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Master thesis:

**THE ROLE OF INTERPRETATION IN THE DEVELOPMENT OF TOURIST
ATTRACTIVENESS OF THE ARCHAEOLOGICAL SITE FELIX ROMULIANA**

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Contents

Acknowledgments.....	2
Contents	3
Abstract.....	5
Résumé.....	7
1. Introduction.....	14
1.1 Relevance of the research.....	15
1.2 Objective	16
1.3 Hypothesis.....	17
1.4 Methodology	17
2. Theoretical framework.....	21
2.1 Cultural heritage.....	22
2.2 Cultural tourism.....	23
2.2.1 The Tourist	27
2.2.2 Sustainable cultural tourism	32
2.2.3 Tourist attractiveness	33
2.3 Interpretation	34
2.3.1 Definitions	35
2.3.2 Interpretation means communication	37
2.3.3 Types of interpretation.....	39
2.3.4 Cultural routes	41
2.4 Example of good practice of heritage interpretation in Serbia.....	45
2.4.1 Viminacium	45
2.5 Summary	48
3. Felix Romuliana – presenting the archaeological site	49
3.1 Location.....	50
3.2 Description of the site	50
3.3 Significance.....	52
3.4 Visitors at Felix Romuliana.....	53
3.6. Summary	55

4. Presenting the existing interpretation at Felix Romuliana	56
4.1 Tourist Info Center	58
4.2. The tour	58
4.3. Info-panels.....	59
4.4. Brochures, maps and books.....	60
4.5. Visitor Center	61
4.6. Events	61
4.7. Summary	62
5. Interpreting Felix Romuliana - presenting the results of the visitor survey	64
5.1. Who are the visitors?.....	65
5.2. How do the visitors come to Felix Romuliana?.....	66
5.3. How have the visitors heard about Felix Romuliana?.....	67
5.4. Why do the visitors come to Felix Romuliana?.....	68
5.5. Visitors' satisfaction with the interpretation model at Felix Romuliana	68
5.5.1. Info-panels	70
5.5.2. The tour.....	71
5.5.3. Does the interpretation provoke the visitor?.....	71
5.5.4. Does the interpretation relate to the visitor?.....	72
5.5.5. Does the interpretation reveal the message?.....	72
5.5.6. The learning experience.....	73
5.5.7. Overall satisfaction	73
5.6. Summary	74
6. Conclusion and recommendations	76
6.1 Recommendations	79
6.2 Suggestions for further research.....	83
References.....	84
List of Tables	88
Appendix.....	89
Biography.....	92

Abstract

The archaeological site Felix Romuliana is a unique architectural and spatial complex of buildings created in the end of 3rd and the beginning of 4th century A.D. The universal value and authenticity of the site was confirmed by the Commission of World Heritage, so in 2007 the archaeological site of Felix Romuliana was inscribed in the World Heritage List. It represents a great development potential of whole Serbia and its eastern region in particular.

The possibilities for the development of cultural tourism and for increasing tourist attractiveness are numerous. This study focuses on analyzing one specific possibility – heritage interpretation.

The main objective of this research is to determine the role of heritage interpretation at the Archaeological Site Felix Romuliana and to determine the connection between interpretation and tourist attractiveness of the site.

At the beginning of the research a general hypothesis was set: *The level of interpretation at the archaeological site Felix Romuliana is not reaching its full potential which slows down the development of tourist attractiveness of the site*; as well as two other hypotheses: *Developed interpretation increases tourist attractiveness of a heritage site* and *Improving interpretation at the FR can increase the level of tourist attractiveness*. Along with these hypotheses, several questions were stated at the beginning of the research:

What is the relation between interpretation and tourist attractiveness?

How is interpretation used at the archaeological site Felix Romuliana (with special concern for three Tilden's principles - provocation, motivation and revealing of the message)?

In which way can interpretation be improved at the archaeological site Felix Romuliana?

In search for the answers to these questions, the author analyzed different theories relevant for this topic, she analyzed an example of good heritage interpretation implementation in Serbia, she observed the current interpretation model at the site and obtained important information through

semi-directive interviews with the staff. The author also conducted an empirical research in the form of a visitor survey.

The study has shown that there is an overall lack of interpretation techniques at the Archaeological site Felix Romuliana. Currently there are only three techniques constantly used at the site: the tour, the info-panels and the brochures and maps and occasional events, which is only a small part when considering all the interpretative techniques mentioned in different academic papers, used at different heritage sites and mentioned as suggestions by the visitors of Felix Romuliana. Also, the current interpretation techniques used at the site aren't used in the best possible way. Some of the most important goals of interpretation are to provoke the visitor, to relate to the visitor and to reveal the message to the visitor. The results of the survey show that all these interpretation goals are achieved to a certain extent, but that they aren't fully achieved. The explanation for this can be found in both the lack of interpretative techniques at the site and in the less than excellent quality of the existing interpretation model. All this leads to the conclusion that the interpretation level at the Archaeological site Felix Romuliana isn't reaching its full potential and that there is much room for improvement and much need for it.

In order for Felix Romuliana to become a truly attractive tourist destination, it needs to develop a high level quality interpretation method. This way, the site could attract more visitors, and Felix Romuliana could tell its story to greater number of people who could understand it better and, therefore, appreciate it more.

Résumé

Felix Romuliana représente un palais fortifié avec un complexe mémorial édifié par l'empereur romain de la Seconde tétrarchie, Gaius Valerius Galère Maximinus. Il a été construit entre 297 et 311 après J.- C. en tant que résidence de l'empereur dans laquelle il séjournait après *vincenalia* et après le retrait du trône. Le site archéologique Felix Romuliana représente un complexe architectural et spatial unique avec des bâtiments datant de la fin du IIIe et du début du IVe siècle après J. – C. La valeur universelle et l'authenticité du site ont été reconnues par la Comité du Patrimoine mondial en inscrivant Felix Romuliana sur la liste de l'Unesco du Patrimoine mondial. L'importance de ce site ne doit pas être cachée aux visiteurs, mais il faut trouver la meilleure manière pour le présenter au plus large public qui pourrait comprendre son importance et découvrir sa beauté. Ce site représente un grand potentiel de développement pour l'ensemble de la Serbie et surtout pour la région de l'Est de la Serbie.

Les possibilités du développement du tourisme culturel et de la promotion de l'attraction touristique du site sont nombreuses. Ce mémoire de maîtrise se concentre sur l'analyse d'une de ces possibilités – l'interprétation.

Quand les visiteurs ne peuvent pas comprendre ce qu'ils voient ou ne peuvent pas l'apprécier, ils ne peuvent pas non plus profiter de leur visite ni vivre l'expérience du site de la meilleure façon possible. Les visiteurs ne peuvent pas créer le lien avec le patrimoine c'est-à-dire avec le site. Bien que l'une des tâches les plus importantes du Musée national de Zajecar, sous l'égide duquel est Felix Romuliana, soit de garder et conserver le site, non pas de le promouvoir, l'interprétation du site ne devrait pas être hors de vue. L'équipe des gérants du site doit accepter l'interprétation comme une partie importante du site même pour arriver à l'améliorer.

L'interprétation du patrimoine est difficile à définir et différents auteurs donnent diverses définitions de ce terme. Pourtant, on peut observer l'interprétation comme un processus de communication qui se déroule entre le patrimoine culturel et le public. Le patrimoine cache plein d'histoires et a besoin d'un intermédiaire qui transmettrait toutes ces histoires au public pour que

celui-ci comprend mieux le patrimoine et l'apprécie plus. L'interprétation du patrimoine représente cet intermédiaire et si elle est utilisée correctement, bien et efficacement, elle peut être très importante pour le patrimoine et le public. Or, il est nécessaire de souligner l'importance de l'interprétation du patrimoine qu'on ne peut pas perdre de vue ni dans un contexte plus large du patrimoine culturel ou du tourisme culturel. L'interprétation est importante pour le développement du tourisme culturel et pour le patrimoine culturel aussi car elle représente l'un des premiers pas dans sa protection.

L'objectif de ce mémoire est de déterminer le rôle de l'interprétation du patrimoine culturel du site archéologique Felix Romuliana ainsi que de déterminer les liens entre l'interprétation du patrimoine et l'attraction touristique du site. L'attraction touristique du site promet de nombreux visiteurs et la bonne interprétation promet aux visiteurs la possibilité de mieux comprendre le site. A travers une meilleure compréhension, les visiteurs apprécieront plus le site et comprendront mieux le besoin de le protéger.

La recherche a commencé avec trois hypothèses : l'hypothèse que le niveau de l'interprétation sur le site archéologique Felix Romuliana ne réalise pas son plein potentiel ce qui ralentit le développement de l'attraction touristique du site ; l'hypothèse que l'interprétation développée élève le niveau de l'attraction touristique du site archéologique et l'hypothèse que l'amélioration de l'interprétation sur le site archéologique Felix Romuliana élèverait le niveau de l'attraction touristique du site. D'abord, on a posé quelques questions :

Quel est le lien entre l'interprétation et l'attraction touristique ?

Comment l'interprétation est-elle utilisée sur le site archéologique Felix Romuliana (avec une référence particulière aux trois des six principes de Tilden – provocation, relation avec l'expérience et la personnalité des visiteurs et divulgation du message) ?

Comment l'interprétation peut-elle être améliorée sur le site archéologique Felix Romuliana ?

En recherchant des réponses à ces questions, l'auteur a analysé différentes théories importantes pour ce sujet, l'exemple de la bonne pratique de la mise en œuvre de l'interprétation en Serbie, a observé le modèle interprétatif sur le site même et a mené des recherches empiriques.

La recherche a commencé avec l'analyse des points de vue théoriques liés au patrimoine et au tourisme culturels, à l'interprétation du patrimoine et à l'attraction touristique pour établir un cadre théorique de la recherche.

Un accent particulier est mis sur l'analyse de l'interprétation avec une référence particulière à la définition de l'interprétation de Tilden et aux six principes de l'interprétation de Tilden qui ont été considérés comme l'un des critères très importants dans l'évaluation de l'interprétation sur la localité archéologique Felix Romuliana, ainsi que dans l'évaluation des potentiels interprétatifs.

L'analyse d'un des exemples de la bonne pratique de la mise en œuvre de l'interprétation sur un site archéologique en Serbie, Viminacium, a montré que la bonne interprétation peut influencer l'attraction touristique du site, ainsi que le fait que la création d'un modèle interprétatif réussi est possible sur les sites archéologiques en Serbie.

L'étape suivante a consisté à examiner le modèle d'interprétation qui était actuellement représenté sur le site archéologique Felix Romulain. L'auteur a visité le site, observé les techniques d'interprétation (visites guidées, panneaux informatifs, brochures, plans de visite) et y a participé lui-même pour comprendre le mieux possible l'expérience des visiteurs. L'auteur a aussi mené une série d'interviews semi-directs avec le directeur du Musée national de Zajecar, ainsi qu'avec les guides touristiques travaillant actuellement sur le site. Les sujets des interviews ont été liés au modèle existant de l'interprétation et au tourisme culturel du site en général. L'objectif de ces interviews était la recherche des compréhensions plus profondes concernant le modèle interprétatif, l'aperçu détaillé des activités touristiques de quelques dernières années et de différentes périodes durant une année, ainsi que de fournir l'aperçu des réflexions de l'équipe même des gérants du site.

Après l'analyse du modèle actuel de l'interprétation, une enquête a été menée avec les visiteurs, sur le site, sous forme de questionnaire qu'ils remplissaient eux-mêmes sur place. L'objectif de cette enquête était d'établir comment les visiteurs percevaient le modèle interprétatif présenté en ce moment sur le site et de déterminer s'il satisfaisait son potentiel, plus exactement, s'il y avait de la place pour son amélioration.

La recherche a montré que le modèle d'interprétation actuellement représenté sur le site archéologique Felix Romuliana est déficient. Il est composé de très peu de techniques interprétatives permanentes – visite guidée, panneaux informatifs et plans, brochures et monographies – et d'événements occasionnels qui sont relativement rares. La recherche a aussi montré que le modèle interprétatif est monotone c'est-à-dire il n'est pas adapté aux différents groupes cibles, et n'utilise pas du tout de nouvelles technologies.

L'analyse des résultats de l'enquête a fourni une compréhension plus profonde du modèle d'interprétation actuel sur le site. Ces résultats ont donné des informations détaillées sur les visiteurs, sur leurs expériences par rapport au modèle d'interprétation représenté sur le site. En analysant les résultats de l'enquête, on est arrivé aux réponses à ces trois questions importantes posées au début de la recherche concernant l'efficacité de l'interprétation :

Est-ce que l'interprétation provoque le visiteur ?

Est-ce que le visiteur est en mesure de se connecter avec l'interprétation ?

Est-ce que l'interprétation divulgue un message ?

Les réponses à ces trois questions peuvent se résumer en un mot - partiellement. L'interprétation sur le site archéologique Felix Romuliana provoque le visiteur partiellement et le stimule à écouter et à participer activement à l'interprétation. Il y a certains défauts autant dans la visite guidée que dans le modèle interprétatif entier qui influencent l'interprétation sur le site et alors elle ne provoque pas le visiteur dans la mesure souhaitable. La bonne interprétation est celle avec

laquelle le visiteur peut se connecter c'est-à-dire s'identifier pour mieux comprendre le message qu'elle porte. Les résultats montrent que les visiteurs peuvent se connecter partiellement avec l'interprétation, ou plutôt avec le message de l'interprétation, dans une certaine mesure, mais pas complètement. L'interprétation ne réussit pas non plus à divulguer entièrement le message du site aux visiteurs. On distingue le fait que la visite guidée n'a pas de rôle important dans la découverte du message aux visiteurs. Ce fait peut être considéré comme l'un des défauts importants du tour du site.

Les réponses à ces trois questions indiquent clairement le fait qu'une possibilité d'amélioration du modèle d'interprétation existe, ainsi que le besoin de l'améliorer.

Les résultats de la recherche ont montré encore un manque du modèle d'interprétation sur le site archéologique Felix Romulina – l'interprétation est non-adaptée aux enfants. Un des principes de Tilden parle spécialement de la différence entre une interprétation destinée aux enfants et une interprétation destinée aux adultes, c'est-à-dire il faut créer une interprétation spéciale pour les enfants. L'interprétation de Felix Romuliana est la même pour tous et les résultats montrent qu'il a été plus difficile aux enfants à s'identifier avec l'interprétation et que l'interprétation les provoque moins que les adultes. Ces résultats mènent à la conclusion qu'il est plus difficile aux enfants à comprendre le message de Felix Romuliana, son importance et qu'il leur est plus difficile à l'apprécier.

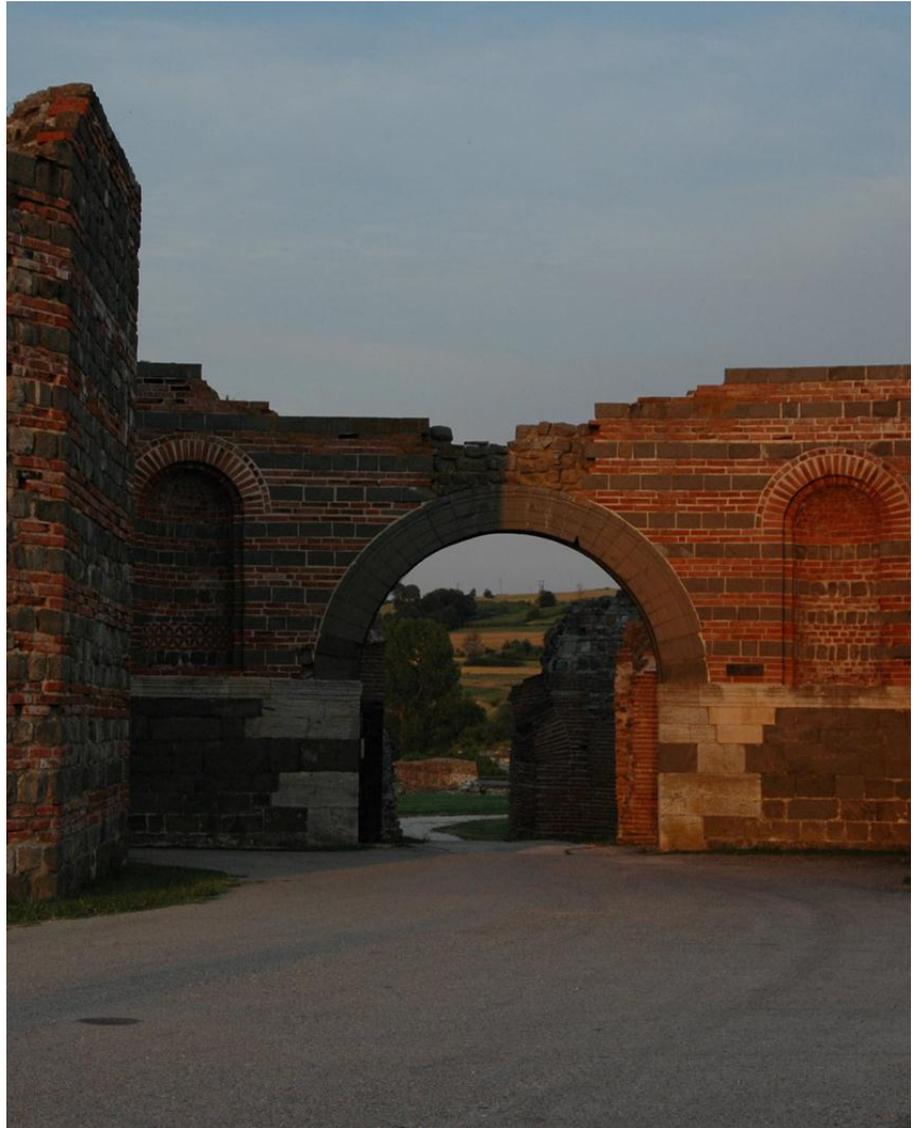
L'ajustement de l'interprétation aux enfants est une étape importante dans l'amélioration du modèle d'interprétation entier sur le site archéologique Felix Romuliana. De cette façon, il sera plus facile aux enfants à comprendre le message de Felix Romuliana et le besoin de protéger le site. L'introduction de nouvelles technologies aiderait les enfants et les adultes à se débrouiller dans le site et à le comprendre, tandis que des techniques d'interprétation plus nombreuses permettraient aux visiteurs de choisir la technique la plus adéquate ce qui les aiderait aussi.

Le manque de techniques d'interprétation sur le site archéologique Felix Romuliana et le fait que les techniques actuellement représentées sur le site ne sont pas le meilleur type d'interprétation,

montrent que le modèle d'interprétation sur le site ne remplit pas son potentiel et que la possibilité et le besoin de l'améliorer existent. L'interprétation représente un élément important de l'attraction touristique et c'est pourquoi l'amélioration du modèle d'interprétation sur le site améliorerait tout à fait son attraction touristique ce qui serait d'une grande importance pour la région de l'Est de la Serbie, ainsi que pour l'ensemble de la Serbie et au-delà.

Romulijana, prebogata škrinja koja blista u svojoj veličanstvenoj usamljenosti
Dragoslav Srejović

Romuliana, such a rich chest that shines in her glorious lonesomeness
Dragoslav Srejović



1. Introduction

The archaeological site Felix Romuliana is a unique architectural and spatial complex of buildings created in the end of 3rd and the beginning of 4th century A.D. The universal value and authenticity of the site was confirmed by the Commission of World Heritage, so in 2007 the archaeological site of Felix Romuliana was inscribed in the World Heritage List. It represents a great development potential of whole Serbia and its eastern region in particular.

There are numerous possibilities for creating activities with regard to tourism. In 2004 the Serbian government passed a *Spatial Plan of the Romuliana – Gamzigrad Archaeological Site*, which defines the basic directions of development of the whole area in the vicinity and in the wider surroundings of the palace for the period up to the year 2020 (construction of the Visitor Centre, tourist infrastructure, accommodation facilities, sport complex facilities, etc.). Spatial Plan has defined the space of the cultural property inscribed on the WH List and the buffer zone around it, and has presented the strict regulations for use. Tourism development plans, made on the local level, are based upon cultural aspects of tourism. Besides the spatial plan established by the Serbian government, there is an East Serbia Municipal Assistance Program which includes a *Program of the Zaječar Municipality and the Felix Romuliana Archaeological Site Tourist Promotion* which particularly emphasis the need for preservation of the cultural, historic heritage and the natural landscape, implementing the concept of sustainable tourism development.

As aspirations for the development of touristic promotion of the site already exist, and since the emphasis has been put on conservation and preservation; focusing on site interpretation seems to be an important aspect in tourism development of the archaeological site Felix Romuliana that should be researched.

1.1 Relevance of the research

In some cases where a heritage site is big enough or well-known enough, it might not require as much interpretive effort to attract visitors – people will want to see it or experience it because of other benefits the site provides. Interpretation is a "value added" benefit to the total site visit.

But for most moderate to small heritage sites, providing outstanding interpretive programs and services, and having a good interpretive plan will be required for their long-term tourism success. (Veverka, 2000)

Interpretation is the most powerful communication process any historic or heritage site has available to communicate its message to visitors. These visitors may be tourists from all over the world, but also people from the local community. These people will benefit from interpretation as it will raise the level of understanding and appreciation for the value of the site.

Interpretation's role is in helping to bring in the visitors, which is a very important element for the financial sustainability of the site.

Felix Romuliana is a very important archaeological site and as such in need of good interpretation which will enhance visitor level and promote better understanding and appreciation of the site within the local community as well as different visitors from Serbia and abroad.

Theoretical relevance of this research is that it will assess the current model of interpretation at the site as well as determine the relevance of interpretation in the field of cultural tourism and determine the importance of potential interpretation improvement in raising the tourist attractiveness of the site.

1.2 Objective

The main objective of this research is to **determine the role of heritage interpretation at the archaeological site Felix Romuliana** through analyzing current interpretation mechanisms implemented at the site, analyzing successful case of heritage interpretation at Viminacium archaeological site in Serbia and identifying possible theoretical models of interpretation. Based on this research a set of suggestions is made considering potential improvements of the interpretation process at Felix Romuliana.

Research questions:

Q1: What is the relation between interpretation and tourist attractiveness?

Q2: How is interpretation used at the archaeological site Felix Romuliana?

Q2.1 Does it provoke the visitor?

Q2.2 Does it relate to the visitor?

Q2.3 Does it reveal the message?

Q3: In which way can interpretation be improved at the archaeological site Felix Romuliana?

1.3 Hypothesis

General hypothesis: *The level of interpretation at the archaeological site Felix Romuliana is not reaching its full potential which slows down the development of tourist attractiveness of the site.*

Hypothesis 2: *Developed interpretation increases tourist attractiveness of a heritage site.*

Hypothesis 3: *Improving interpretation at the FR can increase the level of tourist attractiveness.*

1.4 Methodology

The research was conducted in four phases. The first phase consisted of desk research, i.e. reading and analysing theoretical background of heritage interpretation as well as different case studies which helped in better understanding interpretation itself and in better understanding the role heritage interpretation might have in the development of cultural tourism and tourist attractiveness of certain heritage sites. The next phase consisted of field research. In this phase the archaeological site Felix Romuliana analysed especially in the field of interpretation. This provided information about the current standpoint of the site considering interpretation. A questionnaire was designed and conducted with the visitors of the site. Understanding the visitors' needs and inquiring their personal opinion about the model of interpretation at the site was of great importance in proving all hypotheses and therefore helped achieve the objective of the research which was to *determine the role of heritage interpretation at the archaeological site*

Felix Romuliana. The third phase consisted of analysing gathered data and in the final phase, based on all the gathered and analysed data a set of proposals was produced.

The research consists of:

- Analysing the importance of interpretation for cultural tourism through:
 - Reading of scientific research related to heritage interpretation and cultural tourism
 - Analysis of a case study in Serbia (Viminacium) as an example of good practice of heritage interpretation
- Field research - Analysing the current state of interpretation implementation at the archaeological site Felix Romuliana through
 - Reading official documents of National Museum of Zaječar and Felix Romuliana
 - Semi-directive interviews with the staff of National Museum of Zaječar and Felix Romuliana (the director of the museum, the tour guides). The interviews provide information about current interpretation model at the site. The main topics of the interviews were the model of interpretation and the interpretation tools currently available at the site.

Other topics of the interview were:

- description of the experience offered to the visitor at the site and weather it differs depending on the types of tourists – group tours, school excursions, single visitors, domestic and foreign
- availability and visibility of the heritage interpretation of the site to the tourists
- prices for different interpretation tools
- Observation was conducted by the researcher. The Felix Romuliana site was visited by the researcher in order to undergo the whole experience of the site and to observe and experience the current model of interpretation. The observation was concentrated on interpretation implementation and existing interpretation tools (guided tour, info-panels, brochures, pamphlets, tourist guides...). The

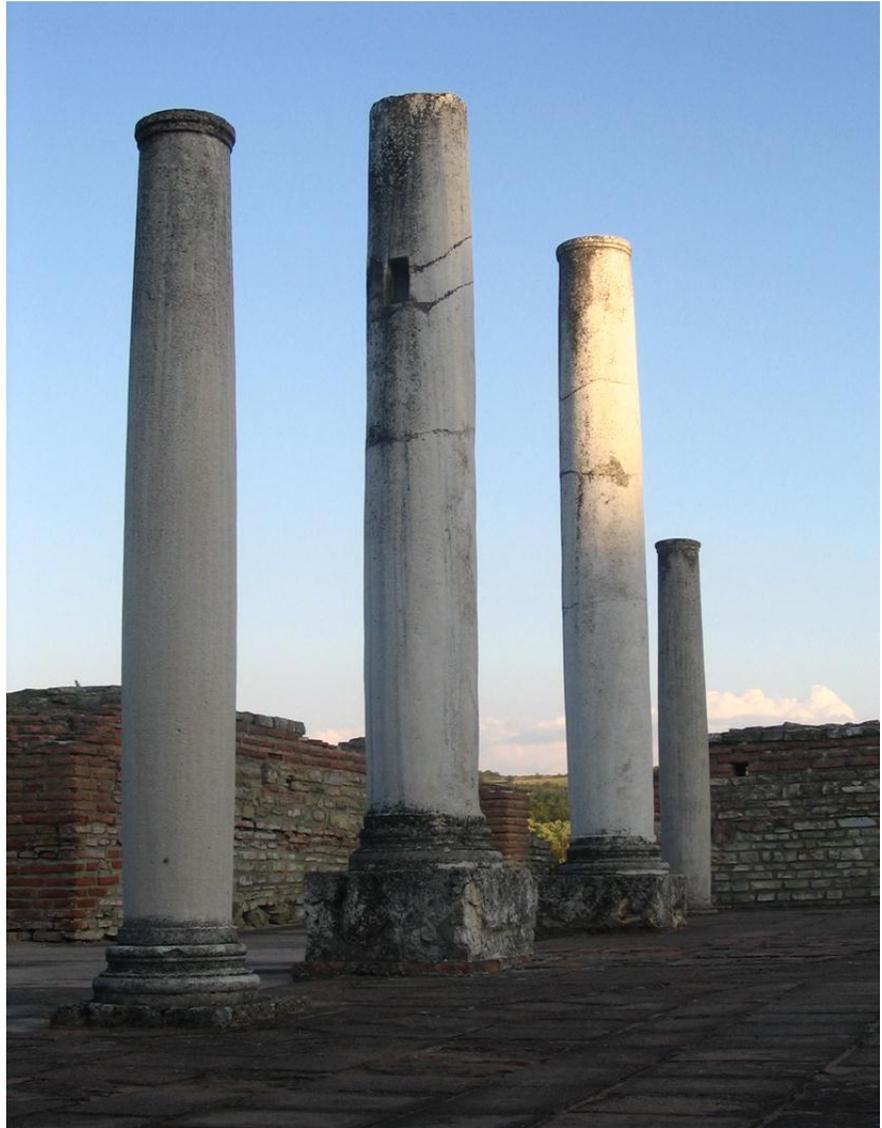
observation was participative to a certain extent as the researcher has put herself in the role of a visitor in order to experience the interpretation model as the visitors do. The site was visited by the researcher several times throughout the season, especially during the three weeks period (25 June – 15 July) when the survey was conducted, in order to make the observation process as thorough as possible as well as to mark all possible changes.

- Field research
 - Designing a questionnaire by the researcher for the visitors of Felix Romuliana concerning their opinions regarding interpretation. The main message of the questionnaire is the model of interpretation at the Felix Romuliana archaeological site. The questionnaire is designed in a way that by answering the questions the visitors provide information about their perception of interpretation implemented at the site as well as whether it is sufficient, if it could be improved and if the improvement would benefit them.
 - Types of questions:
 - categorical (demographic, duration of the visit, travel behaviour...)
 - rating scales (rating of excellence on a scale from 1 to 5)
 - one open ended question (require a written answer)

The questionnaire was designed in such a way that it can be filled out as quickly as possible (in order not to discourage the visitors from filling it out), therefore most of the questions are rating scales and there is only one open ended question.

- Conducting the survey
 - WHERE: The visitors were asked to fill out a self-completion questionnaire at the site.
 - WHEN: During a three weeks period (25 June – 15 July) at different times of the day each day of the week
 - HOW MANY PEOPLE: 190 respondents
- Data analysis – analysis of the collected data

- Proposals – creating a list of possible interpretation tools most suitable for Felix Romuliana and propose different ways of their implementation



2. Theoretical framework

2.1 Cultural heritage

Cultural heritage can be perceived from different angles and there seem to be as many definitions of the heritage concept as there are heritage practitioners. Some have very broad definitions of cultural heritage and some even deny the possibility of strictly defining the term. (Harvey, 2002) Definitions of the term heritage have varied from historic monuments to monuments and sites to cultural property and have included different classifications such as movable and immovable, tangible and intangible. However broad or specific the definitions were and are, the fact is that cultural heritage has always been with us and has always been produced by people according to their contemporary concerns and experiences. (Harvey, 2002)

Even though one can trace the roots of the concept of heritage as early as Antiquity, almost all researchers place the heritage phenomenon in the second half of the 20th century, or, at least, no earlier than 19th century with the Ancient Monuments Act of 1882. In the second half of 20th century the issue of heritage and cultural heritage has been present in many charters, recommendations and resolutions that have been introduced and adopted by international organizations such as UNESCO and ICOMOS. One of the milestones concerning heritage was the International Charter for the Conservation and Restoration of Monuments and Sites, commonly known as The Venice Charter 1964. Here the scope of heritage has broadened from a concern for physical heritage, such as historic monuments and buildings to groups of buildings, historic urban and rural centers, historic gardens and to non-physical heritage including environments, social factors and, lately, intangible values. (Yahaya, 2006) In 1972, the differing terminology of the term heritage was reconciled at the UNESCO Convention Concerning the Protection of World Cultural and Natural Heritage, otherwise known as the World Heritage Convention 1972. Cultural heritage was here defined as:

Monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;

Groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;

Sites: works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.

Even though international charters, recommendations and resolutions define some common terms and terminology, it is left for every country to formulate its own terminology, heritage protection and interpretation according to these international documents, mainly coming from UNESCO and ICOMOS.

2.2 Cultural tourism

Defining cultural tourism is a very difficult task since there are almost as many definitions as there are cultural tourists. While The World Tourism Organization defines **tourists** as people *traveling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business and other purposes*, Raymond Williams (1983) sees **culture** as *one of the two or three most complicated words in the English language*. Combining the two makes defining cultural tourism even harder than it may seem.

The roots of cultural tourism can be traced back to the days of Romans, but cultural tourism started to be recognized as a distinct product category in the late 1970s when tourism markets and tourism researchers realized that some people travelled specifically to gain a deeper understanding of the culture or heritage of a destination. Cultural tourism was recognized as a high-profile, mass-market activity in the 1990s and today, depending on the source and the destination, between 35 and 70 percent of international travelers are considered cultural tourists. (McKercher and du Cros, 2002)

Different people interpret cultural tourism in different ways in order to serve their own aims. According to Bob McKercher and Hilary du Cros (2002), there are four broad categories.

The first group represents the *tourism-derived definitions*. It is under the framework of tourism management and tourism system. Cultural tourism is a form of special interest. The culture of the destination is a main reason for attracting tourists. From the tourism marketers' point of view, they need to shape and promote the destinations' culture to the tourists.

The second category is *motivational definitions*. It is believed that cultural tourists have strong cultural motivations to visit a destination. The World Tourism Organization (WTO) defines cultural tourism as "movements of persons essentially for cultural motivations such as study tours, performing arts and cultural tours, travel to festivals and other events, visit to sites and monuments, travel to study nature, folklore or art, and pilgrimages." This category sets the goal of cultural tourism as motivating people to travel and get to know local cultural values in order to understand them better and to appreciate them more. (Đukić Dojčinović, 2005)

The third category is *experiential or apparitional definitions*. It means tourists are interested in exploring and experiencing the culture of the destination. To a certain extent, they are aspired. Lester Borley (1994) points out that "cultural tourism may be defined as that activity which enables people to explore or experience the different way of life of other people, reflecting social customs, religious traditions and the intellectual ideas of a cultural heritage which may be unfamiliar." However, it is difficult to measure the depth of experience. Different tourists facing similar cultural attraction may have different experiences and aspirations.

The fourth category is *operational definitions*. It means participation is relatively very important because it entirely involves the elements of products, motivations and experiences. When tourists visit one of the cultural attractions, they will be immediately considered as cultural tourists. However, this definition brings out an open-ended question: what kind of activity can be called cultural tourism activity?

In other words, cultural attractions and activities cover all aspects of life. The scale is very broad. Bob McKercher and Hilary du Cros (2002) report, 'Cultural tourism has become an umbrella term for a wide range of related activities, including historical tourism, ethnic tourism, arts tourism, museum tourism, and others.'

Cultural tourism can be defined from different aspects such as the aspect of economy, of tourism, organizational, cultural, educational and the aspect of marketing. (Đukić Dojčinović, 2005)

From the aspect of economy, cultural tourism represents presenting culture to the market of tourism with the cultural and artistic product which has both cultural and economic value.

From the organizational aspect, cultural tourism represents inter-sectorial connecting of culture and tourism with the result of creating cultural economy (cultural industry).

From the aspect of tourism, cultural tourism represents the movement of the tourist motivated by cultural reasons.

From the aspect of culture, cultural tourism represents a promotion of lived cultural goods and landscapes of a city (region or country) which provides the tourist with an experience to remember.

From the educational aspect, cultural tourism represents a touristic travel with the wish to explore, get to know and learn something new about national and local cultural values of the place visited. Richards (2001) points out that the difference between cultural tourism and other forms of tourism is basically to be found in the learning function. Cultural tourists can learn about the culture destination and gain new experiences related to that culture in a number of ways, depending on the forms of the culture they consume.

From the aspect of marketing and PR, cultural tourism represents the management of the reputation of a place, region or a country based on cultural goods and landscapes.

In order for cultural tourism to exist, it is necessary to activate all local potential and to make them attractive for the tourists as well as for the local community. If the local cultural potential is preserved for the next generations of tourists and local communities, sustainable cultural tourism is created.

The definitions of cultural tourism have been transformed and upgraded over time according to the development of the society and cultural tourism itself. The definition stated in Cultural Tourism Charter of ICOMOS (1976) has been widened over time. Cultural tourism was originally defined as *that form of tourism whose object is, among other aims, the discovery of monuments and sites*, but by 1999 the definition included *any place that involves the visitor experiencing all of the 'cultural' aspects about the place, its contemporary lifestyles, food, topography, environment, towns and village. Just as much as its historic sites and cultural performances*. (Richards, 2003) Therefore, cultural tourism is not just about visiting sites and monuments, which is tended to be the 'traditional' view of cultural tourism, but it also involves consuming the way of life on the areas visited. Both of these activities involve the collection of new knowledge and experiences. Cultural tourism therefore covers not just consumption of the cultural products of the past, but also of contemporary culture or the 'way of life' of a people or region. Cultural tourism can therefore be seen as covering both 'heritage tourism' (related to artifacts of the past) and 'arts tourism' (related to contemporary cultural production). (Richards, 2001)

Whatever definition of cultural tourism is chose, it is important to state that it is a big part of the Archaeological site Felix Romuliana, since it is visited by a great number of tourists from the country and from abroad every year most of whom come with great motivation to learn more about the site and roman culture in general.

2.2.1 The Tourist

2.2.1.1 Tourist motivation

Many researchers see motivation as a major determinant of the tourist's behavior. Motivation is seen as the first stage in the tourism demand process. It is the 'trigger that sets off all events in travel', the process that translates a felt need into a goal-oriented behavior directed at satisfying the need, but also the way the need influences the behavior of the tourist. (Telfer and Sharpley, 2008)

Tourism literature identifies that motivation occurs when there is a need. An individual has a need; then the person develops motivation to satisfy that need. The underlying principle is that everyone is trying to reach a state of equilibrium between physical, psychological and social factors within one's self. When a need arises, there is a disruption in the balance; for that reason there is a reason to satisfy that need. People in charge try to fulfill the needs of consumers by promoting or making consumers aware of the products and services that can satisfy their need.

'Tourism motivation is seen as an integral part of tourism behavior. Tourism motivations have been linked to destination image and destination selection' (Wolfe, 2002) Motivation can represent the driving force to move, to change a destination. It can be seen as a desire to escape which equates to to a push factor. Crompton's push and pull factors have been the basis for tourist motivation discussions for many researchers. Push factors are motivations which provide the reason for leaving home, such as escape from every day routine or relief from job stress. Pull factors are those which come from the destination, such as imagery of the landscape, activities offered and possible personal benefits available that can satisfy the push motives. Cohen (1972) argues that though motivations can be the reason behind why people travel, they do not fully explain the tourist experience. (Cutler and Carmichael, 2010)

Motivation is a strong driving force for people to engage in cultural tourism. It has been viewed as a starting point of travel behavior as well as a starting point for researching it. It is the core of one of the most well-known definitions of cultural tourism by the World Travel Organization which defines it as; *Cultural tourism includes movements of persons for essentially cultural motivations such as study tours, performing arts and other cultural tours, travel to festivals and other cultural events, visit to sites and monuments, travel to study nature, folklore or art or pilgrimage.*

2.2.1.2 Tourist typologies

The tourist is an important part of tourism, since without him, tourism (and cultural tourism) wouldn't exist. Researchers have tried to understand the behavior of tourists and their reasons for travel, their motivation and a variety of different aspects which might help improve tourism. In order to better explain the tourist, many researchers have developed typologies of tourist roles.

Tourist typologies are lists or categorizations of tourists based on a particular theoretical or conceptual foundation. As such they tend to be descriptive as opposite to predictive, yet they do reflect, if not explain, different motivations, interests and styles of travel on the part of the tourists. (Telfer and Sharplay 2008)

One of the first typologies was proposed by Erik Cohen (1972) where he proposed four classifications of tourists:

The organized mass tourist is the least adventurous and remains in his "environmental bubble". He is a part of a guided tour. He buys a package tour where the itinerary is fixed in advance and he makes almost no decisions on his own. Familiarity is at a maximum, novelty at a minimum.

The individual mass tourist is very similar to the previous one except the tour is not entirely preplanned; the tourist has a certain amount of control over his time and itineraries, but is still in

the "environmental bubble" and dependent on the travel agency. Familiarity is still dominant, but novelty is greater than in the previous type.

The explorer arranges his trip alone. He associates with the people he meets and tries to speak their language. He leaves the "environmental bubble" but very carefully. Even though novelty dominates, the tourist retains some of the basic routines of his native way of life.

The drifter ventures furthest away from his accustomed ways and merges with the society he is visiting. He tries to live the way the people he visits live. Novelty is the highest and familiarity disappears almost completely.

The first two types are the *institutionalized* tourist roles because they are dealt with in a routine way by travel agencies, travel companies, hotels etc. The second two types are *noninstitutionalized* tourist roles because they are open roles, loosely tied to the tourist establishment.

In his typology Cohen suggests that tourists are more or less interested in seeking out novel experiences which determines how different tourists travel. Some are dependent on travel agencies, others explore on their own and discover different cultures outside the "bubble".

Following Cohen, other researchers have developed their typologies very often using the level of motivation as the basis for classifying different tourist types. McKercher and du Cros (2002) suggest five types of tourist using both travel motivation and the type of experience that different types of cultural tourists are seeking. The five types are:

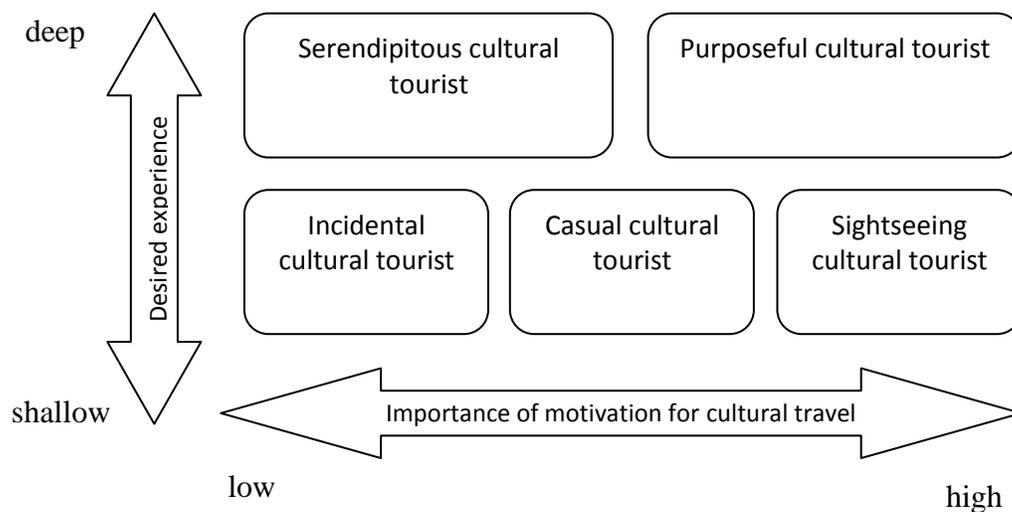
Purposeful cultural tourist – cultural tourism is the primary motivation for visiting a specific destination and the tourist seeks a very deep experience.

Sightseeing cultural tourist – cultural tourism is a key reason for visiting a specific destination but the experience is less deep.

Serendipitous cultural tourist – the tourist does not travel for specific cultural reasons, but ultimately does have a deep cultural tourism experience.

Casual cultural tourist – cultural tourism is a weak travel motivation and the resulting cultural experience is shallow.

Incidental cultural tourist – the tourist does not travel for cultural reasons, but does engage in some cultural activities and has shallow experiences.



Source: Adapted from McKercher and du Cros 2002

The *Purposeful*, *Sightseeing* and *Serendipitous* cultural tourist are considered genuine or specific cultural tourists. They possess a high level of cultural capital and accompanying cultural competence which enables them to derive deep cultural experiences from the inner circle or core of cultural tourism. The *casual* and *incidental* cultural tourists are perceived as accidental or general cultural tourists mostly interested in acquiring cultural experiences from the outer resource circle of cultural tourism. (Ivanović, 2008)

Hadžic *et al* (2005) in creating a typology stress the importance of motivational factors and educational level, calling it the ‘cultural capital’.

Typology according to the nature of cultural interests:

- Tourist with a specific cultural interest (interested in specific cultural experience such as classical music concert, specific art exhibition)
- Tourist with an unspecific cultural interest (interested in a wider cultural field)

Second typology:

- General tourist (visits different countries with the desire to accumulate the knowledge and experience of different cultures)
- Specific tourist (concentrates on a number of cultural sites and entities and visits them constantly in order to understand better their culture)

Typology according to the tourist’s motivation:

- Primarily motivated (visits a destination with the primary intent to take part in the cultural life)
- Passing motivated (primary motivation isn’t taking part in cultural activities, but, during the visitors stay, he participates in some of cultural activities)
- Accidentally motivated (cultural activities are not a part of the travelling plan, but the tourist ‘accidentally’ gets involved in cultural activities)

Typologies of the tourist change with time and according to social changes. The postmodern tourist (period after 1980) has a few distinguished characteristics:

- Usually participates in cultural activities because he feels as if he has advanced as a person and as a social being
- Usually accepts the unauthentic and simulated experience and it has meaning for him. Even reconstructed cultural heritage can be a motive for visiting the site.
- Especially interested in redefining the position of certain minority groups, especially in underdeveloped countries where western historians had the main role of interpreters and where the local community’s views of historical events was neglected

Determining tourists' motivation for travel and for visiting Felix Romuliana, or even determining types of tourists can be helpful in developing interpretation models and adapting them to different types. Tourists are not all the same. Their motivation for visiting Felix Romuliana is not the same as well as their level of previous knowledge or their level of interest. Creating different interpretation techniques that would appeal to different types of tourists could increase the level of knowledge they all gain at the end, or the level of their understanding of the site, their appreciation and even increase the level of their interest in the site which could be inspirational for them to revisit the site in the future.

2.2.2 Sustainable cultural tourism

World Tourist Organization defines sustainable tourism as *Tourism that takes full account of its current and future economic, social and environmental impacts, addressing the needs of visitors, the industry, the environment and host communities.*

Cultural tourism means activating all local potentials and making them attractive for tourists as well as for local community. If these cultural potentials are maintained and kept for new generations, we have sustainable tourism. (Đukic Dojčinović, 2005)

In order to maintain important resources and potentials of tourism it is necessary to apply certain sustainable principles which refer to environmental, economic, and socio-cultural aspects of tourism development.

Keeping this in mind, sustainable tourism should:

1. Make optimal use of environmental resources that constitute a key element in tourism development, maintaining essential ecological processes and helping to conserve natural heritage and biodiversity.

2. Respect the socio-cultural authenticity of host communities, conserve their built and living cultural heritage and traditional values, and contribute to inter-cultural understanding and tolerance.
3. Ensure viable, long-term economic operations, providing socio-economic benefits to all stakeholders that are fairly distributed, including stable employment and income-earning opportunities and social services to host communities, and contributing to poverty alleviation.

Public institutions on a state level should define strategies for territorial development that guarantees sustainability of local cultural tourism development potentials. Since, in Serbia, a developed system of institutional management of cultural tourism doesn't exist, local communities should develop their own development strategies in order to develop sustainable cultural tourism. (Đukic Dojčinović 1005)

The local community of Zaječar should on a local level develop a plan of sustainable tourism development, in order to preserve the heritage (in this case specifically speaking of Felix Romuliana) and developing cultural tourism at the site of Felix Romuliana and the city and its environment in general.

2.2.3 Tourist attractiveness

Webster's dictionary defines the adjective *attractive* as having or relating to power to attract. Attractiveness is a noun derived from the adjective attractive. Tourist attractiveness can therefore be perceived as the power of a tourist destination (in this case an archaeological site) to attract visitors. The other definition of attractiveness provided by Webster's dictionary is that of arousing interest or pleasure.

Tourist attractiveness is linked to the image a destination presents; it determines its competitive positioning and competitive factors and at the same time explains, to a certain extent, why a visitor chooses it. The image and attractiveness of a destination affect the visitor's perception of

quality and satisfaction as well as their willingness to return and recommend the destination. (Calvo-Mora et al, 2011)

Crouch and Ritchie (1999) suggest that destination attractiveness depends on four components: core resources and attractors (physiography, culture and history, market ties, mix of activities, special events, entertainment and superstructure), supporting factors and resources (infrastructure, accessibility, facilitating resources, hospitality, enterprise), destination management (resources stewardship, marketing, finance and venture capital, organization, human resource development, information/research, quality of service, visitor management), qualifying determinants (location, interdependencies, safety/security, awareness/image/brand, cost/value). In a similar way, Dwyer and Kim (2003) identify the factors that determine competitiveness (from which attractiveness derives) as available resources (natural resources, cultural assets and heritage items), created resources (tourism infrastructure, the activities on offer, etc.), supporting factors (infrastructure in general, the quality of service, access to the destination, etc.) and destination management factors. The *activities on offer* can be perceived as interpretation in the case of Felix Romuliana. Therefore, a destination may have a certain attractiveness based on its inherited assets. Its ability, however, to attract tourists, or to be perceived as attractive by the tourists, may also vitally depend on its ability to transform the basic inherited factors into created assets, such as developed interpretation models.

2.3 Interpretation

Cultural heritage researchers of today point out that, to most people, heritage doesn't speak for itself. It is necessary for it to be explained, interpreted in order for it to provide meaning for the public. People's curiosity drives them to visit different cultural spots, see and experience different heritage. In order for the experience to satisfy the visitor's curiosity it is not enough for him simply to see what is around him, it is necessary for him to understand the heritage that surrounds him. Interpretation is a bridge between the visitor and the heritage itself. It tells the stories hidden from the visitor's eye and helps him understand it, experience it, appreciate it and cherish it.

2.3.1 Definitions

There is no single definition of heritage interpretation; instead, there still are many different definitions.

One of the oldest definitions is by Freeman Tilden, one of the founders of modern interpretation, who defined it as “*An educational activity which aims to reveal meaning and relationships through the use of original objects, by first-hand experience, and by illustrative media, rather than simply to communicate factual information*”

In the same book (*Interpreting Our Heritage*), Tilden articulated six timeless fundamental principles that have guided and sustained the art of heritage interpretation ever since.

Freeman Tilden's six principles of interpretive communication

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

A similar formulation of interpretation is provided by the organization Interpretation Canada where interpretation is defined as: *Any communication process designed to reveal meanings and*

relationships of cultural and natural heritage to the public, through first-hand involvement with an object, artifact, landscape or site.

In 2008 the ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites (known across the world as the "Ename Charter") has been officially ratified and it defines interpretation as:

Interpretation refers to the full range of potential activities intended to heighten public awareness and enhance understanding of cultural heritage site. These can include print and electronic publications, public lectures, on-site and directly related off-site installations, educational programs, community activities, and ongoing research, training, and evaluation of the interpretation process itself.

National association for interpretation defines interpretation as *a mission-based communication process that forges emotional and intellectual connections between the interests of the audience and the meanings inherent in the resource*; and The Association for Heritage Protection has a more detailed definition where it is stated that:

Interpretation is primarily a communication process that helps people make sense of, and understand more about, your site, collection or event. It can:

- *Bring meaning to your cultural or environmental resource, enhancing visitor appreciation and promoting better understanding. As a result your visitors are more likely to care for what they identify as a precious resource.*
- *Enhance the visitor experience, resulting in longer stays and repeat visits. This will lead to increased income and create employment opportunities.*
- *Enable communities to better understand their heritage, and to express their own ideas and feelings about their home area. As a result individuals may identify with lost values inherent in their culture.*

In the end it could be said that interpretation is a communication process which enables the visitors to have a better understanding of heritage value and the awareness for the need of its protection. (Marija Maksin *et al*, 2011)

Understanding what heritage interpretation really is represents the first step in actually implementing it at heritage sites such as Felix Romuliana. The great importance of this unique archaeological site should be understood by broad public including the local community, instead of just a small number of specialists. Heritage interpretation is an important tool for this goal to be achieved. Understanding interpretation and using its different definitions is the basis for creating a good interpretation model at Felix Romuliana, which leads even further than understanding and appreciation; it leads to protection.

2.3.2 Interpretation means communication

Heritage interpretation has many definitions as it has many aspects and many roles. These many facets of interpretation are part of what makes it so fascinating. In almost all definitions there is a mention of communication, education, understanding, information. All of these are very important aspects of heritage interpretation and without them interpretation cannot exist. However, as Freeman Tilden points out in his definition, interpretation isn't simple communicating factual information. The way in which information is presented to the visitor, the way in which the heritage *communicates* with the visitor is of great importance. Heritage interpretation is the process of conveying and translating heritage information in an understandable and meaningful way to the audience so that they should appreciate, remember and may possibly use the information in some way. Interpretation tells the story behind the scenery or history of an area. It is a process that can help people to see beyond their capabilities. The most effective interpreters orchestrate their interpretation to elicit a response from the audience: astonishment, wonder, inspiration, action, sometimes, tears. (Beck and Cable, 2002)

Following Tilden's six principles, Veverka has coined certain tips which make information become interpretation. According to him, good interpretation must:

- Provoke the interest of the audience
- Relate to everyday lives of the audience
- Reveal the main point through a unique ending or viewpoint
- Address the whole (focus on illustrating a theme)

- Strive for message unity (use the right illustrations, vocabulary, etc. to present the message)

The key element of interpretation is the communicating process, but it is a communicating process that provokes, relates and reveals the message or the story to the visitors using a variety of media.

The interpreter or interpretive media must **provoke** curiosity, attention and interest among the visitors to listen, participate and become actively involved in the interpretation process since the key of interpretation is for the visitor to listen and to understand the message. Through interpretation visitors may be provoked to initiate a long-term path of exploration and learning related to cultural or natural history, or both. (Beck and Cable, 2002) In order to provoke the visitor's curiosity the message has to be presented in an interesting way, therefore, the site interpreted needs a perfect mix of interpretation tools to satisfy the visitor diversity. (Binoy, 2011)

In order to help the visitor understand the message, it should be presented to him in a way which **relates** to the everyday life of the visitor by using metaphors, analogies and examples (Veverka). Heritage also relates to the community and the nation and in this way stresses out the importance of heritage, its protection, preservation and understanding.

Interpretation should **reveal** the main point, the ending or the answer of the communication through a unique perspective or a viewpoint. The revealing part stresses the importance of the message to the visitor and inspires him to want to know even more.

Interpretation is not something that magically happens. It doesn't just come to be no matter what you put on panels, tour booklets or other media. Outdoor panels are not instantly interpretative panels just because there is information on them. Interpretation requires the usage of Tilden's principles of interpretive communication in order to create the message that is presented to the visitors through different media – panels, booklets, but also the way the message is presented by interpreters. An interpreter is someone who works with people to convey the meaning of

heritage. An interpreter is invested in a life-long quest of learning and experience and in sharing that accumulated wisdom. He or she is familiar with and practices effective communication techniques and strives to create meaningful and provocative stories. An interpreter has grounding in the liberal arts and stays current with the news to better relate to a vast consortium of visitors. (Beck and Cable, 2002)

2.3.3 Types of interpretation

Interpretation is offered in many forms, but there are two basic types of interpretation: personal and nonpersonal. "Personal interpretation involves some type of physical interaction between the interpreter (communicator of the message) and the visitor (receiver of the message)." (Ward and Wilkinson, 2006) The typical example of personal interpretation is the interpreter leading the visitors through the resource, but it is much more than that and can be experienced in different ways. 'Nonpersonal interpretative services involve the communication of a message without physical interaction or discourse. Signs and brochures are classic examples of nonpersonal services.' (Ward and Wilkinson, 2006)

Both personal and nonpersonal interpretation has its positive and negative aspects. Nonpersonal interpretation leaves the visitor in control of the order of the information received and personal interpretation controls the order of information.

Nonpersonal services include brochures, pamphlets, newspapers, signs, exhibits, videos, computers and audiovisual programs. This type of interpretation usually reaches more visitors than personal interpretation because it allows the visitors more freedom and individual exploration, it is the first line of contact and allows the visitors to choose what they will read or view. This last point uncovers a negative aspect of this type of interpretation because when choosing on their own, the visitors may not be receiving the primary message intended by the management or any message at all. The creation of nonpersonal interpretive services can be very expensive, time consuming and requires expertise since a great deal of thought and planning

should go into the creation, placement and selection of nonpersonal interpretive services and a lot of effort should be put in maintenance and upkeep of these services.

Personal services include walks, talks, demonstrations, children's programs, audio-visual programs, casual interactions and providing information at the entrance station or front desk. In personal interpretation the interpreter has the control over the message the visitor receives and it provides the chance for interaction with the visitor – the visitor can ask questions and the interpreter can answer them and clear up any possible misunderstandings. Personal contact with the visitors also provides a better understanding of visitors' needs and problems and concerns they might have which can all lead to improving the interpretation. Personal interpretation also provides the *authentic experience* for the visitors since it can be, and should be, modified for different target groups. There are some negative aspects to providing personal services. It can reduce the overall visibility and the number of visitors contacted throughout the resource since the interpreter can only be at one place at a time and that he or she can devote his or her time to only a limited number of people. Also, poorly conducted programs may reduce the visitors' feeling of freedom to explore.

Marija Maksin *et al* (2011) also distinguish two basic types of tourist interpretation: personal and nonpersonal.

Nonpersonal interpretation provides interpretation of cultural heritage through special instruments which play the role of an *interpreter* in contact with the visitor. There are many instruments which provide indirect interpretation, and some of the key ones are:

- Audio guides
- Audio-visual instruments
- Info panels
- Publications (printed and electronic)

Personal interpretation represents interpreting cultural heritage by a direct contact of the interpreter with the visitor. Some of the main methods of the direct interpretation are:

- The interpreter in the 'classic' sense and in the role of a famous historical figure

- The visitors in the role of the interpreter of cultural heritage

Personal interpretation refers to programs in the form of talks, demonstrations, puppet shows, living history, storytelling, nature walks and tours. *Nonpersonal* interpretation encompasses everything from Traveler Information Station, radio broadcasts as visitor enters a park to sings and exhibits, self-guided trails and interactive computers. (Beck and Cable, 2002)

Careful planning and great expertise are needed when creating both personal and nonpersonal interpretation at any heritage site. The level of quality of the interpretation is very important and it determines the way the message will be received by the visitors. Different forms of interpretation need to be designed specifically for the heritage site and according to the visitors' needs and interests. Careful planning is also needed when choosing which type of interpretation to use and how to coordinate them in order to provide the visitors the best experience possible, the freedom to choose what they want to see or read or hear but at the same to receive the message of the site in order to understand it and appreciate it.

2.3.4 Cultural routes

The concept of Cultural Routes is innovative, complex and multidimensional. Cultural Routes represent interactive, dynamic and evolving processes of human intercultural links that reflect the rich diversity of the contributions of different peoples to cultural heritage. The innovation introduced by the concept of Cultural Routes reveals the heritage content of a specific phenomenon of human mobility and exchange that developed via communication routes that facilitated their flow and which were used or deliberately served a concrete and peculiar purpose. (ICOMOS 2008)

The program of Cultural Routes includes three key factors: people, migrations and the basic routes of philosophical, religious, artistic, scientific, technical and commercial movements in Europe. (Đukic Dojčinović, 2005)

ICOMOS (2008) defines Cultural Route as: *Any route of communication, be it land, water or some other type, which is physically delimited and is also characterized by having its own specific dynamic and historic functionality to serve a specific and well-determined purpose, which must fulfill the following conditions:*

a. It must arise from and reflect interactive movements of people as well as multi-dimensional, continuous, and reciprocal exchanges of goods, ideas, knowledge and values between peoples, countries, regions or continents over significant periods of time

b. It must have thereby promoted a cross-fertilization of the affected cultures in space and time, as reflected both in their tangible and intangible heritage

c. It must have integrated into a dynamic system the historic relations and cultural properties associated with its existence.

The defining elements of Cultural Routes are context, content, cross-cultural significance as a whole, dynamic character and setting.

Cultural routes can be classified according to their:

- Territorial scope: local, national, regional, continental or intercontinental.
- Cultural scope:
- Goal or function
- Duration in time
- Structural configuration
- Natural environment

The Cultural Routes program was launched by the Council of Europe in 1987. Its objective was to demonstrate, by means of a journey through space and time, how the heritage of the different countries and cultures of Europe contributes to a shared cultural heritage. The Cultural Routes put into practice the fundamental principles of the Council of Europe: human rights, cultural democracy, cultural diversity and identity, dialogue, mutual exchange and enrichment across boundaries and centuries. In December 2010, the Committee of Ministers of the Council of Europe adopted Resolution CM/Res(2010)53 establishing an Enlarged Partial Agreement (EPA)

to enable closer co-operation between states particularly interested in the development of Cultural Routes.

According to the resolution the theme of a Cultural Route must satisfy the following criteria:

1. the theme must be representative of European values and common to several countries of Europe;
2. the theme must be researched and developed by groups of multidisciplinary experts from different regions of Europe so as to ensure that the activities and projects which illustrate it are based on consensus;
3. the theme must be illustrative of European memory, history and heritage and contribute to an interpretation of the diversity of present-day Europe;
4. the theme must lend itself to cultural and educational exchanges for young people and hence be in line with the Council of Europe's ideas and concerns in these fields;
5. the theme must permit the development of initiatives and exemplary and innovative projects in the field of cultural tourism and sustainable cultural development;
6. the theme must lend itself to the development of tourist products in partnership with tourist agencies and operators aimed at different publics, including school groups.

According to these criteria, many themes have been suggested for potential Cultural Routes: Vikings, Celts, Gypsies, textile, parks and gardens, Baroque, country life, Andalusia heritage, festivals and popular religious ceremonies, pilgrimage, Santiago de Compostela, military architecture of Europe etc. (Đukic Dojčinović, 2005) Many of these themes have been transformed into actual certified Cultural Routes such as the Santiago de Compostela Pilgrim Routes which was established in 1987 and is recognized as the first European Cultural Route by the European Council. Eight countries are included in the route: Belgium, France, Germany, Italy, Luxembourg, Portugal, Spain and Switzerland.

Cultural Routes are developed by many countries individually and some of these routes have been present in the cultural life for a long time, for example in France (The Route of the Châteaux de la Loire). (Đukic Dojčinović, 2005)

Serbia has great potential for developing Cultural Routes. One of the most popular themes today is the Roman cultural heritage. Seventeen Roman emperors were on the territory of modern Serbia, and as their legacy they have left us Sirmium (Sremska Mitrovica), Singidunum (Beograd), Viminacium (Kostolac), Tabula Traiana and Traian bridge (Đerdap), Diana (Kladovo), Felix Romuliana (Zaječar), Mediana (Niš) and Justiniana Prima (Lebane). These facts represent the potential for creating a unique Serbian touristic brand. Considering this great potential, under the leadership of The Archaeological institute of Serbian Academy for Art and Science, Miomir Korac has initiated the project *Itinerarium Romanum Serbiae (Roman Cultural Routes of Serbia)*.

The main idea of the project is to connect all the imperial places on Serbian territory which are of immense historical and archaeological importance into one whole which existed in Roman times. The project is of great importance on a European level and the goal is to connect it to other imperial places in other Roman provinces on the territory of the Roman Empire where Roman emperors have been born or have lived. The special importance of the project is the connecting and the revitalizing of Roman routes which existed in the Roman Empire. Roman Cultural Routes of Serbia will connect and consolidate all the places with a rich antic heritage in one cultural route 600 km in length and it will provide the possibility of developing cultural tourism. This heritage isn't only Serbian heritage, but is also European and heritage of the whole world. (Maksin *et al*, 2011)

The Master Plan of the Roman Cultural Routes distinguishes key characteristics, fascinations and interpretative themes for every site as well as for the whole route.

2.4 Example of good practice of heritage interpretation in Serbia

2.4.1 Viminacium

Viminacium, located in the neighborhood of today's Požarevac, represented an important military and civil artery of the Roman province Upper Moesia (Moesia Superior), in the third and the fourth century AD, but also the most important economic and trade center in Moesia Superior. Today, Viminacium is one of the richest late antique archeological sites in Serbia, mainly due to the fact that, after the destructive attack of Huns in the fifth century, never again an urban settlement has been erased on the remains of the Roman city.

This "Balkan Pompeii", as Viminacium is often referred to, are spread on more than 450 hectares of clear area, and what the thin layer above the Roman city hides is still speculated about. Archeological excavations and Viminacium exploration so far have discovered that there is a tremendous military castrum, broad street and squares, public thermae, two aqueducts 15 kilometers long and a necropolis where about 80 000 graves have been dug out, and the revelation of an amphitheatre, hippodrome and luxurious temples is expected.

Archaeological research has been conducted in several stages. The first excavations were begun by Mihailo Vlatrivić in 1882, and were continued by Miloje Vasić, first Serbian educated archaeologist, in 1902-1903. The excavation work was not continued for several decades, and in 1973 The Archaeological Institute takes over the research. Greater interest in Viminacium and work of the Archeological Institute began in 2001, and was circumstantially caused by enlarged activities of illegal digging at the site, which protection institutions in charge, namely Požarevac Museum and the Bureau for Monument Protection, were not capable to stop or prevent. From 2002, the research is being done constantly at the site and a variety of specialists are included in the job, including archeologists, conservators and architects, mathematicians, physicians and engineers. Applying the most up-to-date methods and technologies such as the geo-radar, geo-

electrics and satellite navigation GPS confirms the existence of more and more interesting findings at Viminacium every archeological season. In the spirit of efficient development of the site, an appropriate management model has been adopted. The Archaeological Institute, The Mathematical Institute of Serbian Academy of Science and Art, Mathematical Faculty and The Faculty of Mining and Geology of the University of Belgrade have founded the Center for New Technologies Viminacium which manages geophysical research, protection of the site, development and promotion of the tourist destination.

Viminacium is placed under the state protection as a monument of culture - archaeological site as early as 1949. In 1979 the Serbian Assembly declared Viminacium a cultural monument of exceptional importance. Archaeology, it can, should, and must be profitable. The explored archaeological monuments should be protected, conserved, covered and presented as objects of tourist interest. There are many indications that Viminacium can become an attractive tourist destination as one of the richest archaeological sites from the Roman period and already it can be an example of sustainable protection of an archaeological site and of sustainable tourist destination. One of the great contributors to this fact is the model of interpretation adopted by the managerial team.

At the archaeological site an Archaeological Park Viminacium was created in only six years, which is a remarkable accomplishment. After finishing the excavations in 2003 a new project was started – the covering of the thermae and the northern gate of the legion camp. When the work was done, the tourist product Antique City and Military Camp Viminacium was created and was immediately recognized as one of attractive tourist destinations in Serbia.

Viminacium was the first site in Serbia to embrace some modern models of heritage interpretation. Some new models of personal interpretation at the Archaeological Park Viminacium are guides in costumes, interactive presentation of life in a roman city and military camp, food prepared in an original roman way, exhibitions and concerts, active participation in international programs etc. Some new methods are being prepared such as different workshops for children and youth. Nonpersonal interpretation includes DVD and color monograph

Itinerarium Romanum Serbiae in several languages, DVD TV film *Viminacium Lumen Meum* in English and Serbian and a CD *Viminacium* in several languages.

Tourists can purchase over 300 souvenirs out of which 115 are replicas of antique applied art. The program that attracts most attention is the social game *The Mystery of the Emperor's Death at Viminacium* where the visitor 'determine' the cause of death of the Emperor Hostilian.

There are three tours of the site:

- The basic tour which lasts for an hour and a half and includes the visits of three locations
- The extended tour which lasts for two hours and includes the visit to the Museum of Požarevac
- The full tour which lasts for three hours and includes a lecture about every location and a concert at one of the sites.

Every location at the site is explained through info-panels placed around the site and which include photographs and drawings of the spots.

The last stop of the tour is the Royal Mausoleum where the visitors are greeted by staff dressed as Roman citizens and who lead them to the entrance of the 'Underworld' where they Haron awaits them. After this, the visitors are led by guide through Hades with the explanation of the images in the tombs.

The revival of Viminacium is important not only for experts, but also for all those to whom a better knowledge of the exceptionally important role of this area will help to form a better idea of the so-called arid historical periods. Viminacium can be preserved only by restoring it to the context to which it belongs historically. The already existing interpretation at Viminacium has a big part of making this statement true. Creating a modern and interesting interpretation model at this archaeological park has made it a very attractive tourist destination. It is definitely the most attractive archaeological site in Serbia and should represent an inspiration for the rest of them. By looking up to it and aspiring to the same goals this site aspires to, other sites, one of which is

Felix Romuliana, could improve their tourist attractiveness and become a part of the *Itinerarium Romanum Serbiae* and improve the overall attractiveness of Serbia.

2.5 Summary

This chapter provided a theoretical framework for the study. It reviewed the theories concerning cultural heritage, cultural tourism, heritage interpretation and presented a case study as an example of good practice of heritage interpretation in Serbia.

There are many definitions of all these areas and they were all presented in this chapter in order to provide the best possible framework for this study. Cultural heritage is a part of everybody's everyday life, but the important thing is whether it is appreciated. People need to understand their heritage and appreciate it and they need to be inspired to move, travel and experience and appreciate different cultural heritage. Interpretation is a big part of this mission. It is an important element of every heritage site and, therefore, an important element of heritage tourism. It can inspire people to visit certain places and to revisit places they have already seen. It is the core of understanding cultural heritage and understanding leads to appreciation, and appreciation leads to protection. Without protection there might be no heritage left for the future. Therefore, interpretation is an inseparable part of cultural heritage, but also cultural tourism. Serbia hasn't fully realized the power of interpretation and aside from some very rare examples (such as Viminacium) it rarely uses its strengths.



3. Felix Romuliana - presenting the archaeological site

3.1 Location

The archaeological site Felix Romuliana is located in the Crna Reka valley, near the village Gamzigrad in Zaječar district, East Serbia region. The valley is surrounded by mountains and hills and is characterized by the distinct relief and by beautiful green meadows and fields. The site is located about 20 km from the Vrška Čuka border crossing with Bulgaria and 70 km from the border crossing with Romania. In the vicinity there are several lakes, and spas, such as Gamzigradska Banja (Gamzigrad spa), a well-established therapeutic resort; and a thermal spring, in the village of Nikoličevo.

3.2 Description of the site

Gamzigrad – Romuliana is a fortified palace with a memorial complex, built by the Roman emperor from the time of the Second Tetrarchy, Gaius Valerius Galerius Maximianus. It was built between 297 and 311, and was intended for the residence of the emperor after the *vincenalia* and his withdrawal from the throne. The ceremony of *vincenalia* was a part of the ideological program of the Tetrarchy that anticipated the emperor's withdrawal from the throne after his twenty-year reign. This ceremony is therefore in connection with the complex of buildings, surrounded by a monumental fortification.

In 1984 an archivolte was found with the engraving Felix Romuliana on it which confirmed that it was a royal palace of the Roman emperor Galerius built in honor of his mother Romula. The double fortification of the palace was built in a short period of time and it comprises numerous buildings for public, presentation and private use. Main entrance to the Palace was through the east fortification gate. The east gate in military camps is called *porta praetorian* (the gate of the commander). The fortification gate at the opposite, west, side is known as *porta decumna*. Because of the morphological characteristics of the terrain there was no north entrance. The fortification area is divided by the main street *decumanus*, to the northern part intended for the ceremony and the emperor's residence, and the southern part, for public use. In the southern part

of the fortified area there are some public buildings –Temple of Jupiter, the *thermae* - baths, and *horreum* - granaries. There was only this east-west communication, while the transversal *cardo* is missing, but it still existed in the mind of the architects and resulted in central position of the temple in north section of interior and directly opposite the large south temple.

The Memorial complex on the nearby hill, Magura, about one kilometer to the East of the palace, consists of a mausoleum and consecrated monuments erected in the glory of Emperor Galerius and his mother Romula. Traces of an ancient road are visible nearby, next to the remains of a Tetracylon.

The architecture of the Imperial complex is rich in materials and has a high quality of decorative architectural sculpture of pillars, capitals, walls, as well as sculptural decoration. Color combinations of red, green and white, which can be clearly noted at the Imperial complex, are characteristics in fresco painting and architecture of the tetrarchy period. Tuffaceous sandstone, andesite, red brick and white lime were used for building ramparts and towers. Expensive stone (porphyry, marble, serpentine) in red, green and white were extensively used in architectural decoration. The use of stone of specific colors can be interpreted through the symbolism of colors: green symbolized hope, strength and immortality, red symbolizes warfare and conquests. (Živic, 2011)

The ruling ideology of Galerius was a very important element of the tetrarchic media propaganda and the iconography of the decoration of the Palace reflected in the mosaics, sculptures and architectural decoration, is the visual expression of that ideological-political concept of which Galerius was a faithful exponent.

Floor mosaics are especially beautiful which, in the choice of motifs and the exceptional quality of the material, are among the most significant in the whole Roman Empire. The spatial composition of the buildings of the fortified Imperial Palace and the Memorial is unique in comparison to other similar Roman complexes. The construction of this complex is based on a clearly defined ideological program by its initiator and builder, the Roman Emperor Galerius.

3.3 Significance

Emperor Galerius developed an ideological and religious program, based on the idea that identifies the emperor with the highest god of Roman Pantheon. Therefore, the concept with regard to this ideological cult was realized in constructing highly monumental and representative fortification, comprising a set of buildings of various purposes. The strong fortifications of the palace are an allusion to the fact that the Tetrarchy Emperors were all senior military leaders. The fortifications, the palace, and the memorial complex are a unique testimony of the Roman construction tradition pervaded by the ideological program of the Second Tetrarchy and Galerius himself as their builder. Structures within the ramparts are arranged according to the ideological program and linked to the emperor Galerius and his mother Romula. Such a composition of a fortification, residential and cult buildings is a unique example of the Roman architectural composition design. The Memorial complex on a nearby hill, although spatially detached, makes an integral part of the palace. The spatial and visual relationships between the palace and the memorial complex, where the mausoleums of the Emperor and his mother Romula are located, are unique

Due to these specific features Felix Romuliana differs significantly from the spatial unit of the First Tetrarchy – the Diocletian palace in Split.

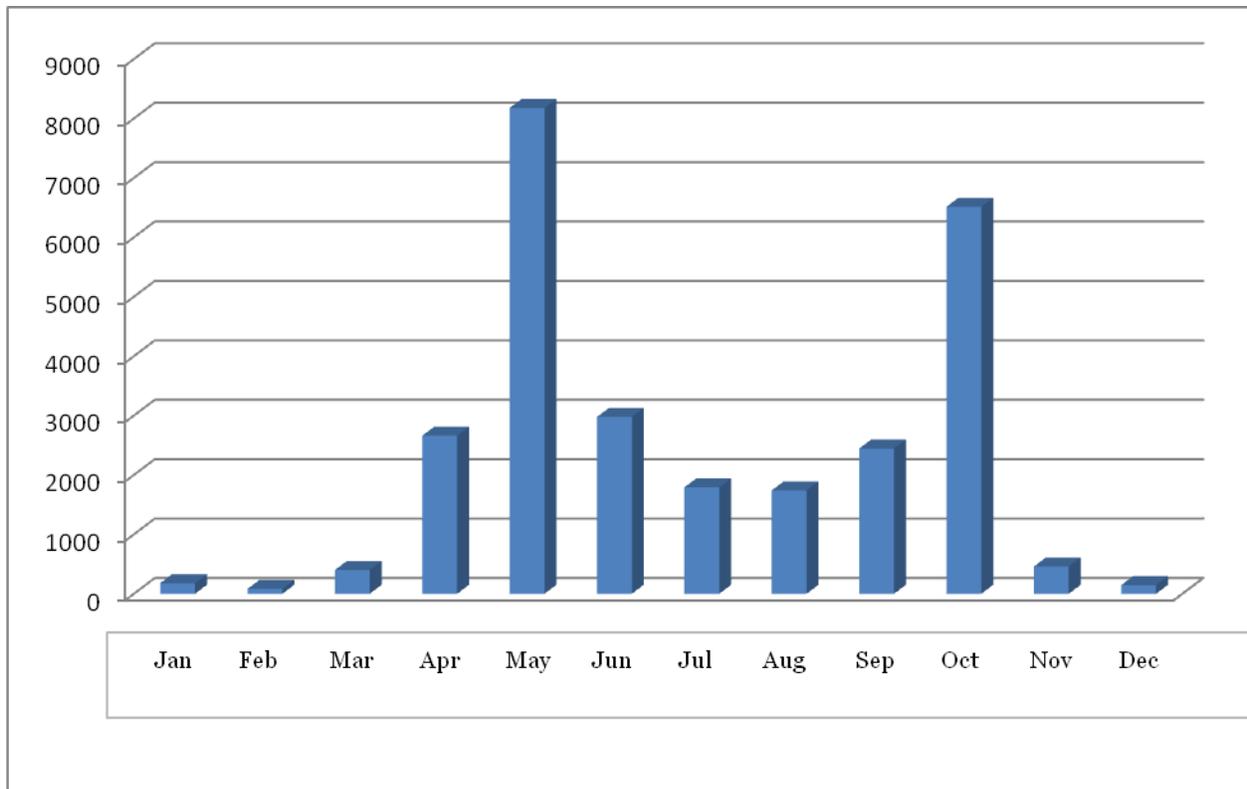
Another advantage of the site, when compared with similar ones dating from the late Roman period, is that the Galerius's palace is a sole cultural site of this kind, thus it can be still archaeologically researched. Archaeological, historic and artistic data, obtained in the so far research, suggest a host of information about the builder and the way of life in the region, in the period of late Antiquity.

3.4 Visitors at Felix Romuliana

The Archaeological site Felix Romuliana is open for visitors from April 1st until November 20th, and organized tours can set up a visit from December until April through the National Museum Zaječar. The site is open every day from 8 am until 8 pm during the season.

The prime months for visiting Felix Romuliana are May and October and these are the months with most visitors (Table1). April, June, July, August and September are months with less visitors than the previous two, and the rest of the months are marked by a very low number of visitors.

Table 3.1 Number of visitors according to month, 2012

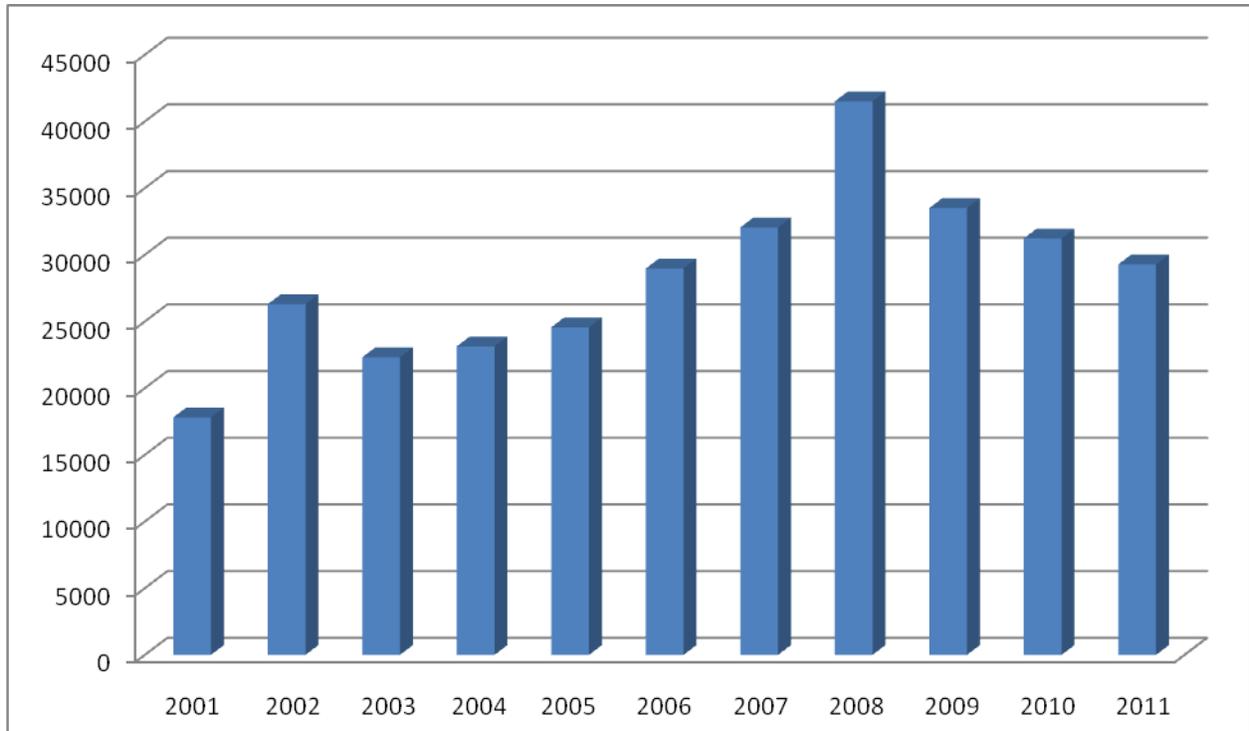


Source: Felix Romuliana database, 2012

In the last eleven years the year with the biggest number of visitors was 2008. This was the year after Felix Romuliana was inscribed in the World Heritage List (in 2007). After that the number

of visitors started to drop. This can be explained by two things: the first is the assumption that the excitement of the inscription of Felix Romuliana in The World Heritage List has worn off, but a more probable explanation is the World Economic Crises which has started in 2008 and has reached Serbia soon after and is still present.

Table 3.2 Number of visitors according to year, 2012

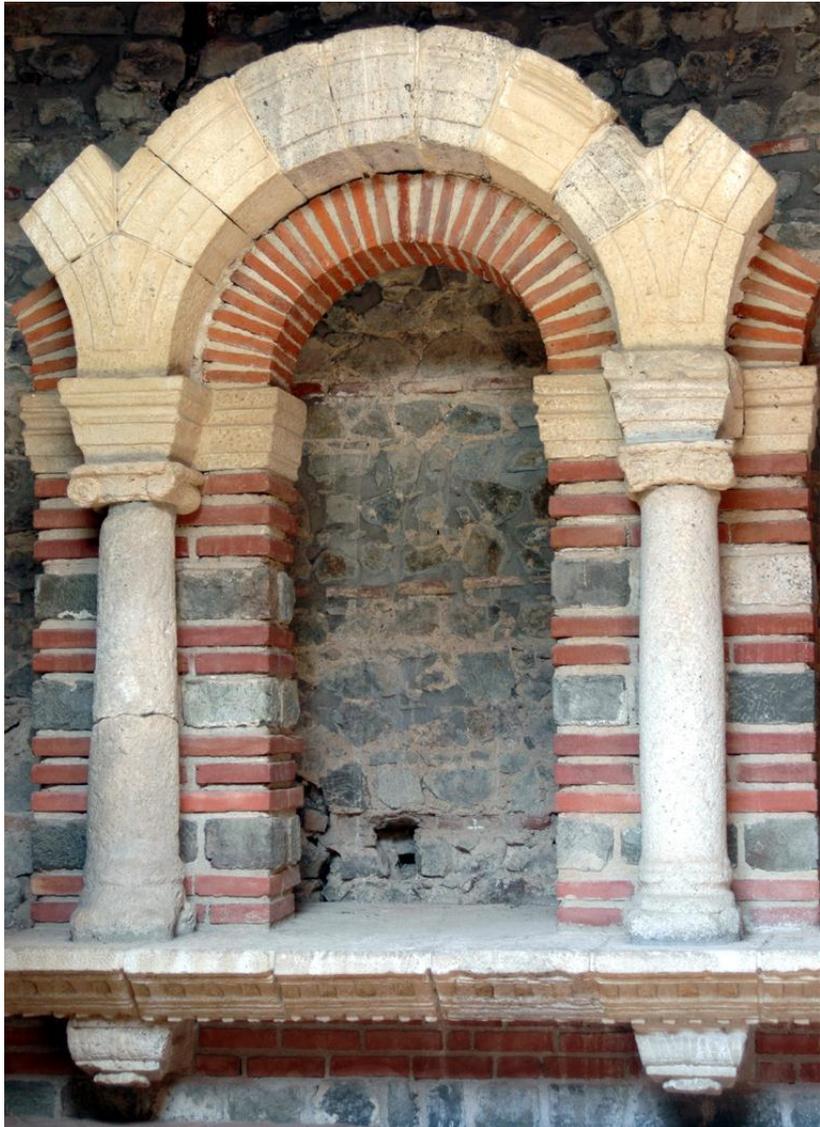


Source: Felix Romuliana database, 2012

So far this year, Felix Romuliana has a little bit less visitors than last year. This situation should be analyzed and a solution found in order to turn this situation around and have an increase of visitors every year. Heritage interpretation can be a big part of this needed transformation.

3.6. Summary

The Archaeological site Felix Romuliana represents a unique and very important site. The group of buildings comprising the architectural complex of the Emperor Galerius is unique in that it intertwines the ceremonial and the memorial program. It is still not fully researched, but even the part of it that has been researched and explained shows a beautiful and important Roman palace. As a part of cultural heritage it is not supposed to be left only to exist and researched by a small number of experts, but it should be shared with the local community and the rest of the world, thus, making it available for everyone to visit, see, experience, understand and appreciate. Felix Romuliana has many stories to tell, but it cannot do so on its own. It needs a translator to present its beauty and importance to all who want see and understand. This translator comes in form of interpretation and a site as important as Felix Romuliana deserves the best translator possible.



4. Presenting the existing interpretation at Felix Romuliana

In 2007, Felix Romuliana was inscribed in UNESCO's World Heritage List. This was a goal for the managerial team of the National Museum of Zaječar, and today it is one of the reasons to improve the site, to activate the local community, to upgrade tourism and confirm that Felix Romuliana is a part of local and world heritage.

Racing towards the goal of inscribing Felix Romuliana in the World Heritage List, the site was transformed in a short period of six years (from 2001 until 2007). The number of visitors was raised from 17800 in 2001 to 32000 in 2007 when Felix Romuliana was inscribed in the World Heritage List. Since then, the process of improving the site hasn't stopped. Starting with the basic improvements, such as building a new road, a parking lot in front of the palace, a ticket booth, to investing in preservation and conservation of the site as well as improving the level of interpretation, the site has come a long way, but still has a long way to go.

In this chapter existing interpretation of Felix Romuliana will be presented and analyzed within the framework of the ICOMOS Charter for the Interpretation and Preservation of Cultural Heritage Sites, according to Tilden's six principles of interpretation and academic papers written by various scholars. The presentation of existing interpretation of the site is derived from the researcher's personal observations conducted during several visits over a one month period, researcher's participation in the tours and interviews with the staff of the site.

Heritage interpretation at Felix Romuliana consists of:

- Tourist Info Center
- Guided tour – guide as the narrator
- Info-panels
- Brochures, maps and books
- Events
- Visitor Center – plans for the future

4.1 Tourist Info Center

At present the Tourist Info Center (TIC) is located inside the Palace walls and it represents the starting point of every tour. A small closed building with a counter is the place where visitors can buy brochures, maps, books and souvenirs. Attached to the TIC is a porch where the visitors can see the model of the Palace, exhibited pieces found on the site (such as the Archivolt with inscription, The Head of Galerius etc.) as well as photographs of the site from the air, photographs of the mosaics and short texts that explain them. This is the place where the guides tell the story of Felix Romuliana. There is no guided tour as such, but the guides tell the story at this place, explain everything using the model and the photographs and then the visitors tour the site on their own using the knowledge they received from the guides at the TIC.

4.2. The tour

As already mentioned, the tour takes place at the TIC. Three guides work at the site and from April 1st until October 30th, one of them is always present to help the visitors understand the site. The guides offer two versions of the story: one shorter version (10 – 15 minutes) and one longer version (30 – 45 minutes). However, the duration of the tours is not fixed, but very flexible in order to satisfy the visitors' curiosity which varies from one person to another. The visitors are encouraged to ask questions, so the tour can sometimes last for an hour, or two hours, or even more.

From the interviews with the three tour guides working at the site it was clear that the tour is the same for children and for adults. The story told to the children is the shorter one since they can't concentrate on the story for more than 10 to 15 minutes. However, the amount of information and the way of presenting it is the same as for the adults who request the shorter version of the tour. Tilden clearly states that *Interpretation addressed to children (say, up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different*

approach. To be at its best it will require a separate program and this is not the case at Felix Romuliana. Since a big number of visitors are elementary school children who come on school excursions the tour should be modified in order to be appealing to the children and interesting for them so that they can relate to the heritage in order to understand it and appreciate it, as Tilden said *through interpretation understanding; through understanding appreciation; through appreciation protection*. Children are the future heirs of heritage, so getting them to understand and appreciate heritage today will lead to them protecting it tomorrow.

4.3. Info-panels

There are 11 info-panels placed around the site. They are printed in color on paper which is placed between two see-through plastic plates and placed on a wooden pole. All the panels are bilingual - in Serbian and English. The text placed on each panel corresponds with its place on the site – there are three panels which contain general information and 8 panels which contain information connected to the building the panel is situated next to and which it explains. Beside the text about the Palace or its specific buildings and elements, the panels contain the ground plan of the building or the Palace, the pictures of 3D reconstruction and the photographs of important artwork found at that specific area.

Some observations on the panels:

- Every panel has a 3D reconstruction of the building it is describing which helps the visitors imagine how it looked like.
- There are only 11 panels on the site and they are far away from each other. This causes the amount of information per panel to be higher than the average visitor is willing to read on certain panels, and insufficient amount of information about certain parts of the site since there is not enough space on one panel for it.
- The panels are not very attractive which discourages the visitors from reading them.
- There are many mistakes in the texts, mostly in typing which lowers the overall appeal of the panels.

- There are a lot of technical terms (mostly architectural elements) which may be difficult to understand if the person reading them doesn't come from the field. Also, there are no explanations of the terms, or pictures, which would explain them to those who don't understand them. Some of these examples are:
 - *Tetrastilni prostilos/Prostyle with four columns*
 - *Krstoobrazna kripta sa basenom ispod aditona cele/Groined crypt with coomb underneeth the aditon of the cella*
- The English translation is mostly good, but in some places it represents a literal translation from Serbian and the sentences lose their original meaning.

4.4. Brochures, maps and books

Brochures, maps and books represent one of the interpretation methods at the site. The National Museum of Zaječar has produced the brochures and the maps and different books have different publishers. They are all available for purchase at the Tourist Info Center at the site and the visitors don't get any material for free when they buy their ticket.

The brochure is available in seven languages including Serbian. The author of the text is an archaeologist curator at the National Museum of Zaječar. The brochure contains general information about the site including information about the excavations, the origin of the name, about the Palace itself – its geographical position, layout, architecture and art (mosaics, sculptures, etc.). It also contains photographs of the Palace, maps, drawings, photographs of the artwork.

The brochure tells the story of Felix Romuliana in short, has interesting photographs, but overall, isn't very attractive.

The map is bilingual (in Serbian and English) and it contains the map of the Palace with markings of every building. It also contains a very short text about the site both in Serbian and in English. It provides only the basic information about the layout of the building.

4.5. Visitor Center

In 2009 a business plan has been constructed in order to improve the site. This plan focuses both on conservation and presentation of the site. One part of the plan is the construction of the Visitor Centre on the North-West of the fortified palace. It should be located about 500 m away from the fortification walls. Location is identified by Spatial Plan for the Archaeological site Gamzigrad, which constituted the base for the Municipality of Zaječar, as the landowner, to concede the land for building the Visitor Centre. The complex of Visitor Centre will be consisted of three parts – The Tourist Centre, The Research Centre and a small B&B type hotel.

The Tourist center will include ticket services, an info desk, a gift/souvenir shop, a cafeteria and a self-service restaurant, a multifunctional hall for presentations and lectures, toilet facilities, a parking lot. The Research Centre, where experts and professionals could stay, work on the site and do the research programs, will include all the necessary facilities (offices, conservation workshops for architectural decorations, mosaics, pottery, objects made of bone, etc, accommodation rooms, a kitchen, a dining room, bathrooms). The program for the B&B type hotel will comprise rooms and apartments with about 25-30 beds.

The plan is still existent only on paper and there are no implications as for when it would be conducted. Creating a Visitor Center could contribute to raising the level of interpretation at the site as well as raising its appeal and could lead to making more and more improvements in the future.

4.6. Events

Felix Romuliana has been the host for different events over the years: different concerts (classical, ethno, middle ages music) cultural manifestations (Summer Philosophic School,) and other events some of which happen even today. One of the recent events that was directly related

to presenting and interpreting Felix Romuliana was the celebration of the 40 years of the World Heritage Convention under the name Living Together. Different activities were organized and offered to the visitors including a high school play about the life of Emperor Galerius, a round table, unveiling of the mosaics with local children, a quiz about Felix Romuliana for the children and a special program for school teachers about including Felix Romuliana in the school curriculum.

Events, like this one, which provide presentation and interpretation of the site to a wider audience and to different target groups, happen very rarely. There is no plan for them in advance, no set dates and, because of that, even when they do happen they don't attract that much audience.

4.7. Summary

The level of interpretation at the Archaeological Site Felix Romuliana has developed greatly in the last 5 years considering the fact that five years ago there was almost no interpretation present at the site. Today's model of interpretation helps the visitors understand the site, but there is still a lot of room for improvement. Some of the general observations about the interpretation at the site are:

1. There aren't enough of interpretive techniques used at the site. Introducing more interpretation techniques would give the visitors the ability to choose the one that is best for them and, therefore, experience the site better which leads to better understanding.
2. Existing interpretation techniques all use the same language – the guides, the info-panels, the brochures. Some of the terms can be very technical and understandable only to specialists.
3. There is no use of new technologies in interpretation methods. In today's society, people are used to new technologies being a part of their everyday life and including them into the interpretation process at the site would only be a plus and would probably make the message easier to understand.

4. There is no interpretation adapted for children; therefore, the children have no way of understanding the site, or the purpose and the use of the heritage site as well as the people and the culture.

When the visitors cannot appreciate or understand what they see in front of them, they cannot enjoy their visit. Thus, they do not create a bond or attachment to the heritage site itself. Even though one of the main tasks for the National Museum of Zaječar, which is the guardian of the Archaeological site Felix Romuliana, is to preserve and conserve the site and not to promote it, site interpretation shouldn't be left behind. The managerial team needs to embrace the importance of interpretation in order to improve it.



5. Interpreting Felix Romuliana - presenting the results of the visitor survey

This chapter reports the results of the visitor survey that had the purpose of describing the visitors' profile, travel behavior, motivation for travel and satisfaction with interpretation methods (specific and in general) existing at the Archaeological site Felix Romuliana, as well as to discover the issues that need to be addressed and improvements that need to be made as perceived by the visitors. This chapter also attempts to suggest how the knowledge about visitors and about interpretation can be used by the management in order to develop interpretation techniques that can help the visitors understand and appreciate the significance of Felix Romuliana and, hence, make their experience more meaningful and pleasurable.

5.1. Who are the visitors?

The demographic data of the respondents was gathered from the first part of the questionnaire, from the first four questions. A total of 190 questionnaires were collected at the Archaeological site Felix Romuliana.

The demographic characteristics of the respondents are shown in Table 5.1. About 23% were younger than 26 years, 23% were between 26 and 35 years, 39% were between 36 and 55 years, and about 15% were older than 55 years. Of total respondents, slightly more than half were female (52.22%) and 47.89% were male.

Table 5. 1: The demographic characteristics of the visitors, 2012

Age	Frequency	Percentage
Under 18	17	8.94%
18-25	26	13.68%
26-35	44	23.1%
36-55	74	38.95%
Over 55	29	15.26%
Sex	Frequency	Percentage
Male	91	47.89%

Female	99	52.11%
Highest level of education	Frequency	Percentage
Elementary School	10	5.26%
High School	42	22.11%
Junior College	38	20.00%
College/University	82	43.16%
Postgraduate Studies	18	9.47%
Country/Town	Frequency	Percentage
Local (Zajecar)	69	36.32%
Serbia	85	44.74%
Abroad	36	18.94%

Source: survey results, 2012

In terms of level of education 5.26% had elementary school education, 22.11% had high school education, 20% had junior college education and about 53% had college or university or postgraduate education. The results show a relatively high educational attainment of the respondents.

More than a third (36.32%) of the respondents reported that they reside in Zajecar (local community); 44.74% come from other cities in Serbia and 18.94% were international visitors.

5.2. How do the visitors come to Felix Romuliana?

The travel party of the respondents is shown in table 5.2. Most of the respondents visited the site with friends or family (79.47%), and a much smaller number of visitors came alone (8.42%) or as a part of an organized group (12.11%). These results can be explained by the fact that the survey was conducted in July which is not the prime season for visiting Felix Romuliana (the prime season is in April, May, September and October)

Table 5. 2: Travel behavior of the visitors; 2012

Travel party	Frequency	Percentage
Alone	16	8.42%
With friends/family	151	79.47%
Organized group	23	12.11%

Source: survey results, 2012

5.3. How have the visitors heard about Felix Romuliana?

Table 5.3 shows that the largest group of respondents obtained museum information from word-of-mouth (37.89%) and in other ways (36.84%). These other ways are mostly reported to be school knowledge or proximity of the site to the place of residence (mostly stated by the local community). Other sources of information about the site are TV or Radio 11.58%, travel agencies 5.26% and 8.42% of the respondents used the internet.

Table 5. 3: Information source by the respondents; 2012

Information Source	Frequency	Percentage
Internet	13	6.84%
Word of mouth	72	37.89%
Travel agency	10	5.26%
TV or Radio	21	11.05%
Something else	22	11.58%
I don't remember	70	36.84%

Source: survey results, 2012

5.4. Why do the visitors come to Felix Romuliana?

Table 5.4 shows the respondents' motivation for visiting Felix Romuliana. It can be seen that more than half of the respondents stated that Felix Romuliana was their primary destination goal (50.53%), 39.47% stated that Felix Romuliana was a stop along the way of their travels and 10% stated that they visited Felix Romuliana unplanned.

Table 5.4 Visitors' motivation for visiting Felix Romuliana, 2012

Motivation	Frequency	Percentage
Primary destination goal	96	50.53%
A stop along the way	75	39.47%
Unplanned	19	10.00%

Source: survey results, 2012

Motivation for visiting Felix Romuliana can also be found in the answers to the question *What were the reasons for visiting the site?* where 77.89% stated that their reasons were either to learn more about the site or to see the site in general, and 22.11% stated that the purpose of their visit was relaxation.

5.5. Visitors' satisfaction with the interpretation model at Felix Romuliana

Table 5.5 shows the overall mean scores¹ for satisfaction with the interpretation model at the site for all 190 respondents. The table shows visitors' satisfaction/dissatisfaction with the info-panels, the tour, but also illustrates the overall satisfaction with the visit, the level of knowledge gained and understanding of the site.

¹ Mean score is the average score and is obtained by dividing the sum of observed values by the number of observations.

Table 5.5 Visitors' satisfaction with the interpretation model at the site; 2012

General	Mean score
Info-panels have helped me get around the site	4.27
Info-panels have helped me understand the site	4.16
Info-panels contain important information	4.20
Info-panels are interesting	4.10
Info-panels are attractive	3.80
*The guide has presented enough information	4.56
The guide has presented important information	4.56
The guide has presented the information in an interesting way	4.20
The guide was ready to answer my questions	4.55
The guide had enough knowledge to answer my questions	4.45
I could understand the guide's story	4.55
After the tour I know more about Felix Romuliana	4.39
After the tour I want to learn more about Felix Romuliana	4.34
I could easily understand the message of Felix Romuliana	4.20
Activities at the site are interactive	3.33
The visit to Felix Romuliana has stimulated my curiosity and my desire to learn more	4.15
The visit to Felix Romuliana has increased my level of knowledge about Roman culture	4.22
The visit to Felix Romuliana has increased my level of knowledge about local culture	3.71
The visit to Felix Romuliana has helped me imagine a life in another time	4.07
I am satisfied with the overall experience of my visit to Felix Romuliana	4.45
I think that Felix Romuliana is an attractive tourist destination	4.55
I would like to visit Felix Romuliana again	4.50
I would recommend Felix Romuliana to my friends	4.78

Source: survey results, 2012

The table shows that the overall satisfaction with the tour and the tour guide (M=4.46) is higher than the satisfaction with the info-panels (M=4.12). Considering the info-panels, the statement *Info-panels have helped me get around the site* attracted the highest mean score (M=4.27), while the statement *Info-panels are attractive* had the lowest score (M=3.80). The scores for the tour were overall higher and in this segment the statement *The guide has presented the information in an interesting way* had the lowest mean score (M=4.20).

In the next section the statement *Activities at the site are interactive* had the lowest mean score (M=3.33). This statement had the lowest score overall. Some of the statements that had a low means score are: *The visit to Felix Romuliana has increased my level of knowledge about local culture* (M=3.71); *The visit to Felix Romuliana has helped me imagine a life in another time* (M=4.07) and *The visit to Felix Romuliana has stimulated my curiosity and my desire to learn more* (M=4.15).

The last section shows the highest scores with the last statement *I would recommend Felix Romuliana to my friends* having the overall highest mean score (M=4.78).

5.5.1. Info-panels

The visitors' overall satisfaction with the info-panels is good. However, the statements about the info-panels being interesting and attractive had the lowest mean scores. There are no big distinctions in opinion about the info-panels between different groups. However, the local people gave slightly lower marks to all the statements concerning the info-panels than the Serbian visitors as well as foreign visitors. Also, the info-panels received an overall lower mean score from the visitors who have visited the site before then from those who visited it for the first time. An interesting fact is that the visitors who participated in the tour found the panels less helpful, but more interesting than those who didn't listen to the tour guide.

5.5.2. The tour

The tour has a relatively high mean score overall (M=4.46). However, the statements *The guide was ready to answer my questions*, *The guide had enough knowledge to answer my questions* and *After the tour I want to learn more about Felix Romuliana* have distinctly lower scores from the visitors under the age of 18. This can be explained by the fact that the tour isn't adapted for children and youth and is mainly appealing to the older population.

The tour can be seen as helpful when taken into consideration that the visitors who participated in the tour could understand the message of Felix Romuliana better than those who didn't. Also, the participants of the tour found the visit to Felix Romuliana more stimulating for new knowledge than the non-participants. However, the visitors who didn't participate in the tour found the site more attractive than those who did. Therefore, the tour can be seen as helpful in understanding the site, but it isn't very interesting and it does not improve the attractiveness of the site.

5.5.3. Does the interpretation provoke the visitor?

Following Tilden's six principles of interpretation, some observations about heritage interpretation can be created. One of them is provocation. Heritage interpretation must provoke curiosity and interests among the visitors to listen, participate and become actively involved in the interpretation process. Through interpretation visitors may be provoked to initiate a long-term path of exploration and learning related to cultural history. (Beck and Cable 2002)

Whether the visit to Felix Romuliana has provoked the visitors and inspired them to learn more about it and, therefore, become included a long-term learning process; can be seen from the statements *The visit to Felix Romuliana has stimulated my curiosity and my desire to learn more* and *After the tour I want to learn more about Felix Romuliana*. The first statement is related to the overall visit to the site, while the second is specifically related to the tour. Considering the

general results, the tour was more stimulating (M=4.34) than the overall visit (M=4.15). This shows that the tour, as an interpretation technique, provokes the visitor, but that there is a lack of interpretation techniques for the overall visit to be stimulating. However, it should be taken into consideration that the tour was less stimulating for the visitors under the age of 18 (M=3.58).

5.5.4. Does the interpretation relate to the visitor?

Interpretation should be presented to the visitor in a way which relates to the everyday life of the visitor for him to understand the message better. (Vevrka) In order for the visitors to *imagine a life in another time*, they would have to be able to relate to the site and the interpretation of Felix Romuliana. The results show that the visitors could relate to the site and its story to a certain extent (M=4.07), but that Felix Romuliana was least helpful in imagining life in another time for visitors under the age of 18 (M=3.59) which, once again, stresses the fact that interpretation techniques aren't adapted for children and youth. It can also be seen that Felix Romuliana was helpful in imagining life in another time for those who have previously visited the site (M=4.18) then for those who have visited the site for the first time (M=3.97).

5.5.5. Does the interpretation reveal the message?

Interpretation should reveal the main point, the ending or the answer of the communication through a unique perspective or a viewpoint. The revealing part stresses the importance of the message to the visitor and inspires him to want to know even more. The statement *I could understand the message of Felix Romuliana* corresponds to this principle. The results show that the visitors understand the message to a certain extent (M=4.2) and that there are no big distinctions in opinion between different groups. However, some slight differences can be perceived, for example, visitors who have participated in the tour have a slightly better understanding of the message (M=4.25) than those who haven't (M=3.97) and visitors who have spent more time at the site, from four to six hours, have better understanding of the message (M=4.75) than the visitors who had spent the least amount of time at the site, less than one hour,

(M=3.75). From these results, it can be concluded that the tour didn't have an important role in revealing the message, or the point, to the visitor.

5.5.6. The learning experience

The visitors were asked whether the visit has increased their level of knowledge of Roman culture and of local culture. There aren't many distinctions between opinions about the increase of the level of knowledge about Roman culture between different groups, except for a slight distinction between the visitors who have participated in the tour who have a higher increase of knowledge (M=4.28) than those who haven't participated in the tour (M=4.02). This slight, but insignificant distinction between the participants of the tour and the non-participants also exists in the increase of knowledge about local culture (participants – M=3.74, non-participants M=3.60) which shows that local culture isn't part of the guide's story. The overall increase of knowledge is higher about Roman culture than local culture. However, while there is no significant distinction between the foreigners and the Serbian visitors (both the local community and the rest of Serbian visitors) considering the increase of knowledge about Roman culture, there is a great distinction between them considering the increase of knowledge of local culture (local visitors M=3.99, Serbian visitors M= 3.87, foreign visitors M= 2.81). This can be explained by the fact that both local visitors and the rest of Serbia visitors already possess some knowledge about the local culture, while foreigners do not.

5.5.7. Overall satisfaction

The visitors' overall satisfaction with the visit was also questioned, and the mean score was 4.45. Transformed to percentage this states that 83.6% of visitors were very satisfied with their visit, 11.1% were partially satisfied and 5.3% were neither satisfied nor dissatisfied. There were no negative responses (partially dissatisfied and completely dissatisfied). These findings suggest that Felix Romuliana provides visitors with an overall satisfactory experience.

When analyzing the overall satisfaction and especially the satisfaction with the interpretation techniques at the site, the last question of the questionnaire can be taken into consideration. The last question was asking for the visitors' opinions on how the interpretation and presentation of the site could be improved. This was the only open question in the questionnaire, and the visitors weren't obligated to answer it. However, more than half did (52.6%). Out of these 100 suggestions (or in a few cases complaints), 60% of suggestions were concerning interpretation. These findings suggest that 31.6% of all the visitors think that the model of interpretation at the site isn't reaching its full potential and could be improved.

5.6. Summary

This chapter reports the finding of a visitor survey conducted at Felix Romuliana concerning the role of interpretation in the visitors experience at the site.

The report commenced with the presentation of the respondents demographic and travel behavior characteristics, their motivation for visiting Felix Romuliana and their source of information about the site.

The second part of the report analyzed respondents' satisfaction with the interpretation model as well as its effectiveness. It can be said that the visitors have stated a rather high level of overall satisfaction with the site, but when it comes to heritage interpretation at the site, they have recognized a lack of interpretation techniques.

When observing the interpretation model at Felix Romuliana through the prism of Tilden's six principles, three questions were stressed: whether the interpretation model provokes the visitor, relates to the visitor and does it reveal the main message. After reviewing the results of the survey, it can be concluded that the tour provokes the visitor to a certain extent more than the overall visit, but that it doesn't provoke the children and youth under the age of 18. Interpretation relates to the visitor even less than it provokes him and, once again, it relates even less to

children and youth. The same conclusion can be made about the revealing of the message. It seems, though, that all the visitors understood the message to a certain extent.

The interpretation model at Felix Romuliana is not reaching its full potential. It could be enriched with more interpretation techniques; current techniques can be improved, especially when targeting the younger population. Improving the overall interpretation model at the site could lead to better provoking, relating and revealing.



6. Conclusion and recommendations

The conclusions and recommendations of the research are presented in this section. The conclusions are based on the theoretical and empirical findings, while the recommendations are based on the said conclusions.

The key objective of this research was to understand the relevance of heritage interpretation in the development of tourist attractiveness of the Archaeological Site Felix Romuliana. After presenting the theoretical framework for the study and the Archaeological site itself, the current interpretation model at the site was presented and analyzed. The last stage of the research was conducting a visitor survey concerning the interpretation model at the site. This stage of research has revealed the demographic profile of the visitors, their travel behavior and their satisfaction with the interpretation model at the site.

The study has shown that there is an overall lack of interpretation techniques at the Archaeological site Felix Romuliana. Currently there are only three techniques used at the site: the tour, the info-panels and the brochures and maps which is only a small small part when considering all the interpretative techniques mentioned in different academic papers, used at different heritage sites (such as Viminacium) and mentioned as suggestions by the visitors of Felix Romuliana. Also, the current interpretation techniques used at the site aren't used in the best possible way. For example, the info-panels are perceived as unattractive and not very interesting by the visitors; there are not enough of them and some of them contain too much information. The interpretation model isn't adapted for children making it harder for them to appreciate the importance of the site. There is no use of new technologies in interpretation of the site and the activities are not interactive. Some of the most important goals of interpretation are to provoke the visitor, to relate to the visitor and to reveal the message to the visitor. The results of the survey show that all these interpretation goals are achieved to a certain extent, but that they aren't fully achieved. The explanation for this can be found in both the lack of interpretative techniques at the site and in the less than excellent quality of the existing interpretation model. All this leads to the conclusion that the interpretation level at the Archaeological site Felix Romuliana isn't reaching its full potential.

Webster's dictionary defines the adjective *attractive* as having or relating to power to attract. Attractiveness is a noun derived from the adjective attractive. Tourist attractiveness can therefore be perceived as the power of a tourist destination (in this case an archaeological site) to attract visitors. Felix Romuliana has had a constant decrease of visitors (Table 3.2) for the last five years (since 2008) which leads to the conclusion that its attractiveness is decreasing. The other definition of attractiveness provided by Webster's dictionary is that of arousing interest or pleasure. When asked whether they thought that Felix Romuliana is an attractive tourist destination 67% of respondents fully agreed which implies that 33% of visitors think that there is room for improvement and that the attractiveness of Felix Romuliana can be further developed. The combination of inherited assets at Felix Romuliana and the *activities on offer*, or the interpretation model implemented at the site define the tourist attractiveness of the site. The inherited assets cannot be changed since Felix Romuliana is an archaeological site (except for new findings), but the interpretation model can be changed in a variety of ways which could influence the attractiveness of the site in general. Interpretation is a communication process between heritage and the people experiencing it and helping them understand and appreciate that heritage. Making that communication process the best that it could be would increase the visitors' level of appreciation of the site, their perception of quality and satisfaction; it would reach a wider number of potential visitors and raise the visitors' willingness to return to the site and, overall, make the site more attractive.

Through analysis of theoretical discussions of the link between interpretation and tourism and tourist attractiveness and through viewing an example of developed interpretation influencing an archaeological site becoming more attractive it can be concluded that *Developed interpretation increases tourist attractiveness of a heritage site*, therefore confirming Hypothesis 2.

Since the research has shown that the current model of interpretation at the Felix Romuliana site isn't reaching its full potential (since there is a noticeable lack of interpretation techniques at the site and a lot of room for improvement) and that developed interpretation increases tourist attractiveness, it can be concluded that Hypothesis 3 *Improving interpretation at the Felix Romuliana site can increase the level of tourist attractiveness* can be confirmed.

In conclusion, the general hypothesis *The level of interpretation at the archaeological site Felix Romuliana is not reaching its full potential which slows down the development of tourist attractiveness of the site* is confirmed.

6.1 Recommendations

After reviewing the current interpretation model at the Archaeological site Felix Romuliana and the visitors' satisfaction with it, it can be concluded that there is room for improvement of the interpretation model at the site. Some suggestions on improvement will be presented in this section.

As Tilden states in one of his six principles of heritage interpretation, information is not interpretation, but interpretation does contain information. This is one of the basic guidelines that need to be followed when creating effective interpretation models and information panels as a part of it. At the moment, the info-panels at Felix Romuliana are perceived as not very attractive and they could be made more helpful as well.

Some of the info-panels at the site contain too much information. Having too much text on one panel can discourage the visitor to read all of it, therefore, the panels could contain less text per panel, but more panels on the site, which would provide more information overall.

The attractiveness of the panels could be improved by making them more visually appealing by including drawings of the site instead of photographs and choosing more attractive carriers for the panels. Creating a visually attractive info-panel could motivate more visitors to approach them, read them and better understand and appreciate the message they are trying to present.

For the visitors who would like to learn even more from the panels, a portal to more information could be included in each of the panels in a form of a QR (quick response) code². These codes could link the visitor to more information about the site in general or a specific building on the

² QR or **Quick Response Codes** are a type of two-dimensional barcode that can be read using smartphones and dedicated QR reading devices, that link directly to text, emails, websites, phone numbers and more.

site or its specific area in the form of a longer text, photographs and detailed reconstructions as well as more information about the excavations, Roman culture or life in the Palace in the Roman times. In this way, more information is provided without crowding the panels with too much information.

However, a QR code is just a link, so in order for it to be functional it needs something to link the visitor to, therefore, a website to which the QR code would link the visitor needs to be created and maintained. It is also limited only to the visitors with smartphones, but since this mobile technology is fast growing and already well spread, especially within the younger generations, the QR code seems to a good investment in interpretation at Felix Romuliana in the present as well as in the future.

However, the QR code is not meant to replace the person-to-person interpretation, and therefore, the tour still needs to exist and represent an interpretation technique of grate quality. The biggest weakness of the tour at Felix Romuliana, as perceived by the visitors, is that it isn't very interesting; therefore, the story of the tour needs to be revised so that the same amount of information is presented, but in a different way that would provoke and relate to the visitors. The tour should be transformed in a way that it is more a real guided tour and less a story told by the guide at the Tourist Info Centre. The guide should tell his/her story while guiding the visitors around the site. This alone would make the tour more interesting and the whole visit more interactive. A big downside is that the tour doesn't include the visit to Magura and if the visitors want to visit it, they have to do so on their own. Including the visit to Magura in the tour (not necessarily every day, but on certain days of the week, or depending on the wishes of the visitors it could be scheduled in advance) would increase the attractiveness of the tour and make it more interesting and educational.

Little or almost no attention is dedicated to local culture. The tour concentrates on the Ancient Roman times, but local culture after this time hasn't been made a part of the tour. Local community and Serbian residents do not notice this missing element very much, because they live in the area and know a lot about local culture, but foreign visitors have noticed that they haven't learned much about local culture (the mean score on the question *The visit to Felix*

Romuliana has increased my knowledge about local culture for the foreign visitors is 2.81). Even though Felix Romuliana is an Ancient Roman palace, including presentation of local culture might make the tour more interesting and appealing to the foreign tourists. This could expand their visit by motivating them to visit other places in the area, such as the neighbouring town Zaječar, the National Museum of Zaječar and other attractions in the area, but could also motivate the local community to take interest in Felix Romuliana and see it as a part of their heritage. This could inspire them to get actively involved in improving the attractiveness of the site.

Another weakness of the tour is that it isn't adapted for children. In order for the children to understand the message of Felix Romuliana and in order for them to relate to it and appreciate it, the message needs to be presented to them in a way they could understand it and in a way that would be interesting.

The tour isn't the only part of the interpretation model that should be adapted for children. Children best respond to interactive activities where they can actively participate, therefore, organizing different activities for the children (especially in May when a lot of elementary school excursions come to Felix Romuliana) would raise their level of interest in Felix Romuliana and heritage in general, which would make it more understandable to them. Younger children might enjoy different versions of treasure hunts where they would follow a map and different clues which would lead them to a treasure (a prize in a form of a Felix Romuliana souvenir, for example) in the end. Along the way, they would discover different facts about the site and Roman culture (with the help of a professional) in an interesting way. For even younger children a special children animator could be the tour guide and present the story of Felix Romuliana in a form that the children can respond to. Also, colouring books and pop-up books could be a nice way of discovery for the youngest.

Slightly older children (12,13 years of age) also need a tour that is different from that offered to the adults; a tour presented in a way which they can relate to. Organizing different activities and events for them might also increase their interest. These events could be organized in a form of a fashion show – presenting the clothes worn by the Romans; a theatre play – presenting the life at

the palace; interactive living history where the children can become members of the society of the palace, guided by a professional animator.

Whatever interpretational activity be created, it needs to be well adapted for children of various ages, once again following one of Tilden's principles. Children do not respond to different interpretation models as do adults and children of different ages also do not respond to the same model of interpretation. Therefore, organizing different activities for children of different ages would help them understand the message of Felix Romuliana.

In order to make the visit more interesting and more understandable for the children, a professional who works with children and understands their needs should be a part of the Felix Romuliana team. This could be achieved by creating collaboration with some of the local schools. Also, the current tour guides working at the site could upgrade their skills.

Children, however, are not the only visitors who should be animated. Introducing new interpretation techniques at the site would improve the overall interpretation model, and, therefore, the overall experience of the visitors. There is a vast number of interpretation techniques used by different heritage sites, and a vast number of techniques mentioned in different scholar papers and including them in the interpretation model at Felix Romuliana could only be a benefit. Activities such as living history where tour guides dressed up in Roman costumes guide visitors through the palace explaining the way of life at a Roman Palace and encouraging them to taste authentic Roman food could be quite inspirational for the visitors and one step forward towards a brilliant cultural and touristic plan that is *Itinerarium Romanum Serbiae* (Roman Cultural Routes of Serbia) which could be a stepping stone for further development of heritage interpretation at the site and the site in general.

The use of new technologies is also absent from the site. Audio guides which guide the visitor through the palace, video presentations that show reconstructions of the palace or web/mp3 platforms that provide numerous stories for the visitor are just the tip of the iceberg of potential. When imagining the life at the Palace in a different era, visual aids tend to be very helpful for the visitors. 3D reconstructions of the Palace would help the visitors understand the site better and

relate to it. In today's world ruled by technology, the question isn't *How do we make it happen?* But *What is the best possible way we can choose to make it happen?* The Tourist Info Center porch can be a place for the visitors to start the tour on their own. Touch screen informational panels could be placed in this area (since it is shielded from the elements). These touch screens could contain all the necessary information about the site, including 3D reconstructions of it. Regular big screens could be placed on the walls with running 3D reconstructions, animations and simulations of the life at the Palace in Roman times.

When developing an interpretation model some very important issues should be taken into consideration. Interpretation should provoke the visitor, it should relate to the visitor and it should reveal the message to the visitor. This can be achieved in a vast number of ways and creating the right model for a site such as Felix Romuliana can be of crucial importance for the future development of tourist attractiveness of the site.

6.2 Suggestions for further research

The main topic of this research was to analyze the current interpretation model at Felix Romuliana and to understand its role in the overall attractiveness of the site. Some further research could be conducted in order to further investigate the tourist attractiveness of the site. One suggestion would be to analyze how involving local community could influence Felix Romuliana's attractiveness. The first step could be investigating why local community isn't involved with the site followed by investigating how they could be motivated to get involved before finally trying to analyze how their involvement could influence the site and cultural tourism at the site.

Researching the connection of the interpretation model and its connection to tourist attractiveness at other heritage sites in Serbia could be helpful for each specific site, but also for Serbia in general. It could be helpful in understanding cultural tourism better which could lead to its improvement.

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List of Tables

Table 3.1 Number of visitors according to month

Table 3.2 Number of visitors according to year

Table 5.1: The demographic characteristics of the visitors; 2012

Table 5.2: Travel behavior of the visitors; 2012

Table 5.3: Information source by the respondents; 2012

Table 5.4: Visitors' motivation for visiting Felix Romuliana, 2012

Table 5.5: Visitors' satisfaction with the interpretation model at the site; 2012

Appendix



**QUESTIONNAIRE FOR THE VISITORS OF THE ARCHAEOLOGICAL SITE
FELIX ROMULIANA**

Welcome to Felix Romuliana. We appreciate your time contributing to our visitor survey. Your answers will be used in a cultural-touristic research of Felix Romuliana.
The questionnaire is anonymous

1. Your age:
 - a. Under 18
 - b. 18-25
 - c. 26-35
 - d. 36-55
 - e. Over 55
2. Sex: m f
3. Highest level of education:
 - a. Elementary school
 - b. High school
 - c. Junior college
 - d. College/University
 - e. MA/PhD
4. Where do you come from (city and country)?

5. How did you find out about Felix Romuliana? (circle as many as apply)
 - a. Over the internet
 - b. Recommendation of a friend
 - c. Through a travel agency
 - d. Over the TV or Radio
 - e. I don't remember
 - f. Something else _____
6. Have you visited Felix Romuliana before this visit?
 - a. Yes → When was your last visit to Felix Romuliana? _____
How many times have you visited Felix Romuliana? _____
 - b. No
7. You have visited Felix Romuliana:
 - a. individually
 - b. with friends/family
 - c. organized
8. Circle the statement which best describes your visit:
 - a. Felix Romuliana was the main goal of my journey
 - b. Felix Romuliana was a stop on the way of my journey
 - c. My visit to Felix Romuliana was unplanned
9. What are the main reasons of your visit to Felix Romuliana? (circle as many as apply)
 - a. To see the site in general
 - b. To learn more about Felix Romuliana
 - c. For relaxation
10. What amount of time have you planned to spend at Felix Romuliana?
 - a. Less than 1 hour
 - b. From 1 to 2 hours
 - c. From 2 to 4 hours
 - d. From 4 to 6 hours
 - e. More than 6 hours
11. Have you bought/are planning to buy anything from the Tourist Info Centre?
 - a. Yes → What _____
 - b. No

12. Circle a number from 1 to 5 depending on how much do you agree with the statement:

- 1- I don't agree at all
- 2- I partially agree
- 3- I nether agree nor disagree
- 4- I partially agree
- 5- I fully agree

Statement	1	2	3	4	5
Info-panels have helped me get around the site	1	2	3	4	5
Info-panels have helped me understand the site	1	2	3	4	5
Info-panels contain important information	1	2	3	4	5
Info-panels are interesting	1	2	3	4	5
Info-panels are attractive	1	2	3	4	5
*The guide has presented enough information	1	2	3	4	5
The guide has presented important information	1	2	3	4	5
The guide has presented the information in an interesting way	1	2	3	4	5
The guide was ready to answer my questions	1	2	3	4	5
The guide had enough knowledge to answer my questions	1	2	3	4	5
I could understand the guide's story	1	2	3	4	5
After the tour I know more about Felix Romuliana	1	2	3	4	5
After the tour I want to learn more about Felix Romuliana	1	2	3	4	5
I could easily understand the message of Felix Romuliana	1	2	3	4	5
Activities at the site are interactive	1	2	3	4	5
The visit to Felix Romuliana has stimulated my curiosity and my desire to learn more	1	2	3	4	5
The visit to Felix Romuliana has increased my level of knowledge about Roman culture	1	2	3	4	5
The visit to Felix Romuliana has increased my level of knowledge about local culture	1	2	3	4	5
The visit to Felix Romuliana has helped me imagine a life in another time	1	2	3	4	5
I am satisfied with the overall experience of my visit to Felix Romuliana	1	2	3	4	5
I think that Felix Romuliana is an attractive tourist destination	1	2	3	4	5
I would like to visit Felix Romuliana again	1	2	3	4	5
I would recommend Felix Romuliana to my friends	1	2	3	4	5

* If you did not participate in the tour, skip this segment

13. Please suggest ways to improve the site Felix Romuliana?



THAK YOU VERY MUCH FOR YOUR TIME AND ANSWERS

Biography

Ada Vlajić was born on September 14th in Bor.

She graduated from the Art History department at the Faculty of Philosophy, Belgrade University. In 2011 she enrolled in MA studies of Cultural Policy and Management at the University of Arts in Blegrade.

She worked as an intern at the Museum of Applied Arts in Belgrade where she assisted the curator in organizing an exhibition.