be repeated to sink in; • Not as effective as it was in the 20th century; • PVRs (Personal Video Recorder) allow people to skip adverts; • Netflix redefining the medium with less advertising; • Younger people are watching less traditional TV channels.

Radio

Pros	Cons
• Universal medium (home /office / mobile / in cars); • Lower advertising rates than TV and print, but still competitive; • Cheaper production costs; • Trusted medium with loyal followers; • Community radio has loyal audiences interested in local activities; • National broadcasters can carry messages for nation-wide events.	• Niche market: stations cater to specific types of listeners; • Must advertise across a range of stations; • Adverts seen as a distraction, audience will tune out; • Background medium, so hard to hold attention; • Difficult to incite action, hard to remember contact details or website URLs.

Print Media (Newspapers/Magazines)

Pros	Cons
• Loyal (but shrinking) readership; • Opportunity for discounted ad rates; • Targets a geographical area; • Magazines read for a month / shared with others; • Inserts and leaflets attract attention.	• Newspaper valid only for a day; • Print runs are shrinking; • Not flexible, with tight deadlines; • Message can be lost (most papers contain up to 60% advertising); • Magazines have niche audiences.

Print Media (Books/ Publications)

Pros	Cons
• Portable / transferable information; • Depending on the size of print run, they can be affordable by volume; • Enduring medium that can last many years; • Ideal for content that may not change drastically over time, e.g. historical, academic works, catalogues of cultural artefacts / works of art).	• "Print is dead", or is it? • Costly typesetting and design; • Multilingual editions are costly; • Storage and shipping publications is expensive; • Reprinting / revising outdated information is prohibitively expensive; • Environmental issues.

Digital publications

Pros	Cons
• IPads / tablet / Kindle / Kobo becoming popular alternatives to print; • Much more transportable/transferable than printed versions; • No paper used; • Reach a wider audience; • Not restricted by print runs – infinite copies; • Updating is almost cost free; • Multiple language versions are affordable; • Require little design.	• Digital media overload forces audience to self-filter; • Owning a proprietary device (e.g. Kindle) prohibits transfer of information.

Cinema spots

Pros	Cons
• Documentary-style spots have many applications, e.g. big screen / TV/ web; • Reaches many demographics, literate or illiterate; • Spots can be derived from larger documentary works; • Can be entered in local / international film festivals and competitions for further exposure.	• Wishful thinking for most communications strategies; • Production costs and time are high; • Proper equipment / crews expensive; • Without a good production design, they will look cheap; • Home entertainment film piracy means a shrinking theatre audience; • Your target audience may be buying popcorn while your spot is playing.

Websites

Pros	Cons
• A MUST in any communications strategy (a standalone website or a dedicated webpage on a larger website); • Acts as your corporate memory, annual report, calling card for your organization's CV; • Main point of contact between you and your audience;	• Perceived difficulty to set up, but Contents Management System is actually very user friendly, see Joomla, Wordpress, Drupal, Tumblr; • High cost, but web space and domain registry are becoming cheaper. Buy what you need and it can be relatively cheap;

• Acts as a hub for all other activities/contents (audio / video / text / events / social media aggregator); • Easy to access from multiple platforms; • 24/7 interaction with target audiences.	• Maintenance, but content updates are as easy as a blog post; e.g. Wordpress is community-based and many people contribute to platform updates; • Requires (limited) training to set up a website.

Social Media

Pros • Free; • Easy to set up; • Audience joins voluntarily; • Reach the correct audience through hashtags / following relevant groups; • Attracts large number of people in a short time; • Drive traffic to other communication actions; • Bring people together; • Build loyalty and long-term relations; • Gather information about your target; • Easy feedback; • Place for real life experiences to be exchanged; • Gives a voice to timid people,	Cons • Very time consuming to engage directly with followers; • Content experts needed in order to answer public questions / create standard Q&A; • Need to keep content fresh across platforms to stay visible; • No control over the message exchanges or how people react to your tweets; • A campaign can get hijacked by detractors; • Bad news can go viral; • Mistakes can happen in real time with thousands of witnesses; • Negative feedback cannot be ignored; • Social media does not capture tone / sarcasm etc.

Complementary Media:

Outdoor advertising: billboards, giant screens, outdoor furniture (bus shelters, bike racks) and transport advertising

Pros • Commuters will see advertising repeatedly; • The message can be tied to a specific public space; • Large images and slogans can have a great visual impact.	Cons • Must convey message often in a split second; • Advertising placement and design are costly.

Indoor advertising: billboards, giant screens etc

Pros • Strategic placement of ads in public areas (restrooms, gyms, elevators, theatre lobbies, subways, taxis); • Can be very creative; • Often has a "captive" audience; • Seen by many people.	Cons • Low standards for advertising; • Intrusive.

Alternative Media:

Merchandising/Promotional products

Pros	Cons
• Wide variety of options; • Adaptable to the project's budget; • Can have higher perceived value than their cost.	• Cheap items can affect the image of your project; • Items not relevant to your project can confound people; • Difficult to know what your target values are.

You can use the template below to plan your communication, branding and promotion activities.

Activity planning for communication, branding and promotion

Period 1(2022)						
Priority number	**Activity**	**Responsibility**	**Estimated costs**	**Funding**	**Time of implementation**	**Implemented**
1.	**Communication, branding and promotion**		EUR total	EU projects funding Archeo Danube	December 2022	No
1.1	**Identify the purpose** of your communication strategy. What do you want to accomplish with your communication strategy?	Communications Manager will be responsible for activity.	EUR		September 2022	No
		Staff will identify purpose and objectives.	EUR			
		Outside contractors will be responsible for activity.	EUR			
1.2	**Identify your audience.** Define who you are trying to reach. You'll need different messages for different groups, and you'll need different channels and methods to reach each of those groups.	Communications Manager will be responsible for identifying audience(s).	EUR		September 2022	No
		Staff will identify target audience(s).	EUR			
		Outside contractors will be responsible for identifying audience(s).	EUR			

Period 1(2022)						
Priority number	Activity	Responsibility	Estimated costs	Funding	Time of imple-mentation	Imple-mented
1.3	**Plan and design your message.** Define the main theme of what you want to communicate to your audience(s). Choose sub themes and topics.	Communica-tions Manager will be responsi-ble for content production and planning.	EUR		September 2022	No
		Staff will design and plan messages.	EUR			
		Outside contractors will be responsible for content production and planning.	EUR			
1.4	**Choose communication media.** Consider diverse options for media channels to promote your heritage site. Each has specific strengths and weaknesses in carrying messages to your target audience(s).	Communica-tions Manager will evaluate media channels and distribute content.	EUR		September 2022	No
		Staff will choose media and reach out to audience(s).	EUR			
		Outside contractors will be responsible for media selection and content distribution.	EUR			
1.5	**Plan for obstacles and emergencies.** Identify risks and ways to minimise impact. Try to estimate probability and impact, and to determine a level of risk.	Communica-tions Manager will be respon-sible for risk management.	EUR		November 2022	No
		Staff will identify risks and prevention strategies.	EUR			
		Outside contractors will be responsible for risk management.	EUR			

Period 1(2022)						
Priority number	Activity	Responsibility	Estimated costs	Funding	Time of imple-mentation	Imple-mented
1.6	**Evaluate your communication strategies.** Identify who can best help you analyse the data and how you can best disseminate the results and subsequent reports.	Communica-tions Manager will be respon-sible for evalua-tion and moni-toring.	EUR		December 2022	No
		Staff will evaluate communication efforts.	EUR			
		Outside contractors will be responsible for evaluation andmonitoring.				

4.9 Networking and integration with other local and regional archaeological and cultural attractions

When developing and implementing your LAP, you will deal with various institutions and individuals from the public administration, heritage conservation authorities; some could be supporters and others probably opponents. You will have to understand early on that these are essential forms of cooperation that you will need to carry out in order to implement your LAP. The following paragraphs will familiarise you with the best ways of networking for your LAP, which is different from other necessary collaborations.

In this case, the networks are a form of partnership involving different interoperating actors that include archaeological park operators, tourism organizations, enterprises, institutions and citizens. These networks are collaborations targeting mutual support and benefits. They aim to establish and maintain contacts and to exchange information. Networks associated with a LAP should seek to assemble those persons and institutions having a common interest, namely to design the LAP to allow as many of them as possible to benefit from its implementation.

Recent research into network theories and the Good Practices study of the ArcheoDanube project might have convinced you that networks can be of great benefit to your archaeological park. As an archaeological park operator, you have numerous contacts with colleagues in other heritage institutions. The question is how you and your colleagues regard each other – do you understand yourself as competitors, as mutual supporters, as public beneficiaries? How do you see your own role: as an initiator, developer, profit-driven? Can you motivate and inspire people with different interests to work for a common cause?

If you want to use networks as an instrument, you need a strategic approach in which you are clearly defining what you want to achieve for a jointly identified cause. This will inform the character of your network, be it economic, social, cultural, touristic or ecological. Likewise, a clearly defined network will attract potential collaborators. For example, your strategy would seek to:

- Develop attractive cultural tourism products that have added value for visitors;
- Generate additional revenue for your park;
- Establish your park as a socio-cultural centre of your city.

Depending on your objectives, you will need different partners, but ask yourself why these partners might also need you and your park. Successful networks create win-win situations for all participants, even if they are very different. A successful archaeological park, anchored in the city life, will:

- Generate revenue for the benefit of the park;
- Help you to gain a good reputation and professional recognition;
- Strengthen your professional position as part or even engine of urban and regional development;
- Help your partners from culture and business generate revenue;
- Motivate citizens to engage in the park's activities;
- Inspire cultural professionals to develop services connected to your park;
- Strengthen the positive image of your city and help it to become competitive in tourism and economic development.

However, networks are sensitive structures that have to be maintained and actively managed to be durable, requiring time for their development and consolidation. This includes, above all, building trust among the different network partners.

Supporters, partners and investors

Your network will include three different groups that can contribute:

- Supporters, for example citizens or local associations that participate in a non-profit and philanthropic capacity.
- Partners, for example cultural and economic institutions or local and regional development offices.
- Investors, for example sponsors and banks, but also funding schemes.

All these individuals and institutions bring their particular interests into a network, so it is very important to find out which common factors motivate them to join:

- High identification with the history and traditions of the city and region;
- Economic interests;
- Commitment to social and economic stabilisation and strengthening of the local environment.

The first step is to initiate the network, which is comparatively simple and can be organised with the already existing resources. However, there will be a moment when the network's management can no longer be based only on your own resources, especially if the network is successful. In this case, you have to consider:

- Who should take over the operation – the municipality, your institution, a newly founded institution?
- What legal form suits the network partners – a non-profit organisation, a corporate form, a cooperative?
- Who should manage the network – a hired manager, a volunteer team?
- How can the commitment of the network partners be established – by annual contributions, by levying a fee?

- What kind of support structures need to be created for the operation – own business premises, memberships, donation contracts?

A cultural route as an example for successful networking

We are using the example of developing a cultural route to demonstrate how to establish a network using a step-by-step approach. The key fact is that the degree of success of the route is directly related to the degree of attractiveness and interest of your partners. For this kind of route, you will need a network of the following partners:

- Local tourist office, which gives you information about the profile of the visitors who might be interested in this kind of activities, supports you in branding and marketing (or takes care of that for you), and that promotes your offer;
- Local gastronomic industry, which can develop dishes specific to the periods in which your archaeological site was inhabited;
- Local hotel industry, which can promote your tour to its guests;
- Local businesses, such as a toy shop that sells, for example, replicas of Roman board game;
- Local cultural institutions wanting to be integrated into cultural routes;
- Citizens who would be willing to share with guests their stories about the site or the area;
- Associations that would be willing to let guests participate in their own activities (e.g. a history club whose members could contribute with storytelling or visual materials).
- Mobility providers that offer transfer options.
- Representatives of the local administration who would support infrastructure improvements (e.g. transport connections, signposting, accessibility measures).

Your task would be to connect these offers from different providers via a dedicated network in order to create added value for guests, as well as for providers. The paragraph below is describing the possible development of a cultural route using the aforementioned approach.

Connecting cultural attractions into a cultural route

While an individual site can be a great attraction and a catalyst for tourism, the sum of all your cultural (and natural) attractions can usually have a greater touristic appeal, especially if they are similar enough to be connected by a common theme. If that is the case for your area, you should consider creating a cultural route. This is a journey planned in advance, which can be led by a guide (Veverka 2011). There are many benefits for creating a cultural route:

- Raises awareness about the local cultural heritage and its accessibility;
- Attracts local and national or international tourists;
- Involves, engages and empowers local communities;
- Fosters local identity and pride;
- Creates and enhances values that are important for the local community;
- Contributes to the sustainable development of the area;
- Encourages synergies between different cultural sectors.

Other benefits of the cultural route concern the visitors' perception of your site/city:

- Provides insights into some of the key attractions of the city;
- Enables tour guides and visitors to organise their schedule in an effective way, so they can get to know well the city's unique character in a relatively short time;

- Provides an introduction to the city for those visitors who are able to stay longer, giving them some basic orientation and inviting them to venture further and learn more about the city's past and present;
- Might even encourage visitors to extend their stay in your city, which brings benefits to additional partners, like accommodation and local gastronomy providers;
- Increases the levels of satisfaction of the tourists who visit the city, and improves the quality of urban life for the local population.

Cultural tours, routes or trails can connect multiple sites, locations, and even cities across different countries. Successful cultural routes follow a geographically fixed course, focus on a defined theme, and ensure that all locations of the tour are compatible with that theme (du Cros, McKercher 2015). You will probably start planning on a smaller scale, so the following planning process was adapted to suit a walking tour covering a small area, for example a historic city centre, where the stops are a short walking distance from each other. The example is based on a step-by-step approach, which you will need for planning a successful cultural tour (adapted from Veverka 2011):

Inventory and theme(s)

First, consider the sites/locations to be included into the cultural route. Using a street map of the city or historic district, consider the potential stops, which can include archaeological sites, castles, historic homes, historic gardens, architecture, industrial heritage sites and other sites of interest.

Make a list of all of the attractions being considered for possible interpretive stops, and plot their location on the street map. Make a list of the main interpretive themes or concepts that each of the potential interpretive stops would best illustrate. What is the main interpretive feature or attraction of the route (for tips on how to develop an interpretive theme, see subchapter 4.6)?

Analyse all of the sites you are considering and look for those that illustrate a common theme or story. Also consider the relative importance of each site, facility, or monument (e.g. is this the best example of..., the only example of... etc). Based on this analysis, begin to streamline the list of potential stops while also considering the following aspects:

- If your cultural route is a walking one, it should not take more than an hour to walk. Longer walks, particularly on hot summer days, tend to wear the visitors out, particularly older visitors;
- Try to limit the route to not more than 10 stops since otherwise the provided information will overwhelm most visitors, who will struggle to remember what they have seen. Make sure that each selected stop is a good example of the main interpretive theme. You can develop a more detailed guide for the experts who might want one, but most general tourists just need a summary (Veverka 2011).
- Choose pathways that are highly accessible, because some of your visitors might have mobility issues or have to push a pram.
- End the route at a place where your guests can take a break, have a drink and go to the restrooms. This can be at the visitor centre of your site.
- The end and/or the beginning of the route should be near a car park and/or near public transport.

Review the location of the selected stops on your map and consider:

- Where do you want the route to start and end (or should the route be a loop instead)?

- Are there any safety issues associated with the route (streets to cross, uneven paths etc)?
- Will each stop be easy to find, or special directions will be needed in the brochure?
- Will the visitors be in the shade or will need rest stops to sit down?
- Will there be any conflict with landowners?

Objectives

The second step in the planning process of your cultural route is to consider just what you want the route to accomplish – its objectives. You should consider the interpretive objectives for the whole cultural route, as well as those for each stop on the route (for more information on possible interpretive objectives, see subchapter 4.6). Here are some typical objectives for an interpretive cultural route in a historic town, where the majority of the visitors, upon completing the route, will:

- Be able to describe the three main architectural styles of the buildings in the historic district;
- Be able to describe why only these architectural styles were used and not other ones;
- Have stories to take home and opportunities to take pictures for their social media accounts;
- Learn how this community was associated with a major event;
- Understand how the early industry affected the community's growth;
- Feel that preserving historic homes and local history is important and benefits everyone;
- Want to learn more – buy a book about local history;
- Want to attend other interpretive programs and services (Veverka 2011).

Visitor analysis

For the third step, you should consider identifying the visitors that you are trying to attract. This is important as it helps you focus not only on what kind of interpretive stops you will design on the route, but also the kinds of examples and stories you share with them. Each different target group might need some different interpretive topics. Your audience will more likely include:

- Local residents who have lived there for a long time;
- Local residents who are new to the community;
- Local and/or regional school groups (will the interpretation need to reflect the schools' social studies or history curriculum?);
- Tourists from within the country, who are familiar with the country's history and somewhat familiar with your site, community, history etc;
- Tourists from within the country or from other countries, who have limited or no knowledge about your history or community;
- Older tourists (over 65), who will be reminiscing about their own past;
- Families with young children;
- Experts.

Since you are probably only going to design one brochure for the cultural route, your efforts should be focused on identifying the target group that will comprise the majority of the visitors likely interested in learning about, or experiencing, the stories your cultural route will present (Veverka 2011). Therefore, you should consult the local tourism experts, who usually have data about the tourist groups that mostly find their way to your town, or the types of guests that are given special consideration in the local tourism strategy. In the best case, your efforts will be integrated into a local strategy and further synergies will be developed.

Physical accessibility of the tour

While providing for the accessibility of your route is not a standalone step in your planning, it can be viewed as an important factor for its success. To be qualified as “accessible”, the route must provide comfortable and equitable access for all categories of visitors, including persons with disabilities. The path itself must have a continuous clear width and free height, and a smooth surface which has no major obstacles and no steep gradients, allowing easy access for people who use wheelchairs or other walking aids (Ambrose et al. 2013). The route will thus be also accessible for parents with small children and babies in pushchairs or prams.

Buildings and other structures that are part of the route should be visible from the street level. Access to privately owned buildings should be restricted to viewing from the perimeter fence, to protect the occupants’ privacy. On the other hand, the interiors of public buildings and other enclosed locations should be accessible. Access details (times, dates, entrance fees etc) should be printed in the brochure (Galt 2015).

To make the route more comfortable and pleasant, you should consider:

- Availability of accessible public toilets nearby;
- Access to the route by public transport or from a public parking area;
- Easy access to local cafés, restaurants and bars;
- Proximity to a tourist information office;
- Accessible shops near to and/or along the tour;
- Seating at regular intervals;
- Shaded areas and protection from rain;
- Drinking fountains.

Interpretive media

Once you have identified your resources to be interpreted (theme, stops etc), your objectives for the route, and the kinds of visitor groups that would be the most likely users of the route, you will need to think about the best interpretive media to be used. These are some of the most commonly used media:

- Guided tours can be the most effective interpretive choice for a cultural route. Expert guides can adapt to your visitors, their interests and characteristics, and make the tour more enjoyable and memorable. Guided tours are a very good way for visitors with a limited amount of time to be given a good overview of the local heritage. They can also enable the groups to see places which are otherwise inaccessible. Guided tours come with additional costs, staffing or organizational constraints, which you may not be able to provide for. Therefore a regular guided tour offer may not be in your budget. You can always offer occasional tours, or tours for large organized groups.
- A special kind of tour guides are the so-called creative guides. They not only emphasise the imparting of knowledge, but also enable visitors to immerse themselves in the life of the locals. They achieve this, for example, through conversations with a local person, e.g. an eyewitness, or through special sensorial experiences. They may also employ living history type of interpretation and use props to better explain complex topics.

- Self-guiding brochures can be an effective and flexible interpretive media that includes an introduction to the route, its theme and its locations. It must also include an easy to follow map with clear directions and have good interpretation and graphics/photo(s) for each stop on the cultural route. The layout should appeal to your target group. The explicative texts should be short (not more than two 50 or 60-words paragraphs), and use easy to read fonts. The brochure should be appealing and of high quality, reflecting the quality of your route. Production costs will depend on the number of pages, type of paper, number and type of illustrations, number of colours used, and number of copies needed for the initial print run. Nonetheless, a self-guided brochure is far cheaper to produce and maintain than a guided tour. You will need to consider where you will distribute the brochures.
- Audio-guides would be similar to self-guiding brochures, but have narrators presenting each stop and giving directions to the next stop. You might or might not need a map to go with it, depending on the complexity of the route. The audio-guide can be a downloadable app, or a separate device which the visitors will have to rent. For more information and tips on audio-guided tours, see subchapter 4.6.
- Each stop or location can be equipped with an interpretive panel that offers additional information or is used as a prop for the guided tour. Erecting interpretive panels on each stop can be expensive and bring many managerial and maintenance problems. Therefore, this option should only be considered if you mainly plan to have self-guided tours with a very basic brochure that will not include all of the information. You can find more helpful tips about interpretive panels in subchapter 4.6.

Whichever media you will use, you will always need to produce maps for the cultural route. The route should be clearly marked on a printed map, as well as on the downloadable version, that can be used by visitors. There should be an indication of the scale of the map and the orientation (showing the north direction). The map may include additional indications, e.g. the distances and average walking times between different stops.

4.10 Cooperation with the tourism industry

According to the World Tourism Organisation (UNWTO), cultural tourism is "a type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination. These attractions/products relate to a set of distinctive material, intellectual, spiritual and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and the living cultures with their lifestyles, value systems, beliefs and traditions" (UNWTO 2017). Archaeotourism or archaeological tourism is a form of cultural tourism that aims to promote public interest in archaeology and the preservation of historical sites. Archaeotourism can include all products related to archaeology: visits to archaeological sites, museums, interpretation centres, re-enactments of historical events and the rediscovery of local products, festivals or theatres.

For some years now, cultural tourism has been considered one of the "megatrends" in tourism, one of the few growth segments in tourism demand, even if it comprises a comparatively small area of tourism activities, of an estimated seven to ten percent. The reason is that cultural tourism can attract far more target groups than, for example, sports tourism or purely recreational tourism, which makes it more independent of trends, economic cycles and demographic developments. A 2014 Austrian holidaymaker analysis (Österreich Werbung 2014) recorded the interests of culturally interested guests from various countries and thus specified the "guest profile" as well as the type of cultural offers that are particularly popular:

- Culturally-minded guests are an economically interesting target group for small cities, with high purchasing power, above-average education and high added value;
- The 50+ age group predominates, but cultural offers (especially as bad weather offers) are also well received by families with children;
- Culture is not equated with high culture. The visiting of cultural heritage sites and the learning of customs, traditions and regional peculiarities are seen as more important than visiting museums.
- Authenticity, regionalism, contact with land and people play an important role. The culinary experience is also highly valued in connection with the products of historic cultural landscapes.
- Culturally-interested tourists want to immerse themselves in cultural landscapes, not only by visiting sites or museums, but also by meeting people and by being personally enriched by authentic experiences.

Therefore, the tourism industry is willing to cooperate with cultural attractions and institutions. There are many reasons, but the most obvious is the economic benefit. While only a small fraction of the cost of a visit is spent at cultural attractions, the majority is spent on transport, accommodation, food, drinks, tips, sightseeing, and commissions to the travel trade. Yet, it is these attractions that draw the tourist to a region in the first place, enabling the rest of the benefits to accrue (du Cros, McKercher 2015, 106).

Archaeotourism – opportunities and peculiarities

Archaeological sites and historic places are major tourist attractions worldwide. In the past few years, visits to historical sites have ranked third — after dining in restaurants and shopping — among the activities of people travelling abroad. At the same time, archaeotourism is a highly sensitive area of cultural tourism that requires a particularly responsible approach to cultural heritage:

- Archaeological remains need more interpretation to be understandable to the wider public than other cultural attractions.
- The notion of "ruins" is mostly associated with archaeological remains therefore reconstructions can be dangerous and misleading.
- With the increase of visitor numbers and pressure on the sites, problems with the conservation of displayed archaeological remains become evident. This is usually solved by limiting access to the sites, which can dissatisfy visitors if the reasons are not explained properly.
- There is an ever present danger of looting and vandalism at archaeological sites. The damage is often irreversible and efficient surveillance systems are needed to prevent it.
- Archaeological heritage can be used and misused for political reasons to elevate the pride and importance of a nation's famous or infamous past.

Moreover, there are serious differences between the way archaeological heritage is dealt with in large cities and those in small towns, and also between European member states. According to the managers of archaeological sites, the number of visitors increases every year, and this increase can have both positive and significant negative impacts. Site managers are aware that archaeotourism raises awareness about Europe's shared cultural heritage and encourages people to visit archaeological sites and historical places, but also subjects these precious resources to increased stress. Recent publications (Dallen, Tahan 2020) refer to this aspect with concern. In some cases, local authorities have been forced to close the sites or parts of the sites to visitors (as in Pompeii, Italy) and promote them in other ways, including the creation of exact replicas, as at the Altamira cave in Spain (http://www.culturaydeporte.gob.es/mnaltamira/en/home.html).

Archaeological tourism is not new; as early as the 18th and 19th centuries, trips to archaeological sites were part of the educational canon of the upper classes. However, its scale and scope have grown dramatically in recent years. Hundreds of thousands of tourists now visit archaeological sites annually and archaeotourism has become a lucrative business. Archaeotourism is often linked to the larger fields of ecological tourism, geotourism, and heritage tourism. Many countries and regions offer combined programmes that allow the visitors to enjoy their natural and cultural highlights.

The special nature of archaeotourism is repeatedly referred to in tourism literature: “The popularity of archaeological sites as tourist attractions makes them valuable sources of revenue, but economic exploitation of sites is often not matched by reinvestment in proper site management to ensure protection of sites and their continued enjoyment by visitors. Archaeological sites are fragile resources, and inadequate site management may result in deterioration or destruction of the site and its social/historical/educational/economic potential” (AURORA 2011).

Protection and presentation – the difficult balance

The key question is how to balance the need to protect archaeological sites with the legitimate demands of the local, national and international public for the economic, cultural, social and ecological valorisation of these sites. The challenges of public presentation and careful use of archaeological sites in small towns (ESPON 2013) – also the focus of our ArcheoDanube project – can be summarised as follows:

- A sensible environment is scarce; sensible archaeotourism is often not (yet) perceived as an economic factor.
- Data on archaeotourism is not systematically recorded and analyzed.
- Beyond the archaeologists, there is often a lack of trained persons working in the sector who would promote archaeotourism on the spot and understand themselves as responsible “ambassadors” of their local environment and history.
- Service providers (cultural institutions, accommodation and gastronomy providers etc) remain passive and expect “full service” from the local tourism offices.
- Tourism officers know too little about the functioning of archaeological institutions.
- People working in tourism and archaeologists do not communicate and understand the “language” of each other.
- Professionally implemented networks which would continuously bridge the world of archaeology with the expectations of the locals and tourists are missing.
- Small municipalities are often located in rural areas with comparatively low population density, which places more complex demands on the communication processes and logistics than in densely urbanised centres.

Beside these barriers, there are already very good examples of how a fruitful cooperation could look like, and these examples are not necessarily linked to the big and famous sites. Have a look at the Good Practices study of the ArcheoDanube project in order to get inspired!

Sensible, sustainable, successful – the power formula for archaeotourism

So what enables and promotes sensible, sustainable, and successful archaeotourism initiatives in small cities?

• **A climate of recognition and support** – if archaeology and archaeological sites are recognized as a value, and there is a political commitment for that, economic effects can also be achieved;

• **Willingness to cooperate** – archaeotourism aims to cooperate in different fields of activity. In other words, the local and regional tourism offices, as well as municipal political entities and the administration, are among the decisive partners, in addition to cultural and tourism-related businesses (gastronomy, hotel industry, retail trade, mobility providers etc);

• **Economically oriented networks, which function across all sectors and give local actors participation and design possibilities** – successful economic initiatives usually involve long-standing networks or talented networkers who pool resources and use networking for mutual support. The networking part is specifically important in all development and valorisation processes for archaeological sites (for more information, see subchapter 4.9);

• **Professionalism** – archaeotourism requires professional qualifications (in tourism, network management, cultural management) and social skills (communication skills, endurance, frustration tolerance). A special attention should be paid to the economic networks which should be implemented by professionals;

• **Integration of digital technologies** – culturally-interested guests bring their everyday experiences with them on holiday and naturally use their mobile devices such as tablets and smartphones in their leisure time. In order to “pick them up” there, relevant services such as apps or QR codes are not an additional offer, but a basic requirement. This also includes the adaptation of websites for mobile devices, reliable and free WLAN access at archaeological attractions, and the possibility to recharge the respective devices;

• **Use of social media** – Facebook, Twitter, Instagram, Snapchat, or TikTok can be valuable helpers for archaeotourism, especially in the development of communities that inform each other, though they also require a form of complaints management. This is particularly true for a professional approach and the provision of appropriately trained personnel;

• **Individual offers, linked to the archaeological sites** – examples include the interpretation, rediscovering and revitalization of archaeological remains;

• **Fun factor and social life** – cultural tourism activities in small cities are not necessarily based on cultural awareness, but on the fact that people enjoy each other and social life is enriched. Having fun with each other and enjoying each other’s company is a driver for citizens’ involvement;

• **Time and patience** – cultural and archaeotourism projects often develop out of the logic of temporary support projects. Their sustainability is due to the fact that the actors can escape a given project duration and control the use of resources according to their own temporal possibilities. This means things can grow slowly;

• **Voluntary work and the possibility (also) of short-term commitment** – activities in associations and clubs are part of the social life in small cities, especially in rural areas. Even if the participation in club life and the assumption of responsibility in club structures are becoming less common and more difficult to implement, the willingness to engage temporarily is unbroken. Voluntary commitment is undeniably a high value and part of rural self-understanding. Time-limited tasks also help in the implementation of guest-oriented offers in archaeotourism;

• **Qualification for archaeotourism** – this can be trained and training programmes are available even for free. The European EUROPETOUR project (www.europetour.tips) developed a training program that is open to all interested parties in cultural tourism. Basic requirements for cultural tourism, with a focus on rural areas, can be trained in eight training modules;

Planning / implementing / benefiting archaeotourism

The Archaeological Institute of America has published a manual (AIA Guide 2013) which outlines "best practices" for tour operators, site managers and tourists for visits at archaeological sites:

1. Archaeological sites and historical places are finite, fragile, and non-renewable resources. They are unique and irreplaceable. Destruction of a site is permanent and irreversible. It is important to know that sites are fragile and vulnerable to exposure to elements, looting, and irresponsible/unrestricted tourism. Destruction of sites results not only in loss of the physical remains but also the information that may have been gleaned from examination and study of the area. Loss of information is just as critical as the loss of sites as it affects our understanding of the cultures that built them.
2. Archaeological sites exist within a larger setting that includes both the environment and the local communities. Good practices must take into account the impact of archaeological tourism on the site and the natural environment in which the site is located. Guidelines for sustainable tourism should respect the values, ideals, and rights of the local communities that exist alongside the sites. Guidelines for good practices must be created in cooperation with the local population.
3. Removal or destruction of cultural material is unethical and illegal. Archaeological sites are generally protected by laws that prohibit the removal of any cultural (and in some cases, natural) materials. Removing or trafficking in cultural materials is illegal. Looting destroys a site and compromises the integrity of any information that may be retrieved from it.

The three principles listed above are a good match with the objectives of the LAP for visiting archaeological sites and historical places. They should also guide the planning of tours and the behaviour of tour operators and visitors. Therefore tour operators should (cf. AIA Guide 2013):

- Aim to present a site in an interesting and accessible manner while maintaining its historic, cultural, and social value and significance. All tours should naturally adhere to the guidelines created by site managers and local governments;
- Select sites appropriate for their clients and the nature of their tour, and make sure that the desire to give clients a unique or special experience does not harm a site. It is important to identify and only visit sites that can accommodate the tour groups;
- Use tour and group sizes that the sites can comfortably accommodate;
- Be aware of potential dangers to the site and to the visitors. This information should be available to visitors along with advice on how to avoid the dangers;

- Be aware of the physical demands that the site will have for their clients. Is the site appropriate for disabled people, children, elderly, etc?
- Be aware of facilities available on site and provide this information to the clients. If facilities or infrastructure on site are below normal standards, tour operators should consult site managers to improve these facilities before making the site a regular part of a tour package. This will both give a better experience for clients and help to preserve the site;
- Be aware of the impact vehicles have on the environment and the site, and make sure there are adequate and appropriate facilities to accommodate them, and appropriate infrastructure to support the traffic. If the facilities are inappropriate, they should consult or cooperate with local authorities to build or upgrade them or choose a different site;
- Have a good understanding of the cultural, historical and social significance of the sites, which should be presented in an interest-generating manner to their clients;
- Provide clients with pre-tour materials about the area and the sites that they will be seeing;
- Educate the clients about the cultural and historic significance of the site and encourage them to follow all visiting guidelines set up by the authorities/site managers;
- Provide visitors with supplementary educational materials and opportunities so that they understand that the site they are seeing belongs to a wider cultural context, and that preserving the site is a step forward in preserving a wider cultural heritage;
- Educate the clients that some archaeological sites are considered to be sacred places by the local community and these should be treated with respect;
- Be aware of local attitudes, customs, traditions, and beliefs regarding ancient sites and historic remains;
- Work with local communities and try to create holistic experiences for their clients. Community involvement will create a better experience for visitors and will help fostering good intercultural relations. This could also help the local economic development;
- Preferably use local tour guides;
- Foster good relations with the local community and make sure that clients are aware of local practices, beliefs and interdictions (e.g. language, physical contact, photography etc)."

Economic empowerment of the cities by archaeotourism

Archaeological sites and parks can have a significant economic impact on a city or region. Meanwhile, the resulting increase in economic power is beyond question. However, a number of conditions need to be fulfilled to enable as many actors as possible in small cities to benefit from the economic effects of archaeotourism. According to previous experience, three factors are decisive:

1. Networks in which actors from culture, tourism, business, economic development, regional development and municipalities work closely together and see themselves as an open, continuously learning system;
2. The professional use of information and communication technologies as well as social networks and the resulting creation of "guest communities";
3. The provision of authentic experiences and offers that actively involve the guests.

The second success factor in particular will become even more relevant owing to the widespread use of digitisation. Attractive new business models are emerging in this area, from which the archaeological parks could benefit. The special challenge in the future will be to find new ways in which the guests will experience archaeological sites, not only by visiting archaeological parks, for example, but also in the digital environment, which will facilitate encounters with local people and enriching authentic experiences.

Cultural tourism has also been identified as a powerful tool for economic development that can create jobs, induce investment and help revitalize declining communities. It is especially important to many small rural or ethnic minority communities that have limited economic development options. The involvement of local residents can be direct, through ownership of attractions, retail outlets, guest houses, bed and breakfasts, food service establishments, local guiding services and the like, or indirect, by producing handicrafts, artworks, and souvenirs to be sold to tourists (du Cros, McKercher 2015, 31).

Archaeotourism and local development

Within the framework of the European INTERREG HISTCAPE project (www.histcape.eu), several connections between cultural tourism in rural areas and regional development were recorded and analysed between 2012 and 2014. The analysis contributed to the development of sustainable solutions for the careful use and protection of cultural assets in smaller towns and their cultural landscapes, whereby the important role of cultural tourism became clear.

The result was a so-called "integrated approach", in which all stakeholders must have a "seat and voice" in the sustainable management of cultural heritage conservation and cultural tourism, in order to be able to act successfully. Many of the examples recorded in the HISTCAPE project show that cultural tourism has a stabilising effect on the preservation of rural areas. Inequalities in the spatial distribution of population, housing, jobs and income should not obscure the fact that small towns in rural areas certainly have strengths from a cultural tourism perspective. Identifying these strengths and making them usable may be more difficult than in urban areas because they are not always obvious and are only rarely evaluated through comprehensive data analysis.

There is no doubt that archaeotourism is an economic opportunity for many small towns. They only need to find ways to get a piece of the lucrative tourism "pie", starting from a fundamental study of the conditions and success factors of archaeotourism in their communities. The designing and implementation of a LAP would be an ideal opportunity to achieve this. The process should include the identification of regional strengths and resources, the appropriate orientation of the professional and voluntary commitment, and the development of an archaeotourism strategy.

4.11 Research activities

When preparing the LAP, you will probably encounter shortcomings and limitations in some or even all of the topics considered in the previous subchapters, e.g. when planning investments and activities for your site. In some cases, you will realize that information at your disposal is insufficient to make appropriate plans for your site. For example, there is not enough archaeological and historical data to conceive an engaging interpretation of your site. In this case, you may need to perform additional archaeological research in order to display new areas and to make the presentation of archaeological remains more meaningful. Likewise, you may need information about certain materials and their behaviour in specific conditions in order to implement conservation and restoration works, or you may require precise hydro-geological information in order to design a proper drainage system, or data regarding the tourism flows in your area etc. In order to overcome these issues in a systematic way, **you will need to plan research activities based on these needs**.

The first step is to recognize the gaps and shortcomings, and prioritize them. The next step is to define appropriate and effective research methods, recruit the necessary personnel and design a time plan. You should try to include relevant stakeholders and the public in your research activities and the presentation of their results – the charm of new discoveries will offer an added value to your site. Inclusion and participation is possible in many research fields, and the topic was already touched in subchapter 4.6: archaeological camps, exhibitions, conferences, and other participatory formats which will allow you to regularly share research activities and results with your public.

5. IMPLEMENTATION AND MAINTENANCE

5.1 Activity planning and execution of the required works

After you have decided in which direction your site will develop and what to consider in your LAP, you will need to plan in detail all activities that are necessary for the achievement of your objectives. This part of your LAP will define what you will implement in the following years, at what cost, and who will be responsible for each activity. In addition to providing a road map going forward, the planning will help you identify short-term and long-term funding and staffing needs, in order to plan your activities in accordance with your budget. It can also be used to arrange additional funding or to seek support through project applications, sponsorships, fundraising campaigns and similar.

The activity planning will be in the form of a table at the end of your LAP and it will also work as a financial plan to calculate the necessary overall budget of the implementation phase. Therefore, it has to include the following steps:

1. Define the appropriate **implementation periods** – you should divide the table into manageable time periods, e.g. if your LAP is intended to cover an overall planning period of 5 years, the activity planning can be divided into 5 main implementation periods, each represented by one year. For very detailed plans, 6-months implementation periods are more appropriate.
2. List **all planned activities** – all should be sorted by thematic sets (as described in Chapter 4), by work packages, or by priority of intervention. A short description of the activity should also be included (further explanations and the reasons for choosing particular activities should already be included in Chapter 4 of your LAP). Try to prioritise them in the order you plan to implement them in each period. Use a numerical identifier (ID), so you can specifically refer to each activity when evaluating them or reporting.
3. Assign **responsibilities** – firstly you have to identify which activities can be performed by your own staff and which by external contractors, partners, volunteers etc. If your site has plenty of personnel available to perform different tasks, you should divide the tasks among them. Describe what will be the role of each responsibility holder for each activity.
4. Estimate the **costs** of each activity - cost forecasts of your activities must be assessed before the action planning goes forward. For accurate cost estimates, the working team preparing the LAP should consult with specialists, contractors, or site staff having

experience in the respective services. You have to consider investment and operating costs, staffing needs, and whether the service will generate revenue. Also consider:

- Staff time: how much will a program cost initially, relative to other choices?
- How much will a service or investment cost to maintain?

You can further divide the estimated costs between the different responsibility holders of the activity.

5. **Source** of funding – you will have to outline the planned sources of funding for each activity.
6. Estimated **time** of implementation – you will have to define the specific or estimated time required to implement the activity. This can be a specific month or even a specific date. Be aware that some activities are one-off measures, while others are continuous.
7. Implementation **check** – the last column in the table will be used for checking whether an activity has been implemented or not. You will check this column at the end of the implementation period with yes or no and, if necessary, add additional information (e.g. changes in the original plan or why an activity failed to be performed).

The template below can be used to plan your activities:

<table>
<tr><th colspan="7">Implementation period 1 (2022)</th></tr>
<tr><th>ID</th><th>Activity</th><th>Responsibil-ities</th><th>Esti-mated costs</th><th>Source of funding</th><th>Planned time of implemen-tation</th><th>Implementa-tion check</th></tr>
<tr><td rowspan="2">1.1</td><td rowspan="2">On the archaeological site we will set up two interpretive panels.
The maintenance of the panels will be minimal and included in the regular maintenance costs of the site.</td><td>An external contractor will design, produce and set up the panels.</td><td>3000 EUR</td><td rowspan="2">EU project funding (e.g. Arche-oDanube project)</td><td rowspan="2">September 2022</td><td rowspan="2">Yes: for the same budget 3 smaller interpretative panels have been set up in October 2022</td></tr>
<tr><td>An external contractor, i.e. interpre-tation expert will develop the content of the panels</td><td>1000 EUR</td></tr>
<tr><td>1.2</td><td>At the entrance to the site we will set up a visitor counting sensor.</td><td>An external contractor will supply and install the counter</td><td>1000 EUR</td><td>Spon-sorship offered by the suppli-er of the counter</td><td>October 2022</td><td>No: advertising requirements claimed by the sponsor could not be fulfilled</td></tr>
</table>

Implementation period 2 (2023)						
ID	Activity	Responsibil-ities	Esti-mated costs	Source of funding	Planned time of implemen-tation	Implementa-tion check
2.1	Thematic workshops for children: 2h/week for the whole year	An external contractor will conceive and perform the workshops	6000 EUR	Municipal financing	January-December 2023	Yes: 1044 total participants aged 4-8 years

5.2 Operation, maintenance and improvement activities

Once the LAP is implemented and the archaeological park is up and running, you will have to plan its day-to-day operation, including maintenance and improvements. By that time you should have already selected the site manager and other key staff members (see subchapters 1.3 and 5.4, and relevant notes in Chapter 4), though you would most likely need to hire some more people to operate and maintain the park. It is actually recommended to already involve the site manager and other key staff members in the designing and implementation phase of the LAP, if not earlier. Another important step is to establish the operational structure of your archaeological park, which will enable its functioning throughout the year. There are also several legal and administrative factors that have to be considered, which could differ from one country to another.

Depending on your budget and size of the site, you might be able to either hire a full operation and maintenance team or contract some external service providers for some or all of the respective activities. In either case, you will need to set up a maintenance plan containing all operational activities, tasks and procedures, to ensure a smooth running of the archaeological park (Breznik 2014). The maintenance plan should be regularly assessed to verify its efficacy and relevance, and be updated when necessary (see also subchapter 5.3). An example is provided at the end of this subchapter.

From the management perspective, the operational structure of your archaeological park consists of three key departments:

1. Administration, which ensures the day-to-day running of the archaeological park. Several services are part of this department:
    - Finances – manages the budget, including procurements and expenditures, and cash flows if paid for products and services (e.g. tickets, publications, audio-guides, guided tours, souvenirs, advertising etc) are offered;
    - Human resources – manages staff-related activities, including selection, hiring, training and counselling, not only for the permanent and temporary personnel, but also for volunteers;
    - Maintenance – tasked with maintenance and repairing of equipments, furniture and installations, as well as landscaping activities and sanitation, including waste collection and disposal;

- Security – manages security operations, including guards, surveillance equipment (if installed), safety means and fire protection;
- Visitor reception – manages visitor access operations, including ticketing, monitoring, orientation, additional support, and offering/selling of goods and services;
- Communications – manages the interactions with various stakeholders, including the media, maintains the institutional website/webpage and social media accounts, and runs promotional activities.

2. Conservation and presentation, which manages the preservation, conservation, restoration and presentation of the archaeological heritage. This is basically the determinant area of your entire operational structure – there is no archaeological park without these activities. Several services are part of this department:

    - Conservation – coordinates the regular works required to restore and/or maintain the archaeological heritage in good conditions. You will need to consider the requirements of national legislation when planning these activities;
    - Presentation – coordinates the activities related to the interpretation and presentation of archaeological heritage, including visitor guiding and tours, and designing or updating interpretive materials and permanent or occasional educational programmes;
    - Research – coordinates research activities required to improve the conservation, presentation and interpretation of the archaeological park and its remains. You will most probably need to collaborate with research institutions for this kind of activities.

3. Additional services, which coordinates the operation of ancillary activities associated with the archaeological park. These activities are either managed directly by your own staff, or are leased to various external service providers for a fee, and could include:

    - Catering;
    - Accommodation;
    - Shops;
    - Parking;
    - Events organization.

In all cases, the maintenance plan should state clearly the tasks, obligations and responsibilities of each department and service provider. Dedicated timetables should be designed for all planned activities, operations and procedures, considering that most of them have to be carried out regularly. Some are daily activities, e.g. visitor reception, administration or sanitation, while others are done weekly, monthly or just a few times during the year, e.g. tree pruning is only carried out in spring. Depending on national legislation, some of the activities are already clearly regulated (e.g. sanitation, fire protection), and these legal provisions have to be included in your management planning.

Another plan should be designed for the regular preservation and conservation works, again stating all tasks, obligations and responsibilities of the respective departments and service providers, and including a dedicated timetable. The same plan should also consider regular updates of the interpretive and communication materials, educational activities, tours and any other visitor programmes. These updates should be best carried out during the low season to minimise disruptions, unless your maintenance plan includes a scheduled period in which the park is completely closed to visitors to carry out major cleaning, repairing and/or upgrading works.

Your annual general management plans should also consider the operation, maintenance and improvements costs, and the sources covering them. In an ideal world, an archaeological park would be self-sufficient financially, but this is very rarely the case. You will most likely receive annual financial support from the sponsoring institution(s), which will form the backbone of your operational budget, to which you could add your own revenues, other forms of sponsorship, as well as funding from grants and projects developed within the park. The amount of the latter categories of funds is variable and less predictable, depending on many external factors, like the season, cultural trends, site image and popularity, availability of grant programmes etc. Therefore we would recommend a rather conservative approach to the way in which the operation, maintenance and improvements are budgeted.

Below is an example of maintenance planning, which can also be adapted to other types of operational planning:

1. Equipment, installations and furniture				
ID	**Activity**	**Responsibilities**	**Planned time of implementation**	**Implementa-tion check**
1.1	Turnstiles maintenance	Internal technical service	Monthly	
1.2	Lighting equipment maintenance	Internal technical service	Weekly	
1.3	Touchscreens maintenance	External service provider	Monthly	
	.....			
2. Landscaping				
2.1	Mowing	Internal landscaping service	Every two weeks / high season; Monthly / low season	
2.2	Tree and shrub pruning	Internal landscaping service	Spring	
2.3	Relaying surfaces of paths and trails	External service provider	Annually	
	....			
3. Sanitation				
3.1	Waste collection	Internal sanitation service	Daily	
3.2	Waste removal	External service provider	Daily	
3.3	Restroom cleaning	Internal sanitation service	Twice per day	
	....			

5.3 Monitoring process and periodical evaluation

Monitoring process

The purpose of monitoring is to assess how the values of your archaeological park are being maintained over time and to measure whether the objectives of the LAP are being achieved. Measuring progress is essential to be able to adapt and improve the management and enhancement of the site. Monitoring must not simply be the collection of raw data, but a process that involves data analysis to provide insights into, for example, the condition of the site or the effectiveness of the management system (Wijesuriya et al. 2013). Therefore, monitoring is about finding whether your LAP is working, whether the state of the archaeological heritage is getting better or worse, and whether heritage benefits are being utilised by and for the local community.

Monitoring can be done in multiple ways and using different methods. The suggested template is based on the methodology used to monitor World Heritage Sites, which was adapted to suit the suggested LAP structure.

You should indicate your monitoring **objectives** while designing your LAP. They can be the same as the objectives you have defined at the beginning of your LAP (see subchapter 1.1), though you could also add new ones:

- Protection and conservation of the site;
- Impact (positive or negative) on the local community;
- Economic value of tourism to the local area;
- Presentation and interpretation of the site;
- Archaeological research and fieldwork on site.

These are only suggestions, so you can add other objectives that are specific to your site and your LAP.

The monitoring of your objectives will be done using predefined **indicators** that are specific, measurable and quantifiable. These indicators will show if your objectives are being achieved effectively and efficiently by measuring the success of your activities. Indicators can also be used to observe existing trends or to identify the emergence of new ones in relation to your site. They will be specific to your site, but there is some general advice to follow (adapted after Wijesuriya et al. 2013):

- They should be sensitive to change and thus able to indicate whether management actions are having effect.
- They have a clear and measurable relationship to the trend being monitored (if the objective is the economic stability of the local community, the indicators should monitor, for example, employment levels and average earnings).
- They should reflect long-term changes, rather than short-term or local variations (e.g. monitoring long-term deterioration effects on the displayed archaeological remains).
- They should be associated with clear thresholds which, when reached, trigger an action in the management system (e.g. deterioration of displayed archaeological remains immediately causes the closure of that part of the site to visitors).

If, for example, one of your objectives is the presentation and interpretation of your site, you can monitor the following indicators: satisfaction of the visitors, total number of visitors, number of your app users or reviews on your app, number of guidebooks that were distributed, positive reviews on social media and tourist sites, length of an average visit etc.

Statistical data needs to be gathered and analysed to measure progress on your indicators and objectives. You can do this yourself, though relevant information can also be collected from other stakeholders or partners of your park. The **responsibility** of gathering and analysing data for monitoring purpose should be defined in your LAP.

Data can be gathered in different ways (see the methods for periodical evaluation below), but the selected methods will depend on the indicators you have set. The results of data analysis should reveal the status of your indicators. Have the objectives been achieved? Are there problems? What means are needed to solve the identified problems?

You should also define the **time interval** at which you will monitor certain indicators. You can monitor them annually or once every few years, it will depend on the specific indicator.

Lastly, you will need to define which monitoring processes are already in place when the park is up and running and which will be implemented at a later date.

Suggested template for planning monitoring activities:

Objective	Indicator	Method and responsible person for collecting and analysing data	Time period	Implement-ed
Presentation and interpretation on site	Visitor satisfaction	Exit questionnaire conducted by the site operator	Every 2 years	✓
	Appreciation of the values of the site	Exit questionnaire conducted by the site operator	Every 2 years	✓
Conservation	Condition of the displayed archaeological remains	Inspection conducted by the heritage protection institution	Every 3 years	✓
Tourism activity	Visitor numbers; foreign visitor numbers	Counting done at the entrance by the operator	Every year	
	Tourism benefits for local accommodations providers	Report from the local tourist office and accommodation agencies	Every 2 years	

Periodical evaluation of your LAP activities

While monitoring is done annually or once every few years and is focused on long-term objectives, some of your planned activities will need to be evaluated more frequently. The evaluation is needed to find out if your planned activities (see subchapter 5.1) are successful or need improvement, especially if you plan on implementing presentation and interpretation on site. To get accurate results, you will need to evaluate your activities constantly.

The evaluation is done through gathering feedback from all categories of visitors. Information on the level of satisfaction and enjoyment, and the overall impression of the visit will help you change and improve your visitor-oriented activities.

Two types of information are needed for the evaluation:

- Quantitative data, for example statistics about the number of visitors and their level of interest in your presentation and interpretation displays.
- Qualitative data, for example opinions, attitudes, perceptions and feelings expressed by your visitors.

You can collect relevant information in two ways:

- Indirectly, by observing visitors behaviour without their knowledge. This will produce both quantitative and qualitative data.
- Directly, using interviews or questionnaires. Listening to your visitors can give you clues about the way in which they experienced what is offered in the park.

	Quantitative data	**Qualitative data**
Indi-rect	• Observation (recording how visitors react to presentation and interpretation at your site); • Counting (generate raw data about numbers and types of visitors. Useful for recording attendance trends, but will not reveal the impact of your activities).	• Questionnaire survey (provide data about visitors' opinions through completing written surveys at the end of the visit); • Online survey (provide data about visitors' opinions through completing online surveys); • Apps (comments and reviews on your app are also good for gathering feedback. You can also add a user survey inside the app).
Direct	n/a	• Interview (includes in-depth face-to-face questionnaires about visitors' opinions); • Telephone survey (includes in-depth questioning about visitors' opinions, conducted over the phone); • Focus group (informal interactive discussions led by a trained moderator; good for exploring opinions, perceptions and attitudes, or testing interpretation).

The evaluation will help you to find out if an activity works, its objectives are achieved and the feedback is positive. The results of your evaluation may not necessarily lead to changes in your activity (e.g. you may not be able to completely change the content of the interpretive panels every year), but can help you in planning future improvements (e.g. supplementing interpretive panels with guided tours and audiobooks).

Suggested template for planning the evaluation process:

Activity	Evaluation method	Responsible person	Time period	Implement-ed
Interpretive panels	Interviews with the visitors	Operator of the site	Every 3 months	✗
Archaeological tour through the city	Interviews with the participants	Tour guides	Every 6 months	✓
.....				

5.4 Staff (and volunteers) recruiting and training

Thoughtful division of tasks, working processes and continuous personnel training play an essential part in every successful organisation, and archaeological parks are no exception. Therefore, to ensure a sustainable management of the park (see subchapter 5.2 above), it is pivotal to recruit key personnel, though this is largely depending on access to the respective expertise at local or national level, the availability of financial resources, as well as the existing infrastructure. Ideally, the staff should be composed of individuals with expertise in relevant areas (archaeology, economy, tourism, architecture, conservation and restoration, law, politics, urbanism etc). The staffing structure can be divided into the core part of the organisation (key personnel) and its support services (ancillary personnel).

A carefully prepared **staffing plan** is decisive for identifying people with relevant qualifications for all required positions. This should take into account the long-term strategy and other needs of your park. Its design should include not only staff recruitment, but also provisions for position succession, training and staff satisfaction, as well as options for the future development of the park. It is almost impossible to retain all your staff over a longer period, especially if you plan to hire some seasonal personnel, so a succession plan is recommended. Another step is to forecast optimal staffing levels based on the available budget and the number of people required for your activities. If you want your staff to share your vision for the site and have a clear understanding of their assigned roles and responsibilities, you will have to let them know your strategy and objectives. Lastly, you will have to set up a mechanism to identify eventual gaps in your operational structure, which could be solved by either recruiting more staff or providing additional training for your current staff (McCandless 2021).

The number of required personnel varies according to the size of the park and the number and extent of the activities that are planned. You should first recruit people for key positions, before deciding whether additional support is needed. The total number of qualified staff must also be commensurate with the available resources. You will have to decide whether to hire staff for full-time, part-time or contractual work, or to also involve students and volunteers to reduce staff costs. From the financial perspective, full-time employment is less popular because it represents fixed costs. If the park is open seasonally (for example from spring to autumn), then you can hire mostly seasonal staff for support services. However, it will be difficult to retain them, since they will have to find alternative sources of income during the off-season (Breznik 2014, 74-84; Feilden, Jokilehto 1998, 48). Another disadvantage is that seasonal staff also needs to be trained more regularly due to frequent changes and the often limited information about their real competencies. Their loyalty also tends to be lower in comparison with that of full-time staff (for example, if the work situation requires additional efforts, they could easily resign).

Involving volunteers – opportunities and risks

For a sustainable management of the archaeological park, it is pivotal that the **local community** is also involved in a participatory way. One of the possibilities is to be actively involved in **volunteer work**, which can create a more secure support base and provide a sense of local ownership of the archaeological park in the local community. If the park is a non-profit organisation, volunteers will more likely be involved in running site activities which you would otherwise not be able to carry out. Having a large group of permanent volunteers will also reduce the workload of paid staff (Hendry 2017).

There are several **different forms of volunteering** which you can implement on your site. For instance, volunteers can be meet-and-greeters or guides, or can contribute to archaeological fieldwork, conservation works, organizing of events and festivals, or information centres; another quite common form of support is the so-called voluntourism. Depending on the amount of time (ongoing, seasonal or episodic) that volunteers are willing to devote to your park, you can involve them in almost all daily operations, from front-of-house roles (e.g. visitor reception) to behind-the-scenes roles (e.g. administration). Volunteers can be valuable contributors to the archaeological park, so it is essential to develop a good volunteer programme, which will also include volunteer recruitment, training, reward system and retention policy (Holmes, Smith 2009).

Working with volunteers – expectations on both sides

People interested in volunteering at an archaeological park usually have a **positive attitude** towards the site. However, their mindset needs some consideration. The involvement of volunteers in your work depends first and foremost on your legal form, so if the park is organised as an association or social enterprise, you will certainly be working with volunteers. Their commitment to your work and objectives deserves just as much appreciation.

Working with volunteers can be a very valuable and satisfying part of your **strategy**, but it is different from working with paid employees (Gill et al. 2020). First of all, volunteers have a very different motivation to get involved, which does not necessarily have to be synonymous with your strategy. The **motivations and expectations** of the volunteers have changed in recent years. The classical motives “helping” and “sense of duty” are complemented now by “creative will” and “self-design”. The demands on voluntary activity have also grown. Volunteers of today mostly expect to:

- Have fun and enjoy their commitment;
- Do something meaningful for the community;
- Bring their competencies into the engagement, assume responsibility, design tasks themselves, get involved and actively participate in the development of the site;
- Have opportunities for project-related, entertaining engagements;
- Not be asked to commit to the site immediately and permanently.

Contractual agreements

Whoever works voluntarily, or volunteers (charitable) work, or gets involved in civic activities, is taking on **tasks, responsibilities and practical activities** in the interest of the common good and recognised idealistic purposes. These activities do not constitute an employment relationship in the legal sense. Voluntary work is therefore not subject to the provisions of labour laws (e.g. protection against dismissal). Voluntary work, as a relatively freely agreed (verbally or in writing) contractual relationship, is based predominantly on idealistic motives on the part of the volunteers and the "**culture of recognition**" from your institution.

Identifying the best roles for different volunteers

The expectations of the volunteers may not necessarily have to be compatible with your **site management strategy**. The following recommendations will help you in dealing with volunteers:

- The management and staff of your archaeological site will make a basic decision to work with volunteers.
- They will create structures for cooperation with volunteers and provide the necessary contact persons, space and financial resources.
- Volunteers are given tasks that suit them. Personal wishes, interests, knowledge and skills should be considered.
- The placement is open to suggestions from volunteers in the context of their commitment.
- You should have a clear definition of the task(s) for which you are recruiting potential volunteers. Content and time allocation should be appropriate for a voluntary activity.

Coping with the under-performance and over-performance of the volunteers

You should be aware of the fact that volunteers are not necessarily professionals in the fields in which they are deployed, and their cooperation requires thoughtfulness and often more time for instructions. While volunteers are not paid or only receive a small allowance, they still expect **recognition**, as well as an **understanding** attitude from your part in special circumstances.

The basic prerequisite for a successful cooperation is the precise **definition of the tasks performed by volunteers and their areas of competence**. Providing precise descriptions protects both sides from misunderstandings, or from over- and under-achieving, and counteracts a possible lack of clarity about roles and expectations. Task descriptions may change over time, so it is important that you discuss this with the volunteers and agree on changes together.

Creating an atmosphere of appreciation

Volunteers are well aware of their roles and sensitive to their tasks. They are not interested in an earned income, but in the recognition of their voluntary performance and in exchanges with like-minded people, in **compensation** for their gainful involvement. Their **commitment** should therefore be presented not as a self-evident support, but as a valuable contribution to the preservation of cultural heritage.

It is also very important to remember that volunteer work should usually not incur any costs for them. Therefore, any costs incurred (materials, travel, postage, telephone etc) should be covered by your institution. In order to protect your site and the volunteers, you should also consider taking out liability and accident insurance.

Conflict management

Conflicts cannot always be avoided; the occasion may sometimes seem banal. They often arise from expectations that cannot be fulfilled, both on your part and on the part of your staff and volunteers. The best conflict management strategy can be summed up as follows:

- Make your strategy for the preservation and presentation of your archaeological park known to both paid staff and volunteers – your strategy is the vade mecum of your work, on which all decisions are based.
- Involve your employees in decision-making processes so that decisions affecting them are supported.
- Always explain your decisions.
- Communicate face-to-face – one honest conversation can eliminate the need for dozens emails.

Guidelines for cooperation with volunteers

There are **guidelines** and other essential documents on volunteering in your country that provide organisational and legal information. Since these are different in each European country, only basic reference is provided here. At the same time, you should trust your professional networks and colleagues who already gained experience in this field. Exchanging tips and experiences with them may bring more success than browsing the internet for solutions!

The importance of training

Because archaeological parks are mainly visitor-oriented, it is important that your visitors have a high-quality experience which in turn can lead to a higher number of visitors and higher economic growth. Therefore, your staff and volunteers, who play a valuable role in the operation of your site, should be **regularly trained**. This is mostly about **professional development**, not about gaining subject-related qualifications in the sense of initial education or studies. Vocational training is a **central requirement** for the successful achievement of your goals and the continuous safeguarding of your park. For example, professional development could improve work methods and activities or the way in which your park operates. It will have a direct impact on your audience and the wider community, and also on the way the archaeological heritage is protected and presented. Especially when working directly with visitors, your staff must be well trained on security and emergency procedures (such as evacuation procedures and providing first aid).

Planning of training

Vocational training can be planned, especially if it is **mandatory** for all staff and volunteers. You can organise training in-house, by inviting one or more experts to provide courses. For example, if you plan to offer guided tours, short practical courses can be organised for both seasonal staff and volunteers to work as park guides. You can also enlist your personnel in courses organised by other institutions, though this could be more expensive. At the same time, there are many useful training courses offered online and free of charge.

Irrespective of your option, the most important thing is to **identify the training needs** and **make a plan** with your staff and volunteers on when and how to meet those needs. You should also make sure that the selected training courses **meet quality standards** and are certified. This can be achieved, for example, through only offering certified courses or using specialised training providers. Confirmations of participation and certificates make training attractive for employees and volunteers alike because they broaden their qualification profile in this way. Lastly, continuous training should be compulsory for all employees and volunteers and it should neither be seen as an incentive nor as a recurring burden.

LOCAL ARCHEO PLAN

institution, manager or investor:

....

name and address of the institution ,manager or investor

archaeological site, park or group of sites:

....

name of the archaeological site, park or group of sites

identification of the archaeological site or group of sites:

....

name or number of the site(s) in the national register of archaeological sites and monuments

editor(s):

....

name, professional title, signature and stamp

project manager:

....

name, professional title, signature and stamp

Local Archeo Plan number, place and date of publication

....

(number 1/1 for the first edition of the plan, number 1/2 for the updated version of the first edition, number 2/1 for the second edition, ...)

Logotypes

INSTRUCTIONS:

The plan covers all principal areas of intervention necessary for the establishment or running of an archaeological park. When preparing your Local Archeo Plan you can decide to include only some of the proposed chapters, as you possibly have only to upgrade an already functioning situation.

You probably need to adapt some definitions mentioned in the plan (maybe your area is not an archaeological park, but something else: you can modify wording, but be consistent through the whole document).

To support you in the preparation of your Local Archeo Plan we included hints and questions, marked in grey colour, which you should consider in order to find the right solutions for your archaeological park. Other aspects could probably be important for your situation: the included questions only act as a starting point. After you have defined and explained your solutions, you can remove the examples.

If you use abbreviations please include at the end of your plan a list outlining them. If necessary, you can also include a glossary.

CONTENTS

WORK TEAM		
Editor:	*name and surname ,professional title*	*signature*
Core work team		
Project manager	*name and surname ,professional title*	*signature*
Financial manager	*name and surname ,professional title*	*signature*
Communications manager	*name and surname ,professional title*	*signature*
Archaeological heritage expert	*name and surname ,professional title*	*signature*
Additional experts and specialists (depending on the scope of the LAP)		
Archaeologist	*name and surname ,professional title*	*signature*
Urban development expert	*name and surname ,professional title*	*signature*
Heritage interpretation expert	*name and surname ,professional title*	*signature*
Conservation expert	*name and surname ,professional title*	*signature*

Landscaping expert	*name and surname ,professional title*	*signature*
Tourism expert	*name and surname ,professional title*	*signature*
Marketing or communication specialist	*name and surname ,professional title*	*signature*
.... (other expert or specialist)	*name and surname ,professional title*	*signature*
Local Archeo Plan number:		
Place and date of publication:		

BASIC INFORMATION OF THE SITE	
Name of the site(s):	
Name or number of the site(s) in the national register of archaeological sites and monuments:	
City, town:	
Region:	
Country:	
Complete cadastral reference:	
Landowner(s):	
Manager:	
Investor(s):	
Responsible monument protection institution:	

1. INTRODUCTION

Reasons for preparing the plan and its objectives:

Explain your reasons for preparing the plan and which objectives you would like to achieve with it.

Reasons are for example:

- Long-term management strategy
- Planning new works
- Planning project application
- Enhancing physical access
- Planning conservation and restoration works
- Long-term management and maintenance of the site
- Personnel training plan
- Development of new ways of involving local population
- Planning activities helping people to learn about heritage
- Strategies of audience development
- Maintenance plan

Define your VISION for your site in one or a few sentences:

Objectives for achieving your vision can be for example:

- Increasing visitor numbers
- UNESCO candidature of the site
- Cooperation with the local community
- Increasing awareness about the sites' importance
- Increasing awareness about the conservation of the site
- Increasing the goodwill of the local community towards heritage institutions
- Improving the relationship between the local community and heritage institutions
- Improving the knowledge about the heritage in the local community
- Improving the attractiveness of the site to potential investors
- Promotion of the site to national or international tourists

2. ASSESSMENT OF THE LOCAL ARCHAEOLOGICAL HERITAGE

2.1. Identification of the local archaeological heritage and its conservation status

Type of archaeological site(s) taken into consideration: For example: settlement, cemetery, villa rustica, fort etc; include a brief description of each type.
Types of archaeological remains taken into consideration: Structures, for example: house, workshop, bridge, road, arch etc; include brief descriptions. Portable artefacts, for example: statues, tools, ceramic vessels, weapons etc; include brief descriptions. Others, for example: mine, production area, rock art etc; include brief descriptions.
Spatial extension of the archaeological site(s): Are the remains occupying a single area or separate areas within or outside the modern town/city? Which is the total size of the area(s) occupied by the site(s), including both excavated and unexcavated parts? Are further field surveys required to determine the spatial extension of the site(s)? How much of the total area of the site will be considered for the archaeological park? Is there a topographic plan or a geo-referenced orthophoto map of the site(s) already available?
Dating of the archaeological site(s): Are the archaeological remains belonging to a single historical period or to several? Which ones? Is the site's general chronology well-established or still debated?
Research status of the archaeological site(s): Is the site completely or only partially investigated archaeologically? Is/was the archaeological research of preventive or systematic nature? Are the investigations finished or ongoing? Is the area considered for the archaeological park going to need further investigations? Are the already investigated remains still visible or reburied for protection? Which is/was the institution responsible for the archaeological investigations? Which institution holds the archived documentation of these investigations? Are the results of the archaeological investigations already published? Which institution holds the recovered artefacts?

Conservation, restoration and presentation status of the archaeological site(s): Which is the conservation status of the archaeological remains? Include brief descriptions for each type of remains. Are these already displayed publicly? If yes, in which way? Is there a local museum of archaeology or history, or other kinds of public galleries or collections? How much of the archaeological site is already conserved and/or restored? Of that, how much was also enhanced and interpreted/presented to the visitors? Is there a restoration, enhancement or interpretation project ongoing or planned? If yes, how much of the site is going to be restored, enhanced or presented? Which institution(s) is/are responsible for these actions both scientifically and financially?

2.2. Historical and cultural significance of the local archaeological heritage

Archaeological, historical, and artistic significance of each type of archaeological remains: Include a list of arguments based on the following value indicators: • Degree of scientific relevance – local ,regional ,national ,international – and uniqueness; • Completeness of the preserved archaeological ,historical ,and artistic information; • Current state of conservation and potential for improvement and enhancement; • Ability to convey a coherent historical ,cultural or/and artistic message; • Future scientific potential.
Ecological significance of the archaeological site(s): Include a list of arguments based on the following value indicators: • Current environmental conditions and their impact on archaeological remains; • Degree of integration into the local natural landscape and the relationship with natural parks/nature reserves (if any); • Existing or already planned relevant landscaping works; • Degree of compliance with local, regional and national green policies (if any).

2.3. Social and economic significance of the local archaeological heritage

Use the two following questionnaires to identify the ways in which different stakeholders use and perceive the structures and areas occupied by archaeological remains .They can be adapted to suit your local situation .Some data can be sourced from existing economic ,touristic ,social or demographic statistics ,urban planning documents ,and periodical activity reports produced by various local institutions and organizations.

Types of activities conducted in structures/ areas occupied by archaeological remains	Yes	No	Permanent	Occasional / seasonal
Habitation				
Movement/traffic				
Agriculture				
Other economic activities				
Touristic activities				
Recreational activities				
Cultural activities				
Educational activities				
Religious activities				
Other public activities				
....				

Type of economic activity	Permanent	Occasional/ seasonal	Organizers
Exhibition			
Souvenir shops			
Guided tours			
Re-enactment festival			
Traditional crafts festival			
Concert			
....			

2.4 Accessibility of the archaeological site(s)

Physical accessibility

Include a list of arguments based on the following value indicators:

- Presence of gated/fenced areas;
- Access for pedestrian, bicycle and/or motorised traffic;
- Access for people with mobility, hearing or sight issues;
- Connectivity with the public transportation system;
- Existence of lighting and security systems;
- Availability of resting areas, including bins, toilets, benches, free drinking water fountains etc;
- Availability of recharging stations for electronic devices and vehicles;
- Type of the ticketing system.

Informational accessibility

Include a list of arguments based on the following value indicators:

- Availability of explicative panels, posters, banners, printed guidebooks and maps in different languages;
- Internet connectivity, including free WLAN access;
- Availability of a dedicated webpage/website in different languages;
- Availability of other digital information sources, e.g. dedicated apps, QR codes, infopods, audio-guides in different languages;
- Availability of site guides and guided tours;
- Presence of a site museum/exhibition.

2.5 Existing legal and administrative framework of the archaeological site(s)

The aim should be to identify:

- Existing landowners, both public and private;
- The institution(s) responsible for administration and maintenance (if any);
- The management structure (if any);
- The available budget (if any), and its source(s);
- The inclusion into the local, regional or national plans/strategies for the protection, promotion and valorization of local archaeological heritage, including cultural tourism programs (if any);
- Degree of integration into existing touristic or cultural networks;
- Use of the site or any part of it as a marketing tool/brand by local authorities, companies or other entities (if any).

3. FEASIBILITY STUDY

3.1 Identification of the legal and administrative framework

Legal form of organization of your park Possible options: • Regular business entity; • Cooperative; • Subsidiary or branch of an existing cultural institution (e.g. a museum); • Not-for-profit organization. You will have to take into consideration the respective provisions in the laws and regulations of your country, including those concerning employment, tax regimes, archaeological heritage protection etc.
Organizational statutes of your park You will have to take into consideration: • National business laws and regulations (depending on your form of organization); • National and European laws and charters concerning the preservation, conservation, restoration and enhancement of archaeological heritage; • Applicable environmental rules and regulations.
Legal and administrative framework of your park You will have to take into consideration: • Local urban development policies; • Regulations concerning the issuing of building and other structural works permits; • Local, regional or national master plan for developing cultural tourism (if any); • Legal ownership status of the site, including land, structures, access routes etc.

3.2 Design, development and management options

Characteristics of the site, or part of it, which will be developed into an archaeological park You will have to conduct a number of targeted surveys to identify: • State of preservation; • Impact (positive or negative) of your interventions; • Local social and economic conditions and potential; • Existing tourism-related businesses and infrastructure; • Degree of local support for your idea.
Existing and necessary human resources to design and implement your LAP Based on the objectives of your LAP, you should identify the required expertise and other professionals that need to be hired.

Required works
Based on the objectives of your LAP, you should list all of the works required for the designing and implementation of your LAP, including: • Conservation and restoration works; • Enhancement and presentation works; • Infrastructure and utilities; • Protective facilities.
Timetable
Based on the above list of works required for the designing and implementation of your LAP, you should set up a detailed timetable. You should take into consideration the existing conditions on the site, the financial support and the required expertise.

The economic, social and cultural impact
You will have to conduct a number of targeted surveys which should identify the following aspects: • Degree of interest and support for your proposal within the wider local community, the business environment, and the tourism industry; • The existing local and regional cultural tourism attractions and the options to connect with them into a wider network; • The willingness of local administration to support the park from the LAP design to the park opening and running, and the type of support they could offer. • You will also need to conduct a market research to examine two key aspects concerning the marketability of your park: • The economic marketability of your park, based on your objectives and the current economic and social conditions, i.e. the ability of your park to bring in economic value for you and your partners. • The cultural marketability of your park, again based on your objectives, but also on the perceived cultural value of the local archaeological heritage, which is largely created by consumers.

3.3 Estimated implementation and maintenance costs; potential funding options

Design and implementation costs
Use the list of works required for the designing and implementation of your LAP to estimate all possible costs: • Staff, including expertise; • Equipment, materials and consumables; • Infrastructure and landscaping works; • Permits and licensing fees; • External service providers; • Media campaigns and other public events. Possible means of offsetting your costs: • Tax exemptions and/or reductions (based on your legal form of organization); • Sponsorships (monetary or in-kind); • Volunteer work.

Possible funding options

Depending on the local conditions and your legal form of organization, you have the following options:

- Direct funds allocated by the municipality in the form of an annual operational budget or targeted subventions;
- Annual allocations or targeted subventions from the national budget;
- National or international grants won through open competition;
- Cooperation agreements, for example with research and development or educational institutions;
- Sponsorship by public and private entities and individuals;
- Special fundraising events; these could be perhaps organized with the help of a dedicated not-for-profit association, e.g. "The Friends of ... Archaeological Park";
- Entrance and other fees paid for various visitor services offered by the park; these will only be available once the archaeological park is up and running;
- Other earnings: leasing fees, paid for activities, sales from book, crafts and souvenir shops, food and drink stalls, branding and advertising etc.

Ticketing system

Design a ticketing structure and strategy that is suitable for the local conditions and your objectives. You may include:

- Basic entrance tickets;
- Discounted tickets;
- Family and group tickets;
- Special events tickets;
- Daily passes including discounts (in cooperation with your partners);
- Annual all inclusive passes;
- Cultural passes (in cooperation with your partners).

3.4 Identification of the target public and their expectations

You can use different methods to identify your public and its expectations, the most common being:

- Targeted questionnaires;
- Public workshops and lectures with a Q&A approach;
- Test events;
- Media campaigns.

These can also be used to engage the local community and other stakeholders in your plans and activities. Establishing a form of collaboration with an experienced local NGO is recommended.

4. LOCAL ARCHEO PLAN

4.1. Integration within local urban planning

Situation of your site in relation to urban planning issues: • Is the archaeological area you would like to enhance properly considered within existing urban planning documents? How could protection, enhancement and fruition of your area be improved within urban planning measures? • Does your area have a buffer zone? Is the buffer zone properly considered within existing urban planning documents? If your area does not have a buffer zone, do you need one? How would you define it spatially in order to improve visual, urban décor and fruition of your area? • How is your archaeological area connected to other parts of the town? Is accessibility to your area properly considered within existing urban planning documents? How could accessibility to your area be improved within urban planning measures? • Is your area supplied by utilities (water supply and canalisation, electricity and gas)? Do you need them or can you adapt the infrastructure of your site in an alternative way (solar energy etc.)? • Which steps can you implement in order to include your needs within official urban planning documents?

4.2. *In situ* display, conservation and restoration of archaeological remains

Conservation and display issues:

- Which parts of the site can be displayed to the public?
- Which parts of the site need to be reburied or left undisturbed?
- Which conservation techniques are appropriate for displaying your archaeological remains and which are permitted?
- How can you best preserve the authenticity of your site?
- Which materials can you use for conservation works in order to match compatibility, reversibility and minimal intervention principles?
- Which kind of maintenance can you afford?
- Will the physical display of the remains be supported by other means of presentation and interpretation?
- Is it possible to only consolidate the original substance of your archaeological remains or do they need to be integrated or even reconstructed?
- Is it possible to reassemble them by anastylosis?
- Is translocation of the archaeological remains needed?
- Can you integrate or substitute original features of the archaeological remains by using alternative elements?
- Can you integrate or substitute original features of the archaeological remains by using light projections or holograms?
- Is further research needed in order to appropriately plan display and conservations (from an archaeological, conservation and restoration science, static, pedological, geological, hydrogeological etc. point of view)
- Which permissions are needed to execute the works?
- Who will conduct the works, when, and how?

Additional protection structures and procedures: • Is there a need for additional protection procedures? • Do you need a drainage system (channels, substrates etc.) in order to protect the site from backwater and water folds? • Is the site composed of fragile materials that need to be protected by closed buildings, shelters, glass walkways or similar? Which kind of protection structure would best fit into your site and its surroundings? Which kind of aeration would be appropriate in your specific context? • How are the weather conditions during the year? • Can seasonal removable coverings be an appropriate option? • Which permissions are needed to execute the works? • Who will conduct the works, when, and how?

4.3. Surveillance and monitoring systems

Needs regarding surveillance and monitoring of visitors of your site:
• For which purpose do you need a surveillance or monitoring system (to collect qualitative data about visitors for future planning, to monitor visitor numbers, to prevent unwanted activities like vandalism, looting, etc.)? • Will the site have an entrance fee with different opening hours or will access to the site be available for visitors free of charge at all times? • What are the characteristics and behaviour of the visitors that you expect? • Does the site need stricter protective measures like fencing, cameras or security guards to prevent the damage from the general public? Is your site very fragile (e. g. because of specific materials like frescoes, wooden elements, etc.) or are in your region acts of vandalism and looting frequent? • Does the site have an electricity supply for installing security cameras or will solar and battery-powered cameras be used? Will the recordings of the cameras be constantly monitored or will you only check them in case something happens (vandalism)? Are there already employees on the site, which could additionally also perform monitoring and elementary surveillance activities? Or will you hire new personnel that will monitor the site? • Who will collect, process and interpret the collected data about visitor numbers (trained employees or external experts)?

4.4. Landscaping

Landscape enhancements at your site:
• Which heritage feature at your site is the most important? Which is the most attractive for an average visitor? • What is the optimal sequence of heritage features to be seen by the visitors in the sense of distributing highlights? • Is the configuration of the terrain suitable for visitors with disabilities? What could be done to increase the accessibility of your site? • Which areas in the park will have the best view and can be developed into viewpoints most naturally? Which areas have enough space and aesthetic appeal to be used as resting or/and picnic areas? • What kind of ornamental (botanical, architectural, other) elements can you implement in your park bearing in mind geographical and historical context? • What parts of the existing heritage can be further presented/highlighted/enhanced using botanical and/or architectural elements?

4.5. Mandatory infrastructure and services

Accessibility:

- Is there a chance to use existing parking capabilities near the park?
- Is there a chance to integrate the archaeological park into the existing public transport system?
- Are there charging stations for electric cars and bikes already existing in the park's vicinity? If not, do you consider building them?
- Are there stations for renting cars, bikes or other forms of transport near the park? If not, do you consider implementing them?

Basic park infrastructure and services:

- Do you consider building a system of lighting the paths and trails of the park? What about illumination of heritage features?
- Do you plan to erect benches for the visitors to rest? Will these benches have a roof or shade for protection against the elements?
- Will your park have designated picnic areas where visitors can eat? Will these places be protected from the elements (sun, rain, wind)?
- Are there places in the park, where visitors will not be allowed to go (fragile heritage elements, dangerous spots)? How do you plan to protect and mark these areas? How do you plan for visitors to see these remains if they cannot get close to it?
- Where do you plan to place litter-bins? If you consider your park to be pet-friendly, do you plan to offer dog-waste bins and bag dispensers?
- Where do you plan to build toilets? Will there be toilets for disabled and rooms with changing tables for small children?
- Depending on the location and position of the park, will you build a drainage system to prevent the park from flooding in case of heavy rains?
- Do you consider the option to offer free Wi-Fi throughout the park or at least at certain areas in the park (e.g. entrance, highlights, ...)? Do you consider building free smartphone charging stations in the park?

Maintenance:

- How do you plan to tackle the task of regular maintenance such as general upkeep (toilets, trails, fences, signposts and information panels, other park equipment), grass-cutting and trash disposal? Will you employ a maintenance officer or will you be outsourcing these services?
- Will you have a special person in charge of maintaining digital information concerning the park (webpage, social media, digital presentations in the park and others)?

4.6. Interpretation and interpretative media

Choosing the right work team and assessing your inventory: • What benefits do you think interpretations will bring to your site? • Will your LAP working group also do your interpretive planning or will you hire a contractor? Do you think you should add certain experts to your LAP working group? • Determine which site or sites you will interpret. If you will interpret only one site, which feature of the site will you focus on?
(For a list of benefits, you can correlate the points from the Guidebook to your local specifics.) (Determine if your work group has all the needed expertise to do interpretive planning.) (You can use your findings from chapter 2 to find out which site or sites are worth interpreting.)

Objectives, themes and visitor analysis of interpretive planning: • What will you want the visitors to learn from your interpretation? What will you want the visitors to feel? What will you want the visitor to do upon completing the visitation of the site? Will you plan your objectives for the whole site or for each of its features individually? • What will be the main theme (message) of your interpretation? How will you develop your theme? Will your site have multiple themes (sub-themes) that will be interconnected with the help of one overarching theme? What will be the topics of your interpretation? • For whom will you develop your interpretation? Who are your visitors? Why do they come to the site? What are their motivations? What are their characteristics? Where do they come from? How large are groups that come to your site? What kind of visitors would you like to attract?
(Explain the objectives of learn, do, feel for the whole site or for each feature of the site you will interpret.) (Define your main theme in one or two sentences. Think about what you would like the visitors to remember about your site. The objectives and the theme(s) should be complementary, the first can help you develop the second.) (Ask around the types of visitors that come to your site or to nearby attractions. Think about which groups or types of visitors you would like to prioritize or attract.)

Choosing the right interpretive media for your site: • Will you interpret the whole site as a whole, the site and its features or only the features of your site? What features of the site would you like to interpret? Will you use more than one interpretive media? • Will you use personal interpretation at your site (guided tours, demonstrations...)? Who will write, perform, organize and improve your personal interpretation? Will you facilitate participatory activities at your site (workshops)? Who will perform, organize and improve your participatory activities? • Will you use non-personal interpretation at your site and which medium or a combination of media will you choose? If you plan on including interpretive publications (self-guided leaflets, guidebooks....), consider who will print, publish, distribute and store your publications. If you plan on erecting interpretive panels, consider who will write the interpretation, who will design the panels and who will build them. If you plan on offering audio-guided tours, consider who will write the interpretation, who will record the guides and what devices will host the audio. • Will you use audio-visual, multimedia displays or other digital media at your site? Where will you host/house these media? How will you power your electronic devices? Who will develop and create the content for these media? Who will then develop the necessary technical aspects of such media? How will you maintain these media? • Will you create a visitor interpretation centre at your site? What interpretive media will you include in your centre? Will the centre include other visitor services (toilets, food and drink....)? Will the centre be at the site, near the site or in a completely different location? Who will develop the plan for the centre? • Consider the possibility of vandalism at your site, frequency of visitors and their numbers, the natural environment and staffing when choosing your interpretive media!
(List the features, locations or areas that you will interpret with your interpretation media) (List which interpretive media you will use and explain why you choose to use those specific media. Don't only consider the budget and site specifics, but also visitor needs and preferences. The strengths and weaknesses of each media in the Guidebook should help you in your decision making.) (Always choose more than one interpretive medium for your site!) (Instead of building a new visitor interpretation centre, consider reusing structures at your site. A simple roof can be enough to protect most non-personal media at your site.)

Implementation and evaluation:

- Think about funding and resources you will need to implement your chosen interpretive media. Did you plan too much or too little? Try to find out how much will certain interpretive media (e.g. panels) cost in your country.
- Will you commision an interpretive expert to write your interpretation?
- Will you need new staff at your site? Will they need certain skills to be effective tour guides?
- Will your interpretive media need regular maintenance?
- How will you evaluate if your interpretation is working? How often will you survey your visitors? How will you implement changes?

4.7. Commercial infrastructure and services

Including commercial facilities and services at your site:

- Will you consider food and drink services at your archaeological park ?Where will they be located ?Will you manage them yourself or lease the service to a contractor?
- Will your site include a gift or souvenir shop ?Who will manage the shop ?What products will you sell in the shop ?Will you connect with local craftsmen to include local products?
- Will you consider connecting with local accommodation businesses and including them into your promotion ?Will you provide camping or trailer accommodation at your site?

Including additional commercial services at your site to increase revenues: • Will you organize festivals at your site? What kind of festivals? Who will help you organize them? Will these be thematic festivals (e.g. medieval history festivals)? • Will you organize art performances at your site? What kind of performances? Who will help you organize them? Where will the art performances take place? • Will you organize occasional exhibitions at your site? Where will they be organized? What will they be about (new research results, local art, …)? • Will you organize sports and games events at your site? Where will they be held? Will they be part of a festival? Will the games have a theme (e.g. Roman games)? • Will you provide for family events at your site, like birthday celebrations? Where will they be held? Who will organize them, your staff or an outside contractor? • Will you consider opening up donations for specific conservation projects? How will you collect donations and how will you inform the donors about your progress? • Will you consider advertisements at your site? Will you seek out sponsors? • Do you foresee reinvesting the revenues in the valorisation of the site?

4.8. Communication, branding and promotion

Objectives, themes and visitor analysis of communicative planning: • What benefits do you think communication and promotion will bring to your site? • Why do you want to communicate with the community? What's your purpose? • To whom do you want to communicate it? Who's your audience? • What do you want to communicate? What's your message? • How do you want to communicate? What communication channels will you use? • Whom should you contact, and what should you do to use those channels? • How will you distribute your message? • Who will be in charge of communicative planning?

Identify the purpose of your communication: • Do you want to become known, or better known, in the community? • Do you want to educate the public about cultural heritage? • Do you want to broaden your audience? • Do you want to recruit program participants or beneficiaries? • Do you want to recruit volunteers to help with your work? • Do you want to attract supporters or the general public to action for your cause? • Do you want to raise money to fund your work? • Who will be responsible for identifying the purpose of your communication strategy?

Identify your audience:

- Who are you trying to reach?
- Where are your visitors coming from?
- What are their age groups and other socio-economic backgrounds?
- How long does the average visit last?
- Is there a visitor perception that the admission fee was good value for the experience paid for, or do they think they paid too much for too little?
- What did they spend money on – and how much?
- What were the attraction visit components (shopping, food service, interpretive experiences, social interactions, recreation opportunities, etc.) of most importance to the visitors?
- Why did they decide to visit the site or attraction in the first place?
- What experiences or recreational learning opportunities were they looking for?
- Did the site/attraction meet or exceed their expectations of what they would see-do-and experience here?
- What were their best or most powerful memories of their visit?
- Who will help you analyse your audience?

Plan and design your message:

- Are the objectives of your message clear (to you and the audience)?
- What information do you want your audience to learn?
- How do you want them to feel about your site or attraction?
- What do you want your audience to do as a result of your message?
- How will you distribute your marketing items?
- What media channels will you use?
- What competencies and skills are necessary to achieve the objectives?
- Who will be responsible for planning and designing the content?

Consider your resources:

- How much funding will be needed to implement your communication activities?
- What are the possible costs for each type of activity?
- What amount of funding do you estimate for each main category?
- Who will help you plan your preliminary budget?

Plan for obstacles and emergencies:

- What can go wrong?
- What are the potential threats to successfully reaching your intended audience?
- What is the likelihood and impact of something going wrong?
- What can you do about it?
- Who will help you manage potential risks?

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Monitor and evaluate your communication strategies: • Was the audience exposed to the messages and activities as intended? • How is the audience reacting to the messages and activities? • Did the desired outcomes take place? • Are there any components of your communication strategy that are not reaching your intended audience? • How can these components be improved in order to better reach the intended audience? • Who will help you evaluate your communication strategies?

4.9. Networking and integration with other local and regional archaeological / cultural attractions

Networking: • Will you consider forming networks when planning your LAP? How will you find partners for your network? • Will you be the initiator of a network or will you try to find existing networks and join them? • What will be your reasons for creating or joining a network? Do you want to develop attractive cultural tourism products that have added value for your visitors? Generate additional revenue for your park? Establish your park as a socio-cultural centre of your city? • Consider the benefits of networking for your site and also the benefits your partners will acquire if they decide to join your network.

Connecting cultural attractions into cultural tours: • What do you think will be the benefits of connecting your site to other nearby cultural attractions into a cultural tour? • Which sites, locations or attractions will be part of your cultural tour? Will they be connected by a common theme? Will each site have its own sub-theme? Where will you want the tour to start and end? • What do you want the visitors to learn, feel and do during and after completing the cultural tour? Will you plan your objectives for the whole tour or for each of its stops individually? • What types of visitors would you like to attract to your cultural tour? What will you do for the physical accessibility of the route? • What interpretive media will you use to guide the visitors on the tour? Will there be interpretive media at each stop of the tour (interpretive panels)? Will you employ tour guides, print publications or create an app or a device with an audio guide?

4.10. Cooperation with tourism industry

Linking your archaeological site with tourism: Know your tourism strategy • What is the focus of the tourism strategy in your city in terms of topics, targeted visitor groups, annual highlights? • How is archaeology included in the tourism strategy and what is their role as an attraction of the city? • How are your offers contributing to the tourism strategy of your city? • Which main actors represent tourism in your city (tourism agencies, tour operators, accommodation providers, gastronomy, other culturally interesting sites)? • How are you cooperating with these representatives of your local / regional tourism? How are they including your offers and events in their activities? • What could be improved in this cooperation? How would you improve it?

Know your visitors • How would you characterise the visitors to your site, are they predominantly senior citizens, families with children, culturally interested people, school classes, nationals, foreigners, or other categories? • Are these visitor groups also targeted by the local tourism agency and other local service providers? • What different offers do you provide for these visitor groups? • Do you know what your visitors expect, have you ever done a survey on this?

Know your economic and social benefits and challenges from tourism
• What are the benefits of connecting your site to the tourism services of your city? • What are the challenges from tourism to cope with, especially if visitor numbers are rising? • What risks do you see in connection with the touristic use of your site? • What further training opportunities for tourism valorisation are offered to employees of the site? • In what way do you involve the local population in your activities? Is this already done as part of an integrated approach?

4.11. Research activities

Plan necessary additional research:
• Which essential scientific information is still needed in order to improve planning and other activities at your site? • Which kind of research you will need to perform in order to acquire this information? • When and who will perform the research? • How can you get stakeholders and the public involved in the research process or at least in the presentation of its results?

5. IMPLEMENTATION AND MAINTENANCE
5.1. Activity planning and execution of the required works

Implementation period 1 (2022)						
ID	**Activity**	**Responsibilities**	**Estimated costs**	**Source of funding**	**Planned time of implementation**	**Implementation check**
1.1	On the archaeological site we will set up two interpretive panels. The maintenance of the panels will be minimal and included in the regular maintenance costs of the site.	An external contractor will design, produce and set up the panels.	3000 EUR	EU project funding (e. g. Archeo-Danube project)	September 2022	Yes: for the same budget 3 smaller interpretative panels have been set up in October 2022
		An external contractor, i.e. interpretation expert will develop the content of the panels	1000 EUR			
1.2	At the entrance to the site we will set up a visitor counting sensor .	An external contractor will supply and install the counter	1000 EUR	Sponsorship offered by the supplier of the counter	October 2022	No: advertising requirements claimed by the sponsor could not be fulfilled
Implementation period 2 (2023)						
2.1	Thematic workshops for children: 2h/ week for the whole year	An external contractor will conceive and perform the workshops	6000 EUR	Municipal financing	January-December 2023	Yes: 1044 total participants aged 4-8 years

5.2. Operation, maintenance and improvement activities

5.2.1. Operational structure of the archaeological park

1. Administration					
ID	**Service**	**Tasks**	**Objectives**	**Budget**	**Revenue**
1.1	Finances				
1.2	Human resources				
1.3	Maintenance				
1.4	Security				
1.5	Visitor reception				
1.6	Communications				
	….				
2. Conservation and presentation					
2.1	Conservation				
2.2	Presentation				
2.3	Research				
	….				
3. Additional services					
3.1	Catering				
3.2	Accommodation				
3.3	Shops				
3.4	Parking				
3.5	Events organization				
	…..				

5.2.2. Maintenance planning

ID	Activity	Responsibilities	Planned time of implementation	Implementa-tion check
1. Equipment, installations and furniture				
1.1	Turnstiles maintenance	Internal technical service	Monthly	
1.2	Lighting equipment maintenance	Internal technical service	Weekly	
1.3	Touchscreens maintenance	External service provider	Monthly	
	.....			
2. Landscaping				
2.1	Mowing	Internal landscaping service	Every two weeks / high season; Monthly / low season	
2.2	Tree and shrub pruning	Internal landscaping service	Spring	
2.3	Relaying surfaces of paths and trails	External service provider	Yearly	
	....			
3. Sanitation				
3.1	Waste collection	Internal sanitation service	Daily	
3.2	Waste removal	External service provider	Daily	
3.3	Restroom cleaning	Internal sanitation service	Twice per day	
	....			

5.3. Monitoring process and periodical evaluation

5.3.1. Monitoring

Objective	Indicator	Method and responsible person for collecting and analysing data	Time period	Implemented
Presentation and interpretation at the site	The satisfaction of visitors	Questionnaire at the exit done by the operator of the site.	Every 2 years	✓
	Increased appreciation of the values of the site	Questionnaire at the exit done by the operator of the site.	Every 2 years	✓
Conservation at the site	Condition of the displayed archaeological remains at the site	Observation done by the responsible Heritage protection institution.	Every 3 years	✓
Tourism at the site	Visitor numbers, number of foreign tourists	Counting done at the entrance by the operator.	Every year	
	Tourist benefits for local accommodations providers	Report from the local tourist office and accommodation agencies.	Every 2 years	

5.3.2. Evaluation

Activity	Evaluation method	Responsible person	Time period	Implemented
Interpretive panels at the site	Interviews with visitors at the site.	Operator of the site	Every 3 months	✓
Archaeological tour through the city	Interviews with the participants of the tour	Tour guides	Every 6 months	✓

5.4. Staff (and volunteers) recruiting and training

Organize staff and volunteers • Do you have a staffing plan with a forecast of optimal staffing levels? Does it include a succession plan and gap analysis? • Do you plan to hire staff for full-time, part-time or will you mainly hire external experts with contractual work? • Do you plan to include volunteers and students for extra help? How will you include them? Who will be in charge of the volunteer program? Who will be in charge of students? • Do you plan to involve volunteers at all levels of your organization's operations or do you mainly need them for front-of-house roles (in information centres or as park guides, meet-and-greeters). Do you also need volunteers for behind-the-scenes roles (for example administration)? What will their assigned roles be?

7. GLOSSARY

Accessibility – A general term used to describe how easy it is for people to get to, use, and understand things. Often used to describe facilities or amenities to assist people with disabilities, as in “wheelchair accessible”, and this can extend to Braille signage, wheelchair ramps, audio signals at pedestrian crossings, walkway contours, website design, and so on (Hicira Handbook 2005).

Archaeological heritage – Sites, structures, buildings, monuments and artefacts, as well as their contexts and other associated practices, which belonged to the past communities and whose preservation and study help to retrace the history of those communities, while also supporting the collective memory of the present communities (Valletta Treaty 1992).

Archaeological looting – The unauthorized and in most countries illegal removal of archaeological finds from archaeological sites, which then end up in private collections or are exported and sold on the profitable antiquities market. With looting, archaeological finds (that represent an important part of the cultural heritage) are taken out of their archaeological context, which could otherwise contribute to a better understanding of the past (Miller 1982).

Archaeological park – A researched, protected and presented archaeological site or a part of it that includes informative and didactic components of presentation and interpretation, which is accessible to the public, aiming to raise awareness of the importance of archaeological heritage (Zakon 2020).

Archaeological remains – Artefacts, structures and ecofacts that were made, used, or modified by past communities, and are preserved above or below ground, or underwater. Their scientific recovery and analysis concerns the discipline of archaeology.

Archaeological site – A location that preserves material traces of past human activities, and which has been, or could be, investigated scientifically using various archaeological methods. Sites can be located above or below ground or underwater, can have different dimensions, and can belong to one or several historical periods.

Archaeological tourism – Leisure travel (also known as “archaeotourism” or “archeotourism”) that focuses on visiting and experiencing ancient sites and historical places. The motivating forces behind archaeological tourism are a passion for the past and an interest in learning about the ancient or historical cultures that inhabited the area being visited. Archaeological tourism may include visits to museums, places of historical significance, historically and archaeologically focused parks, and even attendance at traditional dances, festivals and other events (AIA Guide 2013).

Assessment – A process that involves the gathering and analysis of relevant information from several different sources in order to develop a comprehensive understanding of the local archaeological heritage and its significance and potential.

Audience – A person or group of persons for whom messages and/or services are designed or delivered. Synonymous terms might include: visitors, customers, users, stakeholders, guests, consumers (Definition Project 2007).

Authenticity – Those characteristics that most truthfully reflect and embody the cultural heritage values of a place (English Heritage 2008). Authenticity judgements may be linked to the worth of a great variety of sources of information. Aspects of the sources may include form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors (Nara Document 1994).

Branding – The act of presenting a product in a way that makes it easy for people to recognise or identify (Collins Dictionary 2021).

Communication channels – The methods used to communicate a message, as well as the specific tools used in the communication process. Communication channels can be categorized into three principal categories: (1) verbal, (2) written, and (3) non-verbal. Each of these communications channels has different strengths and weaknesses (Dingwall et al. 2021, 29-30).

Conservation – Measures and actions aimed at safeguarding tangible cultural heritage while ensuring its accessibility to present and future generations. Conservation embraces preventive conservation, remedial conservation and restoration. All measures and actions should respect the significance and the physical properties of the cultural heritage item (ICOM Resolution 2008).

Consolidation – The act(s) of strengthening against further deterioration, without conjectural intervention. The term stabilisation might also be used (Understanding conservation 2015).

Consumer behaviour – The study of how customers, both individuals and organisations, satisfy their needs and wants by choosing, purchasing, using and disposing of goods, ideas and services (AMA 2017).

Cultural tourism – The subset of the tourism industry concerned with the culture of a country or region. Cultural tourism includes tourism in urban areas, particularly historic or large cities and their cultural facilities, and also includes tourism in rural areas (Hicira Handbook 2005).

Enhancement activities – Actions that change and improve a site to increase its social, economic and cultural values and significance.

Evaluation – The process of analysis, assessing the strengths and weaknesses of programmes, policies, personnel, products, and organizations, in order to improve their effectiveness (Hicira Handbook 2005).

Experimental archaeology – A scientific approach to testing theories based on archaeological evidence such as artefacts and structures (EXARC Glossary).

Initiators – Individuals, groups or institutions that are making the initial proposal to develop a local archaeological park in a formal way. The catalyst for their action can be a new major archaeological discovery, a local or regional redevelopment project, or new funding opportunities.

***In situ* presentation** – The conservation and displaying of archaeological remains in their original location ("*in situ*" – Latin for "on site") in order to maintain significance and authenticity.

Interpretation – A communication process designed to reveal the meanings of, and the relationships with, the cultural and natural heritage through involvement with artefacts, landscapes and sites (Interpretation Canada 1976). The process concerns the full range of potential means and activities intended to heighten public awareness and enhance its understanding of cultural heritage. These can include print and electronic publications, public lectures, on-site and directly related off-site installations, educational programmes, community activities, and ongoing research, training, and evaluation of the interpretation process itself (Ename Charter 2008).

Interpretive media – Means, methods, devices, or instruments by which the interpretive message is delivered to the public in a personal or non-personal way (Definition Project 2007).

Interpretive message (theme) – A communication tool that cohesively develops the central relevant idea or ideas for the audience in a meaningful way by connecting a tangible resource to an intangible meaning. An interpretive theme helps interpreters affect the audience by providing focus for the audiences' personal connections (Larsen 2003).

Intervention – Any work(s) seeking to change, modify, repair or maintain the historic environment (Understanding conservation 2015).

Living history – An attempt to accurately replicate the past through the use of a physical environment and the sights, sounds, and smells of the period being represented. The two major types of interactive living history interpretations are first-person and third-person (Definition Project 2007).

Marketing – The activity, set of institutions, and processes required to create, communicate, deliver, and exchange offerings that have value for customers, clients, partners, and society at large (AMA 2017).

Market creation – The act of generating or increasing interest in a project and its associated activities in order to attract new categories of consumers, visitors etc.

Marketing message – Relevant information provided to a consumer in order to raise awareness and attract interest in a particular product or service (Open PR 2021).

Monitoring – The act of listening, observing, and periodically recording the state of an organization, using standards and indicators (Hicira Handbook 2005).

Objectives – Marketing objectives are an institution's defined goals. They outline the intentions of the marketing team, provide clear direction for team members to follow, and offer information for executives to review and support (Kosaka 2021).

Original substance – Original parts of a monument or cultural heritage item.

Presentation – The carefully planned communication of interpretive content through the arrangement of interpretive information, physical access, and interpretive infrastructure at a cultural heritage site. It can be conveyed through a variety of technical means, including, yet not requiring, such elements as informational panels, museum-type displays, formalized walking tours, lectures and guided tours, and multimedia applications and websites (Ename Charter 2008).

Promotion – Promotion marketing includes tactics that encourage short-term purchase, influence trial and quantity of purchase, and are very measurable in volume, share and profit (AMA 2017).

Protective structures – Include all types of structures (shelters, roofs...) that protect archaeological remains from the elements, like rain and snow. They can completely enclose the remains and have their own microclimate that is regulated and keeps the remains in their optimal condition.

Reconstruction – Returning a place to a known earlier state and is distinguished from restoration by the introduction of new material. Reconstruction is appropriate only where a place is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the fabric. In some cases, reconstruction may also be appropriate as part of a use or practice that retains the cultural significance of the place (Burra Charter 2013, Articles 1.8 and 20).

Significance of archaeological heritage – It refers to the objective and/or subjective perception of the value (scientific, social, cultural, artistic, economic etc) and impact of the material traces of the past and their associated contexts and practices on the life of present communities.

Stakeholder – Any people or groups who are positively or negatively impacted by a project, initiative, policy or organisation, and should have a say and involvement in decisions, as well as groups/people who represent particular interests, like environmental groups, NGOs, and so on (Hendricks 2019).

Sub divo – Indicates archaeological remains that are preserved in the open, not protected by a shelter ("sub divo" – Latin for "under the sky").

Target markets – A target market refers to a group of potential customers to whom a company wants to sell its products and services. This group also includes specific customers to whom a company directs its marketing efforts. A target market is one part of the total market for a good or service (Investopedia 2021).

Urban consolidation – A diverse set of planning policies intended to make better use of existing urban infrastructure by encouraging development within existing urbanised areas rather than on non-urbanised land, thus limiting urban sprawl (Definitions.net).

Urban integration of archaeological heritage – A process which implies not only the spatial and functional integration of the archaeological heritage into the physical urban settings, but also its social and economic integration into the contemporary urban fabric, as a prerequisite for a successful and sustainable archaeological heritage preservation (Rukavina et al. 2018).

Value indicators – These are sets of objective and specific criteria (scientific, social, cultural, artistic, economic etc) that help identifying and measuring the relevance, impact and potential of the archaeological heritage based on well-defined targets. The same value indicators can also be used for periodical evaluation and monitoring.

Visitor analysis – The systematic gathering of information (descriptive, psychological, contextual) about audiences or visitors. Related terms: visitor studies, audience research (Definition Project 2007).

Visitor interpretation centre – A facility open to the public that provides information about the area's natural and cultural resources. A visitor centre may contain exhibits, visitor facilities, and interpretive information (Definition Project 2007).

Work plan – A formal description of the required activities and other related actions by which the working team can accomplish particular tasks and achieve the objectives of the project within a set period of time. It should provide a clear path towards the achievement of the stated objectives by including staff and budgetary requirements, specific tasks, milestones, and deliverables, as well as a timetable, and a review and mitigation process.

Work team – An organized group of skilled people, focused on a common objective that has to be achieved within a set period of time by following a particular work plan. It is based on a clearly designed organigram, including well-defined roles and responsibilities, and an effective work system in which all members collaborate to achieve the stated objectives.

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