解说规划与场地营造

詹姆斯·卡特 [理学硕士；英国遗产解说协会会员；遗产解说顾问、训练师]

摘要……

解说的制作要平衡使用者的需要、场地主题特色的保护、解说创作者的期望，以及靠其生活的利益者等多方面需求，这并非易事。规划真正有效的解说需要既有敏锐性又富有创造性。本文最初基于一本简短的介绍如何规划解说的书籍。由于该书是苏格兰旅游与环境倡议活动的一部分，因此书中的一些例子和案例研究反映了其源于苏格兰的特点，但是它们和世界上其他地方的项目具有很强的相似性。

解说可以颇具个人风格。本文中的问题将有助于指导设计师找到适合他们、适合该地点、适合游客和适合设计师做决定的时间的解决方法，但解说的科学方法并非只有唯一答案。真正的考验是游客会带着新的思考和想法离开；也就是说，有多少人参观就会有多少种解说方法。

关键词……

场地营造；解说规划；旅游；公共空间

1 什么是解说？

1.1 解说要针对特别之处

解说是为了帮助人们欣赏某些你认为很特别的东西。我们通篇提到的解说均是关于“地点”的，但它还可以关于：

- 某幢建筑物；
- 某个乡村地区；
- 文化生活的一方面，比如传统庆典；
- 某座城镇；
- 某件物品，或某些物品；
- 某项产业；
- 某个历史事件或某段历史时期；
- 某个活动，比如说与牧羊犬合作。

本文中所包含的原则适用于上述全部事物目标。

定义解说可以有很多种方法，但是所有定义的核心都是和其他人分享你对某个意义重大的地点或物品的兴趣与热爱。此外，人们能够真实地看到或亲身体验到你所解说的地点，这也很重要。

自从人们因其兴趣去游览某地，解说便开始存在。18世纪，去欧洲列游的摄政绅士们很可能会请当地导游服务。而首次将解说确立为独立学科的却是美国国家公园管理局（United States National Parks Service）。弗里曼·提尔顿（Freeman Tilden）曾参与美国国家公园管理局的早期解说工作，他撰写了此学科的第一本著作，并描述其为：

“……（解说这项）有启迪作用的工作，对于需要此服务的游客来说，凭借感官，他能感受到其背后蕴藏的美好和精彩、灵感和精神意义。”

提尔顿撰写了包括大峡谷（The Grand Canyon）及约塞米蒂国家公园（Yosemite National Park）等景观的解说。他对它们的热爱，他对使其他人也关注它们的重要性的清晰认识，都值得我们铭记。

解说可以采取多种形式——它可以包括有导游陪同的步行和游览、出版物，或对名胜特色讲解的标识牌；又或是一系列展示森林野生动植物的艺术作品，或是重现一座渔村的历史。

重要的地点或大量的收藏需要一幢自己的建筑作为游客中心或博物馆。你可能已经对想要提供的解说有了初步的设想，但如果想让它成功，你需要确保它适合这个场地、适合前来参观的人们、适合参与其中的机构和个人。规划包含在其中，也就是本文所谈的内容。

与遗产的结合

解说是我们如何管理和了解我们的遗产的一部分，广义上讲，这一术语可以包括一个地区的歌曲及故事、标志着史前居住者居所的长满草的土丘、给城镇带来生机的工业，或者是在橡树林中生长的青苔。无论它是什么，遗产之所以能被保留是因为有人觉得它很重要。解说是帮助其他人认识这种重要性的途径。

如果人们认识到这点，就会支持那些为保留或保护相关地点所做的努力。正如弗里曼·提尔顿所描述的，解说不只是告诉人们一个地点的有趣之处在哪里，还要使人们认识其价值，鼓励人们对其进行保护。一些人将此视为整个解说的重中之重。这对于处理敏感地区或受威胁地区，比如自然保护区，十分重要。对于另一些案例，你可能不想直接鼓励“保护伦理”——比如，在历史古城中心的解说，一般不涉及游客如何对建筑进行保护。但是在这些解说背后，被解说的内容还是很重要的。

与旅游的结合

解说同样是旅游开发的一个重要部分。好的解说可以帮助游客更好地探究和了解他们参观的地方。这样做，可以加深游客的体验，使这趟游览不仅仅是观赏景色之旅。在一些案例中，如果这个地方要完全“重生”，解说是其中的关键。对于多数游客来说，大部分战场遗址都仅仅是一片空地，而解说可以使人们感受那个时代的氛围，告诉人们这里发生过什么，它如何影响整个国家的历史。这使解说成为住宿、迎宾以及美食等旅游产品的重要组成部分。如果游客觉得这个地方有趣或令人兴奋，他们可能会把它推荐给其他人。好的解说会令游客满意，而满意的游客有益于商业发展。

解说还能够凭借其力量，通过向中心售卖出版物或门票来盈利，但是将它和可持续的方式相结合并非易事。经济上，更多地认为解说的主要贡献在于提升一个地方的整体感受和游客体验质量，从而推动旅游产业的更大成功。

1.2 怎样使其具有诠释力？

无论你怎样定义解说，它都是与交流相关的。建立在多年来针对认知心理学领域的研究基础，对于如何使交流更有效的问题有着明确的指导作用。什么使交流具有诠释力则难以定义。

弗里曼·提尔顿描述了他所认为的解说“六原则”。其中的3项尤为重要，它们指出解说应该具有吸引力、相关性和启发性。好的交流原则可以在游客与解说之间建立联系。吸引力很多时候意味着要首先吸引人们的注意力，但也意味着你要试图去激发想法。激发一些事物的想法和理念可以使解说不同于其他的交流方式。

激发想法

解说和信息之间有着重要的区别。信息只是给出事实，而解说能够激发观点，甚至可以让人们为他们对看到的东西产生全新的理解并感到惊讶。这意味着有时解说可以具有争议性，但如果你使游客离开时带着对这个地方满满的争议，这绝不是坏事！

启发

好的解说的本质是它能启发关于这个地方与众不同的原因的新见解。它给人们提供了一种新的理解。如果你曾参观展览会或者参加有导游陪同的步行游览，离开时你说“我之前从未意识到”或者想着“哈，现在我明白了”那你遇到的就是一个好的解说。

这种见解也可以是感性的，想想弗里曼·提尔顿将如何解说描述为启发“美好和奇迹”的吧。能够使他的听众为历史事件中的受害者感到悲伤、同情并对其悲惨命运感到愤怒的导游就是好的解说者；同样，好的宣传单作者能够使弃置工业用地的历史重现，使游客认为它是一个迷人的地方。

那些认为解说都能够，或者应该如圣保罗在大马士革路上的传教一样的想法是不对的。有时游客带走的想法和感悟非常简单。需要记住的是解说不仅仅为游客提供事实，还要给他们带来观看或欣赏一个地方的新见解、新观点和新方式。你也许可以用事实达到这个目的，但是观点更为重要。

没有规则可以用来保证你所做的解说有真正的诠释力。对一些游客来说，新见解可能是其他人所熟悉的，但是你应该尽量使你所提供的信息成为有趣的故事或观点。

主题

用一个主题来组织你的解说，表达你希望人们接受的观点。它与你的解说的“题材”或“题目”不同。比如，一个博物学家可能计划在夏天中组织一次有导游讲解的徒步，去看一看野花。这是一个极大的题材，可能分为很多主题。他/她可能想让人们在散步中明白“不同的花朵利用不同策略吸引昆虫授粉”，这就是他/她此次徒步的主题。当然，主题并不意味着如果她在徒步中忽然看到一只金雕（*Aquila chrysaetos*），便因为它不符合主题而忽略它。他她可以指出这只雕，让听众惊叹，并告诉他们一点他/她所知道的关于金雕的信息。但是之后他/她应该回到野花之旅的主题上。

运用这样的主题可以：

1）有助于集中该博物学家工作的注意力。从他/她能够提供给听众的大量事实中，可以只集中于支持她主题的内容；

2）有助于他/她规划这次野花之旅的结构，选择在哪里停顿。如果没有主题，这次野花之旅可能成为一系列无关联的随意停顿。

3）有益于给听众提供清晰的思路而非一系列无关联的事实，使野花之旅更加有趣、更为难忘。

很多电视纪录片使用主题——他们着眼于很多不同的题材或题目，但是都支持一个中心观点。主题扩大了解说的可能性，而非对其局限。

1.3 交流的其他目的

目前为止，我们主要集中在解说的核心——分享一个地点的迷人之处，使你的听众也认为它很有意思。严格意义上讲，除了你确

1. **解说的微妙形式：在格罗兹代尔森林中，这些雕塑体现出了森林的寂静和私密。**
1. At Grozedale Forest, these sculptures focus the stillness and privacy of the woods: a subtle form of interpretation.

定想通过和人们交流达到别的目的外，其他都不算是解说。如下办法可能是你需要或想要为游客做的：

定位

在他们对你想要告诉他们的东西感兴趣之前，游客需要感到很自在。你通常需要让他们知道在你的区域或地点可以做什么，如何到达会吸引他们的地方，诸如洗手间和咖啡馆等重要场所在哪里。这对于建筑物和乡村场地均适用。请记住，人们希望知道特定的活动将会持续多久，以及他们需要步行多远。此外，你必须指明存在哪些安全隐患，以及因为危险而禁止人们游览的地点。

通告

解说和仅仅提供信息有很大的差别。比如，对于观察鸟类感兴趣的人在鸟类栖息地可能想要知道今天他们可能看到什么鸟；去酿酒厂的游客可能对于一小时内可以生产多少瓶酒感兴趣。你可以通过在鸟类栖息地放置每周更新的黑板，以及在酿酒厂放置影印资料来满足对于某一主题有特殊兴趣的游客的需求。

娱乐

你可能需要思考当游客探访你的场所时如何为他们提供有趣的东西。这并不意味着解说要是肤浅的或是琐碎的，但是让人感到解说是愉悦的这一点不可或缺。有些解说要说明严肃的事，但是，解说必须考虑到游客是来休闲的这个事实，因此解说应该让游客感到亲切而非刻板。

劝导

有些组织有着明确的目标，要劝导人们去做某事或者影响他们对于某事的看法。不要忘了，起源于早期国家公园的解说，其任务就是劝说那些时常产生怀疑的公众相信这些公园是值得保留的。

讲解

有时，游客不可能看到场地的全貌，或者因为建筑或景观工程导致现场一片混乱。不要置之不理，而应尽力为游客讲解正在发生的事情。在爱丁堡建造新苏格兰博物馆（Museum of Scotland）时，苏格兰国家博物馆（National Museums of Scotland）在围着该地的高高的木栅栏上辟出窗口，使路人可以看到正在发生的事。每个窗口的小布告牌都在讲解工程进展的阶段。

对机构进行宣传

任何一个在你的解说中投资的机构都愿意让人们知道他们的贡献。这就像商务主张一样是完全合理的目标，这可能对于界定一个机构是否对场地进行关注或管理十分重要。

行为影响

解说通常被看做一种影响人们行为的方式。这可能包括鼓励他们去参观特定的地点，也许是出于商业目的；使他们远离一些地方，比如自然保护区等易遭破坏的地区；或者让他们把垃圾带回家。这些也是合理的目的，但是请记住，这些并不是游客前来的原因。你需要采取巧妙的方式去影响人们，在察觉并满足他们需求的同时传达你的信息。

营造当地氛围

大部分解说是针对来自本区域之外的游客。但是参与其中的当地人会思考什么使他们的地方与众不同，怎样讲述给别人，这样能够帮助他们对于自己的地区产生新的自豪感。对于一些项目而言，这是最关键的，实际的最终成果反而是次要的。

2 为什么要规划解说？

无论你是对某个地点或主题有共同兴趣的、由个人组成的团体，还是想要使一个地点的解说以作为社区活动的一部分，你都需要对你将做的事进行规划。最简单地说，解说的规划有助于使交流更有效。同时它意味着你要思考在你周围发生的其他事情：这可以引发这个区域不同地点间的有趣连接，有助于避免同一个故事被反复使用。解说的规划作为有关旅游或经济发展，或者一个地区的实体管理等此类大型规划的一部分。规划要考虑如下方面：

- 你为什么想和游客进行交流；
- 你的游客是谁；
- 你的场所是什么样子，应该提供些什么；
- 周边还发生了什么；
- 针对你的场所你想讲述些什么；
- 你将在哪里、以何种方式表述。

2.1 规划如何帮助你解说

仔细检查这一过程，明确地写下你的决定，将对解说有所帮助。因为：

- 你要决定解说的主题是否合适，你希望它达到什么水平。
- 你要为自己制定明确的目标，知道你为什么从事这个项目。如果现在或将来出现困惑时，你可以回顾它。
- 你要认识到哪些人是你的听众，更重要的是知道哪些人不是，这样你就可以在头脑中清晰定位你面对的人群和团体，从而规划解说。很多项目使实施者失望的原因是没能与大量“公众”进行交流，或者因为他们的设计下意识地迎合了专家的兴趣而非真正听众的兴趣。
- 你要思考你希望鼓励游客去哪里，不希望他们去哪里，从而保护易遭破坏的地区。
- 你要考虑你所在地区提供的其他解说，再规划你的解说，使其能够与它们相互补充，而非模仿它们或与之竞争。
- 你要认识到你的主题是什么，因此你无需对所在场地每个方面、每一小段潜在的有用信息进行记录。
- 你要清楚地了解哪种媒介适合于你的场地的特点及其敏感性；你潜在的听众和你期望的人数；你展现的主题；你现有的或可提升的资源。

2.2 规划流程

解说规划是你收集信息、作出决定的过程，一个问题将影响其他问题和决定（图12）。

3 何种类型的规划？

在你开始工作之前，要思考你需要何种类型的规划。你可以在两个层面的规划中选择其一：制定一个战略性陈述，或者一个指导实践工作的具体规划。你的规划可能涵盖具体的地点或者更广阔的地区。但是你要言之有物。解说帮助游客体验一个地点，了解它的主题或者单纯欣赏景色。如果没有故事可讲，那解说规划就是空谈。它必须是会带来真正益处的实用性做法。

3.1 战略性的还是具体的？

解说战略

战略明确陈述目的和目标，但是反映的细节有限。战略性规划是针对大型区域或大型目标的最佳选择。它包罗万象，给每个人思考其内在含义的机会。它能提供一个可供多个机构工作的协商性结构，每个机构开发自己的解说。另外，它能将现有规划结合起来，从而制定统一的途径，并最大程度减少重复。它也能为处理特定地点或主题的具体规划提供框架。

具体规划

针对小范围的主题或地区、单独的地点或是有战略规划的个体项目，你将需要一个具体的解说规划来展开计划。规划应提供和提议紧密相关的、足够的信息促使其落实。

当开始制定目标，尤其是识别目标时，要确保它们切实可行——你是否能达成目标？接受相关的一切——你是否全部同意？但也不要胆怯，尝试去设立比你认为你能达到的再高一点的目标。

3.2 解说战略需要什么？

解说战略应包括：

- 目的——你想达成什么——任务陈述；
- 目标–你为什么想达到，为谁而做；
- 机制–你在哪里，如何完成它；
- 预算和资金安排——谁可能为此买单；
- 优先权和时间表–你希望何时开始；
- 机构——最佳的管理方法，以及谁将推动它发展。

3.3 具体规划需要什么？

对于解说规划应该包括什么并没有明确的规定，其内容取决于你希望它达到什么目的。以下部分对于你可能需要的内容给出了提纲：

目的和目标

你的目的应该包括你的愿望和期望，但要以灵感调和现实（反之亦然）。你可能想增进游客对在医学、艺术或工程领域做出贡献的当地名人的了解，以及他/她如何、为何取得了卓越的成就。抑或你可能想陈述解说是如何在保留当地一块对野生动植物有重要意义的区域上引发更多兴趣。

听众

思考当日游客和较长逗留的游客、当地人、儿童和有特殊兴趣的人群之间的差别（图19）。

2. **对一个自然保护区进行解说可以增进人们的环保意识。**
3. **英国伯明翰吉百利巧克力世界的员工们通过让游客们试尝样品，来解说巧克力的制作过程。**
4. **在英国约克市的一次活动中，一名游人试着吹奏罗马小号。该活动旨在为人们提供宜人体验的同时讲述这座城市的罗马历史。**
2. Interpreting a nature reserve can encourage support for conservation.
3. Staff at Cadbury World in Birmingham, England, engage visitors in the story of how chocolate is made by offering them samples to try.
4. A visitor tries blowing a reconstruction of a Roman trumpet at an event in York, England. The event was designed to offer enjoyable experiences as a way to interpret the city ’ s Roman history.

资源

包括你希望去解说的资源清单。你应该陈述所有使你的地区或社区与众不同的事物，或是重要的，或是有趣的，至少一个具体的方位；为何要用它们作为吸引游客的资源；它们如何与游客自身的经验相关联。

解说目标和主题

解说目标不同于项目整体的目标。作为解说的结果，它们包括你想让人们去了解的、去做的，以及对此地方的感受。另外，这一规划必须要记录你所选择的一个或多个主题。展示你打算如何使解说具有连贯性。

方法

你如何与游客交流？确定可以使解说生动起来的不同媒介；不要忘记人们在其中扮演的角色。

谁将参与其中？

规划可以记录你的咨询和联络安排，包括与信息、协作、合作、维持和批准事务相关的你需要联系的所有人。你将如何运作？

2

3

确定你的优先权和时间表。显示什么是必须做的，什么时候做，如果这一计划成功，还应该做什么。起草实施时间表。这将与你的优先权、资金和管理安排相一致，包括实施过程中监察和评估解说的程序。你的组织结构需要说明谁将对决策方针、总体方向、实施、进程管理、维护和员工招募等负责。

成本

你需要估算项目计划的成本，包括创建（资本）成本、全部运营成本和合理估算获得的年收入。

3.4 解说规划如何与其他活动相联系？

解说是一种长期的方式。它对游客管理、保护、当地经济、教育、社区自豪感等均有裨益。因此，可能的话，解说规划应该与其他活动和倡议相吻合，促进其成功，或从其运作过程中受益。比如，解说规划和解说应该：与场地、地区或区域的市场规划共享目标、市场、主题和机制，以确保信息一致性；成为战略性旅游开发和推广活动整体的一部分；与商业遗址的规划、开发和运作相衔接。

解说规划和解说对下列事项亦有帮助：学校课程，及扩展到全部人生阶段的教育；发展当地及更广阔地区的娱乐和艺术活动；通过发展旅游业促进地区经济发展，创造就业机会和促进环境改善；能开阔眼界和引入主题性方法的战略性和局部性规划方针，促进城市或环境更新进程。

4 将规划整合起来

4.1 你为什么想做解说？

这是最重要的问题。解说在遗产管理、旅游及社区发展项目计划中发挥了重要的作用。非常重要的一点是参与者能与项目的目的及该项目的受益者达成一致。尽可能地陈述你的目的，并投入你所需要的时间以达到每个人都同意的目的。

需要考虑的是游客管理的目的——在什么时间、鼓励多少数量的游客去哪里，为他们提供何种服务以及为什么这些是必要的。需要注意的是所有的解说都要是关于一些有意思的事物的。

4.2 你想要解说些什么？

在任何一个地方，解说都可以涵盖诸多的主题。解说规划需要定义出场地中值得解说的地方。为了达到这个目标，需要找出项目中重要的地方，选择你感觉游客们会觉得有趣的特色所在，并考虑你将如何告诉游客这些特色。作为这个规划的一部分，同时也必须考虑需要花费多少钱、在什么地方和什么时间、营建连接所选择的特色地点的通路等问题。

什么是重要的?

这可以包括一些具有明显特征的事物；或许是有着壮阔的地质学地貌特征；或许曾是一个中世纪宗教社区的中心；或许是一种幸存的罕见建筑类型。你当然会想去解说这些事物，同时也想去解说一些游客们会感兴趣的事情。

但事情重要与否取决于你的看法。你会发现其他人可能会从书中找到他们认为重要的事情，或者是向一些组织进行咨询。但是如果你询问当地的孩子们他们认为一个场地中什么是重要的，你或许会得到一些非常不同的答案。一生都在村庄中居住的老人会讲述不同的故事。所以如果你的解说是想反映场所的真正特色，那就值得向那些在这里居住并愿意向游客们展示的人们了解情况。

解说不可能涵盖人们提出的每一项建议，但是如果你的解说能够向游客讲述一些当地居民认为特别的东西，会赋予他们一种归属感，同时也会给游客带来对场地独特性的更为强烈的感受。

研究

当你在研究什么是重要的时候，要尽可能地研究那些“一手”的资源。通过这种方式将使你了解到人们关心的内容，同时也会发现一些可以用在解说中的有趣的引文和图片。这也意味着能够在解说时除了书中的观点，还能加上你自己对历史上发生过的事情的结论。

什么值得一看?

当你在列举可能需要进行解说的资源时，要不断问自己这个问题：“游客们真的会觉得这个有趣吗？”人们需要看到可以支持你的故事的证据。如果这里没有什么可看的，很难让人们感兴趣。如果有个很有趣的故事想告诉别人但却没有什么太多证据，可以用复制的文物、

5

6

5. **苏格兰布劳霍恩-莫斯国家自然保护区中的解说牌展示了泥潭沼泽的形态，并鼓励游客意识到其重要性。**
6. **苏格兰福尔柯克轮（世界第一座，也是唯一一座旋转式船舶吊桥）中的解说牌对船闸的工作原理进行了解说，其中包括可供游客拓印的徽标，这样有助于人们融入解说。**
7. **例如惠特比镇这样复杂的地区需要规划，以对要向游客展示的当地所有不同的故事加以整合。**
5. A panel at Blawhorn Moss National Nature Reserve, Scotland. The panel explains how peat bogs form and encourages visitors to appreciate how important they are.
6. Panels at the Falkirk Wheel (the world's first and only rotating boat lift), Scotland, explain how canal locks work. They also include a plaque from which visitors can take rubbings, an activity that engages them in the story.
7. A complex area like Whitby needs planning to make sense of all the different stories it has to tell.

7

可以欣赏的图片、戏剧或现场展示将其还原。

关注场地

当你在思考解说什么的时候，需要注意的是游客们或许会想亲自去实地探索这些地方。当你在列出你想进行解说的地方时，需要考虑：

1）这些地方很容易到达吗？如果不能的话，能够提供交通工具吗？还需要考虑人们如何抵达，有多少人抵达。必要时还需提供停车场和道路。

2）是否有一些虽然很有趣，但因为其太脆弱而无法使游客前往的敏感地区？你可以向一些机构咨询以获得帮助。如果有类似这样的区域，能否在人们不到达那里的前提下进行解说？

还有什么正在发生?

好的解说会完善，而不是复制其他原创性的举措。因此好好想想你的地区正在发生着什么。或许已经存在着关于场地的一些解说了。如果你能够对这些说明进行把控，那么是想完全替换它还是在其中再添加一些东西？如果不能对这些说明进行把控，那么请试着让能够对其负责的人参与进来。可以采用互相协调的方式，这样你们都能够展示出场地的不同方面或主题。

同时还需要考虑更为广阔的区域。很多游客仅仅会将场地作为他们游览一个地区的旅程中的一站而已。这个地区中的很多地方或许有着相似的故事。该区域的解说策略就需要明确出故事的哪些特定方面能够得到最好的讲述，在哪些场所中可以采用什么样的媒介来展示。对一些区域而言或许会展现出一种完全不同的故事。

4.3 整体氛围营造

主题

你需要考虑想展现出的关于场所的主题。这些主题应该：

- 通过一个完整的句子进行阐述；
- 包含一个主要的理念；
- 揭示出进行解说的内容；
- 尽可能有趣；
- 尽可能具体。

保留不同意见

当你在思考你可以使用的主题时，你会发现不同的人会有不同的观点。有时候很多观点会是相反的。例如，关于风力发电机会有两种可能的观点：

“风力发电是解决社会能源需求的答案。”

“丑陋的风力发电塔将使乡村风光变得杂乱。”

如果你发现了类似的不同方式，那么需要考虑同时展现故事的两个不同方面。要牢记解说的目的也可以是激发讨论。

4.4 为了谁？

这个问题很容易在你充满热情地向游客讲述关于场地和主题的过程中被忽略掉了。问题在于，游客们可能并没有——还没有被你的热情所打动。需要注意，对大部分游客而言，你的解说只是他们在休闲时光中获得到的一些信息，而并不是因为他们想研究你的场地。那些因需要进行学习而前来游览的人们——例如学校里的孩子或学生——他们可能会对解说加以利用，但主要的受众还是那些来到场地并享受快乐的人们。

因此，你提供了什么、你是如何提供的，具有十分重要的意义。游客们带着他们自身的期望来到这里：你需要在让他们能够对你希望所讲述的东西感兴趣之前满足他们的这些期望。就最基本的层面而言，这就意味着需要提供例如他们在哪里、他们能做些什么、卫生间在哪里等信息。同时还意味着你提供的信息要同他们所寻求的这种体验所一致。

由于大部分游客并不是来场地中进行深度学习的，你需要确保解说的内容处于一种合适的层次——很有趣，但又不太专业或有非常多的细节。如果你想让你的信息被很好地理解传达，那么你的解说需要满足游客们的需求、特

8

点和兴趣。需要建立起关于你的游客们尽可能详细的图景。你会发现以下问题对了解游客较为有用。

他们是谁?

想想游客们的大致特点，例如他们是年轻还是年长，是当地人还是来自外地的游客，以及他们从哪个国家来。这或许会有助于你提供不同类型的不同解说或采用不同的媒体，例如为孩子们设计活跃的游戏，或者是其他语言的印刷品；同时也会发现可以展示出场地中不同的方面以吸引不同类型的游客。

他们期望些什么?

了解游客为什么来到你这里是非常重要的。他们可能是因为知道这里很有趣，或是因为他们有一个大致的理由——去斯特灵城堡（Stirling Castle）的游客知道他们是在参观一个在数百年间对苏格兰历史来说都具有重要意义的地方。他们对于具体的意义可能并不知道得那么清楚，但是他们之中的许多人会期待着能够获得一些相关的信息。

另外一个需要考虑的方面是人们得知你的场所的方式。如果他们在一本书或者宣传单上看到这里，他们对场所是什么样的和他们能够做什么便会怀有清楚的期望。你需要满足这些期望以使他们心满意足地离开；你甚至需要在你能够传达你所具有的任何信息之前就满足他们的期望。

对于场地他们已经了解了什么?

如果你的场地是因为人们知道这里很有意思而前来的那一类，你需要思考一下解说的程度和他们可能希望得到的信息。如果你的场地因观鸟而出名，你可能会吸引许多鸟类知识丰富的游客。他们会想得到一些解释说明以外的信息：这周都看到了哪些鸟类、哪里有其他很不错的地点、今年有多少芦鸥在这里休憩繁衍等等。

但是也可能有一些所知甚少的游客前来。在这种情况下，你需要思考两种不同的项目，一种适合专业的观鸟者，另外一种适合休闲型的游客。记得告诉人们如果有兴趣的话他们能够在哪里得到更多的信息：好的解说可能会使他们养成一种一生的爱好。

他们将在这里呆多久?

这个问题看上去可能很简单，但是如果人们只打算在你这里待上半个小时，你是没有办法进行3个小时的展示的。当然，你的目标之一可能就是鼓励人们待上更长的时间，但是你需要对此有一个切实可行的估计。对于大多数游客，在一个场地花费的“时间预算”一般是1小时45分钟，这包括他们去喝上一杯茶的时间；他们在参观一个展览上最多会花费1小时到1小时15分钟的时间。

如果你在规划整个地区的设施，并且希望鼓励游客停留一到两天，你要与区域内的其他场所合作，并努力提供各种各样可做的事情：从半小时左右的参观，到持续一整天的短途旅行。确保不同场地的解说在目标和主题上有所不同。不同的场地之间能够相互补充而不是彼此重复。

另外一个需要考虑的问题是人们什么时候来。如果你的场地处于一个星期六游客来往最为频繁的旅游区，就不要把引导游览项目安排在星期六。如果你的游客中熟客比例很高，你需要考虑不时地更新解说。无论一个展览如何有趣，人们也不会反复多次地阅读。

他们和谁一起来的?

如果可以，你在规划解说的时候要考虑到你的游客会以什么形式的群体到达，并要鼓励他们与群体成员互动。这意味着对你的游客进行不同的市场细分，并思考每一个群体都喜欢什么东西。大致上应考虑：

- 为大批到来的游客提供一些涉及社会互动的活动；
- 为由大人和儿童构成的家庭准备活动。大人们通常会向他们的孩子解释一些东西，但是如果家庭团体包括许多青少年，为他们提供一些没有成年人参与的活动可能会是个好主意（也是一项挑战）；
- 为单独前来，或是没有儿童的小群体提供一些能够更加深入学习的素材。

有多少游客?

你解说的样式和方法由游客的特点决定。

8. **解说规划是一个收集信息，或做出决定的过程，其中的一个问题将会对其他问题或决定产生影响。**
9. **苏格兰西部岛屿解说战略为诸如卡斯尔贝和巴拉这样的场地的适当发展提供了导则。**
10. **苏格兰迪奈特-缪尔国家自然保护区游客中心的展示牌随着场地的解说规划而发展。**
8. Interpretive planning is a process in which the information you gather, or the decisions you make, about one issue will influence other issues and decisions.
9. The Western Isles Interpretation Strategy provides guidelines for appropriate development at sites such as Castlebay and Barra.
10. A visitor centre at the Muir of Dinnet National Nature Reserve in Scotland. Displays here have been developed following an interpretation plan for the site.

9

你预期或计划有多少游客将影响你提供的设施种类、建筑的尺寸、宣传单的印刷数量。如果你预期会有大量游客前来，特别是很多游客会同时到来的话，你需要考虑很多细节的问题，例如如何管理游客以使场地不显得过于拥挤，以及有足够的厕所、咖啡厅座位等等。

你还需要思考游客如何到达你的场地。许多人可能开车前来，你需要为他们准备足够的停车位。但是可持续的游览会鼓励其他的交通方式：你如何鼓励人们在旅行中使用自驾以外的方式?

10

11

4.5 你如何进行解说？

媒体

你的选择必须在你认为适合听众的方式、你的预算、你想讲述的故事以及最重要的——场地等几者之间找到平衡。记住，你选择的媒体将会成为场地的一部分。而且你必须选择一些媒体的设置目的与设置地点。针对印刷品，要确保你已经考虑了如何存放、发放和展示它们等问题。如果是基于时间的媒体，比如导引游览的节目，则要决定什么时候播放。

目标

每一个解说都需要制定它所要达到的目标。目标能够包括下述几项内容的一种或几种：

- 你希望通过解说让人们知道什么；
- 你希望通过解说让人们产生什么感受；
- 你希望你的解说能够引导人们做些什么。

管理

你还需要考虑你的项目如何进行管理。这包括资金来源、用处，以及谁来负责监督整个进程。最重要的是，整个计划必须包括项目完成后的维护计划。

4.6 让社区参与进来

在理论上，当地的解说计划应该让你的社区最大程度地参与进来。这在最大程度上保证了未来的开发能够尽可能满足他们的愿望，并考虑到他们的想法。当地人也通常是关于他们所处地区的信息的最佳来源。社区参与工作能够让每一个人都做出贡献，并提供对社区场所的价值从多角度进行客观评估的足够的数据。这有助于避免一组或一个人做出过于武断的决定。

5 这有效吗？

在为制定和实施计划进行了大量努力之后，你会想知道你是否达到了目标：你需要评估你的解说。评估是对事物是否能够适当地运行和产生效果所进行的系统性评价。这意味着你必须先制定运营的标准，这些标准通常以目标的形式呈现。

5.1 为什么要对解说进行评估？

评估解说的主要原因是为了：一，确定它是否成功；二，对其进行改善。既然评估是要评价项目是否已经达到了预定目标，这些目标的精确性就非常重要。为了适用，目标应该符合“SMART”标准，也就是：

- 具体（Specific）：你要非常确切地知道你想要的结果；
- 可量化（Measurable）：你要知道如何进行衡量；
- 适当（Appropriate）：对于场地和听众来说都要合适；
- 切实（Realistic）：在合理的范围内你能够完成这一目标；
- 时间规划（Timetabled）：你知道你想要它在什么时间发生。

解说和交流目标与你想要创造的来访者体验类型，或是你想要影响来访者感受的方式相关。

《解说性总体规划》（*Interpretive Master Planning*）一书的作者约翰·维维尔卡（John Veverka）提出了一种根据教育理论把它们分类的有效方法。这些类别是：

- 学习目的——你希望你的解说能够让来访者得知或学到哪些东西?
- 情感目的——你希望你的解说让来访者产生哪些感受?
- 行为目的——你希望你的解说能够让来访者做些什么?

5.2 何时进行评估？

评估应该从一开始就是解说计划的一部分，而非被认为是一种应该在项目完成之后才需要做的工作。你所做的评估类型取决于你所处的阶段。

开始之前

评估在任何事情开始之前都会有用，特别是在你研究话题和主题，并确定解说目标的时候。在这一阶段你需要回答诸如此类的问题：“我们的听众对这个话题已经有了什么感受、他们可能会有什么错误的概念、他们对此有多少兴趣，以及他们将做出何种与之有关的反映？”这些问题的答案有可能改变你的解说目标。你对听众对话题的观念、态度和感受了解得越多，你就越能通过解说与他们进行有效交流。

在准备解说的时候

一旦确定了解说的主题和目标，你将开始设计媒介把它们呈现出来。在这一阶段评估听众的反应就是要检验你的设计理念是否能产生作用。针对展示的模型、文本的草稿以及标签、宣传单和展板都可以检验以下问题，如“你的听众是否清晰地把握了主题？”、“他们是否理解了概念和术语？”、“插图是否清楚？”、“展览是否吸引了他们的注意力？”检验听众的反应并且修改设计能够保证你的最终版本产生最佳的效果。

完成之后

在完成解说的设计和制作之后你就可以问“我们有多成功”这个问题了。这一阶段的评估是解说的目标完成得有多好或多差的最终评价。然而，如果没有达到目标，在这个阶段要再进行修改通常为时已晚。这就是你为什么从最初就要进行一些形式的评估的原因。

5.3 你如何进行评估？

你进行评估的方式取决于你需要回答的问题、所评估的解说的特点、预算以及数据收集和/或分析所需的技术手段。评估方法可以分为下面几类：

- 间接方法——在听众不知情的情况下隐蔽地观察他们的行为；
- 直接方法——听众通过面谈或者问卷参与评估；
- 定量方法——以计数、计时、编码问卷、数据等形式提供数值数据。这些数据可以用统计方法进行分析；
- 定性方法——以观点、态度、理解、感受或者行为描述等形式提供数据。

6 设计和制作解说

6.1 什么使交流产生作用？

为了使解说更好地发挥作用，需要遵循以下几个良好交流的原则：

吸引注意

如果听众不感兴趣，你就无法传递信息。所以你需要做的第一件事情就是吸引人们的注意。一个常见的例子就是富有吸引力或者有着亮色调封面的传单能够使其在展示的众多传单中脱颖而出。或者你可能在展板上使用大字号的标题来吸引路人的注意。和新闻标题类似，它能够激起参观者的兴趣，同时也简单总结了信息的要点。

你还需要让人们保持注意力，特别是在你要进行长时间解说或对复杂事物进行解说的时候。你要确保文本的表述易于阅读，或者在导览的每一个部分结束的时候说出这样的引导语：“如果你们跟我一起去下一个建筑，我们将会看到……”。

其他能够抓住人们注意力的策略包括：组织能够以小团体或者家庭为单位进行的活动，以及使用多种媒体手段。

使其具有趣味

人们会对产生愉悦感的事物加以关注，甚至在知道他们应该注意另外一些事物的时候也是这样。

使其具有相关性

如果你的解说要发挥作用，它必须与你的听众产生关系。萨姆·哈姆（Sam Ham）在他的著作《环境解说》（*Environmental Interpretation*）中提出，关于这一点有两个方面，如果一样东西是与听众有关的，它必须同时具有意义，并且是个性化的。

使其具有意义

具有意义的意思即要非常直截了当：人们无法理解超出他们经验以外的东西。一个极端的例子是用人们不懂的语言来跟他们说话。请记住，对于新到场地的人，或者那些只在参观期间有兴趣的人来说，大多数解说只能做一个关于项目的简单介绍。一种比较好的方法是在你想让人们理解的新信息和他们已经知道的东西之间建立起联系。

并不是只有新概念才会造成问题。当心那些你已经很熟悉，而对你的来访者来说像是外语的词汇。“原始森林”（Primary Woodland）、“额枋”（Architrave）和“长老会”（Presbytery）可能分别对生态学家、建筑师和宗教历史学家来说是有意义的，但是对于大多数来访者并非如此。

使其个性化

使解说私人化意味着将找到它和来访者自己生活之间的联系。我们认为重要的事物具有强大的吸引力，促使我们即使在众多分散注意力的事物中也会关注并且记住它。

构建结构

关于演讲，你可能听说过这样的建议：“告诉人们你将要告诉他们的东西；告诉他们；告诉他们你已经告诉过他们的东西”。在这一废话背后有一条非常有用的真理：人们会觉得结构清晰的信息更容易理解和记忆。

注意，构建解说的结构并不是只与环境布局有关，它还涉及到给予来访者一些关于解说所包含的主题的线索。

6.2 现场规则

无论采取什么方法，任何解说都应该遵循这些现场规则。

1）精心挑选，简明扼要。对于一个解说项目来说，材料、理念和故事必不可少。你不可能，也不需要用上所有的材料。你的任务是选择和简化，为达到这一目的你需要一个或几个主题。在编辑的同时，要精炼文本而不是扩展文本。

2）明确你的谈话对象。

3）使用日常语言。这样年轻和年老的人都能听懂。通过非专业人士和非本地听众来检验你的草稿，看他们的理解是不是符合你的期望。

4）使用故事和引语。引用真实人物来使解说生动，并增强场地和文化的真实感。

5）使用与日常生活相关的明喻和暗喻。例如，描述每一年从森林中砍伐的木材数量的时候，可以把体积转换成双层公共汽车的数量，或者三居室住房的数量。

6）使项目的各个方面协同作用。谨慎选择颜色、风格和材料能够增强场地感，并有助于反映场地的特点。

7）确保道路方向、指示和警告清晰可见。

8）尽可能多地检验想法。使用你的传单或展示的模型来测试效果如何。可以对此投入额外的时间和金钱。■（孙一鹤、苏博 译，李舒雅 校）

11. 苏格兰著名景点格伦-阿弗里克中的解说牌的设计选择了与当地景观相衬的材料和外观。
12. 苏格兰马里湖的解说牌的设计与被解说的景观的壮美特色相衬。

11. Panels in Glen Affric, a famous Scottish beauty spot, have been designed so their materials and appearance complement the high quality of the landscape.
12. The panels at Loch Maree, Scotland, have been designed so they complement the grandeur of the landscape they interpret.

12

A Sense of Place and Interpretation Planning

James CARTER [MSc; Fellow of the Association for Heritage Interpretation; Consultant and Trainer on Heritage Interpretation, United Kingdom]

Abstract…

Producing interpretation which balances the needs of the visitors who will use it, the conservation of the place which is its subject, the desires of those who produce it, and the interests of those who will live with it is not a simple matter. If interpretation is to be really effective, it needs to be planned with both sensitivity and creativity. This article is an introduction to doing that. It is based on a short book, originally. Produced in Scotland as part of the Tourism and the Environment Initiative, some of the examples and case studies in the book reflect its Scottish origins, but they are relevant to projects anywhere in the world.

Interpretation is a very personal thing. The questions in this article will help guide designers towards a solution which is right for them, the place, the visitors, and for the time the designers make the decision, but interpretation is not a scientific process with only one answer. The real test is that visitors go away with some new thoughts and ideas: which means that there are as many ways of interpreting somewhere as there are people who visit it.

Key words…

A Sense of Place; Interpretation Planning; Tourism; Public Spaces

1 What is Interpretation?

1.1 Interpretation is about special places

Interpretation is all about helping people appreciate something that you feel is special. Throughout this article we refer to interpretation being about 'places', but it can be about:

- a building,
- an area of countryside,
- an aspect of cultural life, for example a traditional celebration,
- a town,
- an object, or a collection of objects,
- an industry,
- an historical event or period,
- an activity, for example working with a sheep dog.

The principles covered in this article apply to all of these.

There are many ways to define what interpretation is, but all definitions have at their heart the idea of sharing with others your enthusiasm for somewhere, or something, which is significant. It is also important that people will actually see or experience for themselves the place you are interpreting.

Interpretation has been happening ever since people have visited places because they thought them interesting. Regency gentlemen making their Grand Tour of Europe in the eighteenth century were probably offered the services of local guides. But interpretation was first established as a subject in its own right by the United States National Parks Service. Freeman Tilden, who was involved in the early interpretation work of the US National Park Service, and who wrote the first book on the subject, described it as:

'...the work of revealing, to such visitors as desire the service, something of the beauty and wonder, the inspiration and spiritual meaning that lie behind what the visitor can with his senses perceive.'

Tilden was writing about interpreting landscapes like the Grand Canyon, or Yosemite National Park. His love for them, and his clear sense of how important it is that other people care about them too, are worth remembering.

Interpretation can take various forms — it may involve walks or tours with a guide, publications, or panels at features of interest. Perhaps a series of arts events can celebrate the wildlife of a forest, or bring to life the history of a fishing village.

Important sites or large collections may need a building of their own as a visitor centre or museum. You may already have ideas about the interpretation you would like to provide, but to make it successful you need to make sure that it is appropriate for the site, for the people who are coming there, and for the organizations and individuals involved. That involves planning, which is what this article is about.

The heritage connection

Interpretation is a part of how we manage and understand our heritage — a wide ranging term which can include the songs and stories of an area, the grassy knolls marking the site of pre-historic settlements, the industries which give life to a town, or the mosses growing in an oak wood. Whatever it is, heritage is conserved because someone thinks it important. Interpretation is a way of helping others to appreciate that importance.

And if they appreciate it, people may support efforts to conserve or protect the place concerned. As Freeman Tilden described it, interpretation not only tells people what is interesting about a place, it aims to convince people of its value, and encourage them to want to conserve it. Some have seen this as an essential part of all interpretation. It is important when you are dealing with sensitive or threatened areas such as nature reserves. In other cases you may not want to directly encourage a 'conservation ethic' — interpretation in an historic town centre, for example, does not usually include anything about how visitors can care for the buildings. But behind all interpretation there is still a sense that what is being interpreted is valuable.

The tourism connection

Interpretation is also an important part of tourism developments. Good interpretation helps visitors to explore and understand a little more about the places they visit. In doing so, it adds depth to tourists' experience, making a visit something more than just a trip to see the sights. In some cases interpretation is essential if the site is to 'come alive' at all: most battlefield sites would be nothing but an empty field to most visitors without interpretation to evoke something of the atmosphere of the time, and to tell them how what happened there affected the country's history. This makes interpretation as important a part of the tourism product as places to stay, a friendly welcome, and good food. If visitors feel that a place is interesting or exciting, they are more likely to recommend it to others. Good interpretation makes for satisfied customers, and satisfied customers are good for business.

Interpretation can also make money in its own right, through the sale of publications or admission fees to centres, but it is not always easy to combine this with a sustainable approach. In financial terms, it may be better to think of interpretation mainly as something which contributes to the overall sense of place, and to the quality of a visitor's experience, and thus to greater success in the business of tourism.

1.2 What makes it interpretive?

However you define interpretation, it is all to do with communication. There are clear guidelines to what makes communication effective, established through years of research in cognitive psychology. What makes communication interpretive is less easy to define.

Freeman Tilden described what he considered to be six 'principles of interpretation'. Three of these are particularly important. They are that interpretation should provoke, relate, and reveal. Getting interpretation to relate to its audience is largely about good communication principles. Provoke has a lot in common with getting people to pay attention in the first place, but it can also mean that you try to provoke thought. This idea, and the concept of revealing something, are what sets interpretation apart from other communication.

Provoke thought

There's an important difference between interpretation and information. Information just gives facts, but interpretation can provoke ideas, perhaps even jolt people into a completely new understanding of what they have come to see. This sometimes means being controversial, if you send your visitors away buzzing with discussion about your place, that is no a bad thing!

Reveal

The essence of good interpretation is that it reveals a new insight into what makes a place special. It gives people a new understanding. If you have ever visited an exhibition, or been on a guided walk, and come away saying 'Well I never realized that...' or thinking 'Aha! Now I understand', you have been an audience of some good interpretation.

Insight can be emotional too — remember Freeman Tilden's description of how interpretation is about revealing 'beauty and wonder'. A guide who manages to make his audience feel sorrow, empathy, or anger at the plight of the victims of the historical events is a good interpreter; so is the leaflet writer who can bring alive the history of a derelict industrial area, and send visitors away thinking it a fascinating place.

It would be wrong to suggest that all interpretation can, or should, be like St. Paul's conversion on the road to Damascus. Sometimes the ideas or insight visitors take away can be quite simple. The thing to remember is that interpretation does not involve simply giving visitors facts: it aims to give them new insights, ideas, and ways of looking at or appreciating a place. You may use facts to do this, but it is the ideas which are important.

There are no rules to follow which can guarantee that what you are doing is truly interpretive. It is also

13. 一手的历史文本具有强大的解说力。在德国不莱梅港移民博物馆中，游客可以听那些移民他国的人讲述过往。
14. 位于邓巴附近的泰恩沙洲本身就可以被其地貌阐释，不用去画蛇添足地设立解说。
13. Original historical texts can be powerful. At the Emigration Museum in Bremerhaven, Germany, visitors listen to the reminiscences of people who left to live in other countries.
14. The atmosphere of Tyne Sands, near Dunbar, can speak for itself. Do not try to interpret everything.

13

14

true that what is a new insight for some visitors will be familiar to others, but you should always aim to make the information you have support an interesting story or idea.

Themes

A theme organises your interpretation, and expresses the idea you want people to take away with them. This is different from the subject or 'topic' of your interpretation. For example, a naturalist might plan to take a guided walk in summer, looking at wild flowers. This is a huge subject, and could support a number of themes. She might decide that she wants people to leave the walk understanding that 'different flowers use different strategies to attract the insects which pollinate them'. This would be a theme for her walk. The theme does not mean, of course, that if she suddenly sees a Golden Eagle during the walk she should ignore it because it does not fit the theme. She can point out the eagle, let her audience marvel at it, and tell them a bit about it if she can. But she then returns to the theme of the walk.

Using a theme like this does a number of things:

1) It helps to focus the naturalist's work. From the masses of facts which she could give her audience, she can now concentrate only on those which support her theme.

2) It helps her to structure the walk, and choose where to stop. Without a theme, the walk could become a collection of random stops with no link.

3) It helps her audience by giving them a clear thread, rather than a series of unconnected facts. This makes it more interesting, and more memorable.

Many television documentary programmes use themes — they look at a number of different subjects or topics, but all of them support a central idea. Rather than being limiting, themes expand the possibilities for interpretation.

1.3 Other aims for communication

So far, we have concentrated on the heart of interpretation — sharing enthusiasm about a place so that your audience will find it interesting too. Strictly speaking, anything else is not interpretation, but you will almost certainly want to communicate with people to achieve other things. Here are some ideas about what you may need or want to do for your visitors:

Orientate

Before they can take an interest in what you want to tell them, visitors need to feel at home. You will almost always need to let them know what there is to do in your area or site, how to get to the places which interest them, and where important things like toilets and cafés are. This applies whether you are dealing with a building or an area of countryside. Remember that people like to know how long a particular activity will take as well as, say, how many miles they will be walking. You must also point out any safety hazards, and places which people should not visit because they are dangerous.

Inform

There is a big difference between interpretation and just providing information. For example, the keen bird watchers at a bird hide might want to know what birds they might see today; some visitors to a distillery will be interested in how many bottles an hour it produces. You could meet the needs of these visitors, who often have a special interest in the subject, by a blackboard which you update weekly at the bird hide; and a photocopied fact-sheet at the distillery.

Entertain

You may need to think about how to provide fun things for visitors to do as they explore your place. This does not mean that interpretation is superficial or trivial, but that it can play a part in schemes which are essentially about enjoyment. Some interpretation has a serious story to tell, however, interpretation must take account of the fact that visitors are at leisure: it should be accessible, rather than hard work.

Persuade

Some organisations have a clear objective to persuade people to do something or to influence what they think about something — remember the origins of interpretation in the early National Parks, which had a mission to persuade a sometimes sceptical public that the Parks were worth conserving.

Explain

Sometimes it is not possible for visitors to see the whole of a site, or it may be in a mess because of building or landscape work. Rather than just leaving it at that, try giving visitors some explanation of what's happening. While the new Museum of Scotland was being built in Edinburgh, the National Museums of Scotland provided windows in the high wooden fence around the site through which passers-by could see what was happening. Small notices by each window explained what stage the work had reached.

Promote an organisation

Any organisation which puts money into your interpretation is likely to want their contribution acknowledged. Like the business of persuasion, this is a perfectly valid aim, and it can be important for an organisation to be identified as caring for or managing a site.

15

16

15，16. 苏塞克斯东部的德鲁西拉动物园吸引了很多家庭前来，并提供了特别针对儿童的展览，它们也深受成年人的喜爱。

17. “漫步世界”是一项互动性的展览，大人和孩子们都乐在其中。

15, 16. Drusilla's, in East Sussex, has a lot of family visits and provides exhibits special for children. Adults enjoy them too!

17. The 'walk on world' was an interactive exhibit that adults and children enjoyed.

17

Influence behaviour

Interpretation is often seen as a way of influencing what people do. This might include encouraging them to visit particular places, perhaps for commercial reasons; diverting them away from other places such as the fragile areas of a nature reserve; or getting them to take their litter home. Again, these are valid aims, but remember that they are not the reason your visitor has come. You need a subtle approach to influence people, which recognises and meets their needs while at the same time getting your message across.

Develop a local sense of place

Most interpretation is aimed at visitors from outside the immediate area. But involving local people in thinking about what makes their place special, and how they might tell others about it, can help them find a new sense of pride in their own area. For some projects, this may be the most important thing of all, and any actual end product only secondary.

2 Why Plan Interpretation?

Whether you are a group of individuals with a common interest in a site or a subject, or whether you are thinking of interpreting a place as part of a community initiative, you need to plan what you will do. At its simplest, interpretive planning helps to make your communication more effective. It also means that you think about what else is happening around your place: this can lead to interesting links between sites in the area, and helps to avoid the same story being offered several times over. Interpretive plans can be part of larger plans — for tourism or economic development, or for the physical management of a site. Planning involves thinking about:

- Why you want to communicate with visitors;
- Who your visitors are;
- What your place is like, and what it has to offer;
- What else is happening around;
- What you want to say about your place;
- How, and where, you are going to say it.

2.1 How a plan will help you

Going through this process, and writing down your decisions as a clear set of statements will help you because:

- You will have determined whether or not interpretation of your subject is appropriate, and what level of development you want.
- You will have set yourself some clear objectives, and know why you have embarked on the project. You can refer back to this if or when confusion creeps in.
- You will know who your audience is, and more importantly who it is not, so that you can plan your interpretation with a clear picture in your mind of the people and groups you are addressing. Many projects disappoint the people who implement them because they fail to communicate with large numbers of the 'general public', or because they were subconsciously designed to interest fellow professionals, few of whom are in the actual audience.
- You will have thought about where you want to encourage visitors to go, and where you do not want them to go, so that any fragile areas are protected.
- You will have considered what other interpretation is offered in your area, and planned your initiative to complement this rather than duplicate or compete with it.
- You will know what your themes are, so that you may not need to record every snippet of potentially useful information about every aspect of your place.
- You will have a clear understanding of which media are appropriate given the characteristics of your place and its sensitivity; your likely audience and how many of them you expect; the themes you are presenting; and the resources you have or can raise.

2.2 Flow through it

Interpretive planning is a process in which the information you gather, or the decisions you make,

18. 苏格兰卡洛登战场的解说人员为游客绘声绘色得讲述着那一场发生在英国土地上的战争。个性化的解说比展示更具震撼力。
19. 游客的特点将会对你的解说的风格和方式产生影响。
18. An interpreter at Culloden battlefield, Scotland, gives a lively and moving account of the last battle fought on British soil. Personal interpretation can be far more powerful than any display.
19. The characteristics of your visitors will lead you to decisions about the style and approach of your interpretation.

about one issue will influence other issues and decisions (Fig. 12).

3 What Sort of Plan?

Before you start work, think about what sort of plan you need. You can choose to plan at one of two levels: to produce a strategic statement; or a detailed plan which will guide practical work. And your plan can cover a specific site, or a wider area. But you cannot write an interpretive plan unless you have something to interpret! Interpretation helps visitors to experience a place, to understand a topic or simply to enjoy a view. If there is no story to tell, interpretive planning becomes theoretical. It must be a practical exercise with real benefits.

3.1 Strategic or detailed?

Interpretation strategies

Strategies set out clear aims and objectives, but with limited detail. A strategic plan is the best way of dealing with a large area or a big subject. It gets everything in perspective and gives everyone a chance to consider the implications. It can provide an agreed structure within which several organisations can work, each developing their own interpretation. Alternatively, it can pull together existing plans to develop a cohesive approach and minimise duplication. It can also provide a framework for detailed plans which deal with particular sites or themes.

Detailed plans

For less extensive schemes or areas, a single site, or individual projects within a strategic plan, you will need a detailed interpretive plan which sets out a programme of work. The plan should give enough information to focus the proposals tightly so that they can be put into practice.

When it comes to setting objectives, and especially when identifying targets, make sure they are realistic — can you achieve them? — and acceptable to all those involved — do you all agree? But do not be faint hearted! Go for a little more than you think you can achieve.

3.2 What is needed in an interpretive strategy?

An interpretive strategy should include:

• your aim — what you want to achieve — the 'mission statement';

• your objectives — why you want to achieve it and for whom;

• proposed mechanisms — how and where you could achieve it;

• proposed budgets and funding arrangements — who might pay what for it;

• priorities and timescales — when you hope it will happen;

• organisation — the best way of managing it, and who is going to do what to take it forward.

3.3 What is needed in a detailed interpretive plan?

There are no definite rules about what an interpretive plan must contain. Its content will depend on what you want it to achieve. The following sections give some guidelines to what you may need to include.

Your aim and objectives

Your aim should include your aspirations and expectations, but temper realism with inspiration! (and vice versa). You might want to determine how to increase understanding of a famous local person's contribution to medicine, the arts, or engineering — and how and why he or she achieved distinction. Or you might want to set out how interpretation could lead to more interest in conserving a local area of great importance for wildlife.

Your audience

Consider the differences between day visitors and those who stay longer, local people, children and those with special interests.

Your resources

Include an inventory of the resources you wish to interpret. You should set out all the things which make your area or community distinctive, important or interesting, at least as a locality; why they should be described appealingly to visitors; and how they could relate to visitors' own experience.

Your interpretive objectives and theme

Interpretive objectives are different from your objectives for the process as a whole. They include what you want people to know, to do, and to feel about your place as a result of your interpretation. The plan must also record your chosen theme or themes. Show how you intend to make the interpretation cohesive.

Your methods

How will you communicate with your visitors? Identify the different media that will bring the interpretation to life: do not forget the role

people can play!

Who will you involve?

The plan can record your consultation and liaison arrangements, including everyone you will need to contact for information, collaboration, co-operation, support and approval. How will you manage it?

Decide on your priorities and timescale. Show what must be done, by when, if the plan is to succeed, as well as what else could be done. Draw up a schedule for implementation. Match this with your priorities, funding and management arrangements, Including your procedures for monitoring and evaluating the interpretation when it is implemented. Your organisational framework will need to show who will be responsible for policy decisions, overall direction, implementation, on-going management and maintenance, as well as any staffing needs.

Your costs

You will need to estimate costs for your proposals. Include start up (capital) costs, all the running costs, and sensible estimates of revenue you will generate.

3.4 How does interpretive planning link with other initiatives?

Interpretation is a means to an end. It can contribute to visitor management, conservation, the local economy, education, community pride and so on. Where possible, therefore, an interpretive plan should dovetail with other activities and initiatives to enhance their success, or gain from their operation. For example, interpretive planning and interpretation should: share objectives, markets, themes and mechanisms with the marketing plan for a site, an area or a region — to ensure a consistency of message; be an integral part of strategic tourism development and promotion initiatives; be linked to the planning, development and operation of commercial heritage sites.

Interpretive planning and interpretation can also contribute to: school curriculum work, and to wider education at all stages of life; the development of recreation and the arts locally or more widely; the economic development of an area through increased tourism, more jobs, and a better environment; strategic and local planning policies by widening perceptions and introducing a thematic approach; the process of urban or environmental renewal.

4 Putting the Plan Together

4.1 Why do you want to provide interpretation?

This is the most important question of all. Interpretation can play a part in heritage management, tourism, and community development schemes. It is essential that all those involved agree what a project is for, and who will benefit from it. State your aims as clearly as possible, and spend as much time as you need to get a set of aims which everyone can agree.

You will need to think about aims for visitor management — where people can been encouraged to go, at what times and in what numbers, as well as about what sort of services you want to provide and why these are necessary. Remember that all interpretation needs to be about something interesting.

4.2 What are you going to interpret?

At any one place, your interpretation could cover a vast number of subjects. An interpretive plan must define what is worth interpreting for your place. To do this, you need to find out what is significant about it, select the features which you feel visitors will find interesting, and decide what it is you want to tell them about those features. As part of this, you must also consider how much, and where and when, to encourage access to the features you select.

What is significant?

There may be obvious things: it may have a spectacular geological feature; perhaps it was the centre of a large medieval religious community; or there may be a building which is a rare survivor of its type. You will certainly want to interpret these, and they are the sort of thing which visitors will be curious about too.

But whether something is significant or not can depend on your viewpoint. You can find out what others think is significant from books, and through consulting some organisations. But if you ask local children what they think is significant about a place, you will probably come up with some very different answers. Old folk who have lived all their lives in a village will have other stories to tell. If you want your interpretation to reflect the real character of a place, it's worth getting opinions from those who live there about what they would like to show visitors.

You will not be able to include every suggestion which is made, but if your interpretation can include something of what local people regard as special, it will give them a sense of ownership of what the visitors are told. It may also give visitors a greater sense of the unique character of that place.

Research

As you investigate what is significant, try to do as much research in 'primary' sources as you can. Doing this will give you more insight into the people concerned, and may produce interesting quotations or pictures which you can use in the interpretation. It also means that you can start to add your own

Identifiable audience group 可识别的听众群	**What interests or expectations do they have?** 他们有何兴趣或期望?	**What background knowledge about your place do they have?** 他们关于你地点已经知道了哪些背景信息?	**How often do they visit?** 他们多久来参观一次?	**How long do they stay?** 他们会停留多久?
Local families on a day out 一日内出行的本地家庭	Open air play; a picnic 户外游戏；野餐	Know the area well, though not its wildlife importance 很了解该区域，但是对该区域的野生动物的重要性不甚了解	Weekly 每周一次	c. 1 1/2 hours 1.5小时
Holiday makers without children 不带孩子的度假者	Viewpoint over city; a short stroll amongst trees 眺望城市；在树林中的短暂散步	None 无	One-off or yearly 一次性的或每年一次	c. 45 minutes 45分钟
Group from bird watching club 来自观鸟俱乐部的群体	check for seasonal species; see visiting rarities 查看季节性物种；观看稀有物种	High 很多	Every 3 months 每3个月一次	Up to four hours 多达4小时

20. 法国拉库韦尔图瓦拉德市的音乐家的表演要比解说牌更加生动。
21. 法国布列塔尼历史区中遭到毁坏及被忽视的解说牌。
20. A musician at La Couvertoirade, France: more harmonious than a panel.
21. A damaged and neglected panel at an historic site in Brittany, France.

conclusions about what happened in history to the viewpoint given in books.

What is worth looking at?

As you draw up your list of possible resources to interpret, keep asking yourself the question: will visitors really find this interesting? There must be evidence for people to see which can support your story. If there isn't anything to see, it's hard to get people interested. If you do have a strong story to tell without much evidence, you may be able to bring it alive by using replica artefacts, pictures to look at, theatre, or live demonstrations.

Look after the site

As you think about what to interpret, be aware that your visitors will probably want to go and explore the place for themselves. As you draw up a list of places which you would like to interpret, check:

1) Can people get there easily? If not, can you provide access? You will, however, need to think about how people will arrive, and in what numbers. If necessary provide parking space and paths.

2) Are there sensitive areas of your site which are interesting, but which are too fragile for you to encourage visitors there? You will need to consult some agencies to help you here. If there are areas like this, can you find a way to interpret them without people going there?

What else is happening?

Good interpretation complements, rather than duplicates, other initiatives. So think about what else is happening in your area. It may be that some interpretation already exists about your place. If you have control over it, do you want to replace it completely, or plan something to add to it? If you do not have control over it, try to involve those who do. You can agree a co-ordinated approach, so that you both present different aspects or themes about the place.

You also need to look at the wider area. Many visitors will see your place as just one spot in their tour of a region. Many places in that region may have similar stories to tell. An interpretive strategy for this area would need to identify where particular aspects of the story could best be told, and which media would work best in which places. It might also identify a completely different story for some places.

4.3 Making sense of it all

Themes

You also need to think about the themes which will express what you want to say about your place. Themes should:

- be stated as a complete sentence;
- contain one main idea;
- reveal what the interpretation is about;
- be as interesting as possible;
- be as specific as possible.

Agree to disagree

As you think about the themes which you could use, you may find that different people have different views. Sometimes these might be quite opposed. For example, here are two possible themes about a wind turbine:

'Wind generated power is the answer to society's energy needs.'

'Wind generated power will litter the countryside with ugly towers.'

If you find that you come up with differing approaches like these, think about presenting both sides of the story. Remember that interpretation can aim to provoke discussion!

4.4 Who is it for?

This question is easily overlooked in your enthusiasm to tell visitors all about a subject or a place in which you are passionately interested. The trouble is, your visitors may not share your passion — yet. Remember that, for most visitors, you are providing something for their leisure time, not because they want to study your place. People who visit because they do have to study it, such as school children or students, may well use interpretation, but the main audience is people who come to a place because they think it will be part of an enjoyable day out.

This has vital implications for what you offer, and how you offer it. Visitors come with expectations of their own: you need to meet these before you can hope that they will take an interest in what you have to tell them. At a basic level, this means providing information about where they are, what they can do, and where the toilets are. It also means matching what you provide to the sort of experiences they are looking for.

Since most visitors have not come to study your place in depth, you also need to make sure your interpretation is pitched at the right level — something which is interesting, but not too specialised or detailed. If you want to get your message across, you must fit your interpretation to your visitors' needs, characteristics and interests. Build as detailed a portrait as you can of your visitors. You may find it useful to think about them in relation to the following questions.

Who are they?

Think about simple characteristics of your visitors such as whether they are young or old; locals or visitors from elsewhere; and which country they come from. This may lead you to provide different interpretation for different categories: either different media, such as activity games designed for children, or publications in other languages; but you may also find that you can present different aspects of your place so as to interest various categories of visitor.

What are they expecting?

It is essential to know why visitors are coming to your place. It may be that they come because they know it is interesting, and that they have a general idea why — visitors to Stirling Castle know that they are visiting a place which has played a part in Scotland's history over hundreds of years. They may not know much about exactly what that part was, but many of them will expect to be told something about it.

Another factor to think about is how people find out about your place. If they have read about it in a book or a leaflet, they may well have expectations of what it will be like and what they will be able to do. You need to meet those expectations if they are to go away satisfied; you also need to meet their expectations before you can get across any messages you may have.

What do they already know about your place?

If your place is somewhere to which people come because they know it is interesting, think about the level of interpretation and information which they might want. If you have a site which is famous for bird watching, you will probably have many visitors who know a lot about birds. They will want information rather than interpretation: what birds have been seen this week, where there are other good sites, how many reed buntings are breeding on the site this year.

But you may also get visitors who know very little. In this case, you need to think about two separate projects, one to suit the keen bird watchers, and one for more casual visitors. Remember to tell people where they can find more information if they are interested: good interpretation might lead them into a life-long hobby.

How long will they stay?

It may seem obvious, but there is no point in providing an exhibition which takes three hours to get round if people tend only to visit your site for half an hour. Of course, one of your aims may be to encourage people to stay longer, but you need to be realistic about what you can achieve. A typical 'time budget' for most visitors at any one site is an hour and three quarters. This includes time to have a cup of tea; the most they will spend looking round an exhibition is about an hour to an hour and fifteen minutes.

If you are planning facilities for a whole area, and you want to encourage visitors to stay for a day or two, work together with other places in the area and try to provide things to do which range from a half-hour visit to a whole day excursion. Make sure that interpretation at different sites has some variety in its subject and theme. Different sites should complement each other rather than duplicating effort.

Another thing to think about here is when people come. Do not plan your guided walks programme for Saturdays if you are in a tourist area, where most visitors leave or arrive on Saturdays. If you have a high proportion of regular or repeat visitors, you'll need to think of ways to provide interpretation which changes every now and then. No matter how interesting an exhibition is, people will not read it more than a couple of times!

Who do they come with?

If you can, plan interpretation which takes account of the sort of groups in which your visitors arrive, and which encourages them to interact with that group. This means dividing your visitors into market segments, and thinking about what each grouping is likely to enjoy. As a broad guideline, consider providing:

- something which involves social interaction for visitors who arrive in large groups;
- activities for families which involve children as well as adults. Adults often explain things to their children, but if the family groups include a lot of teenagers, it might be a good idea (though a challenge) to provide something for them to do without accompanying adults;
- things to study in more depth if your visitors are individuals, or small groups without children.

How many visitors?

The characteristics of your visitors will lead you to decisions about the style and approach of your interpretation. How many of them you expect, or want, will influence what sort of facilities you provide, the size of any buildings, and how many leaflets to have printed. If you expect large numbers, especially large numbers at any one time, you will need to do some detailed thinking about how to manage people so that the site does not feel too crowded, and so that there enough toilets, seats in the cafe, and so on.

You also will need to think about how visitors arrive at your site. Many will come by car, and you will need adequate parking space for them. But sustainable visit to encourage other forms of transport: how can you encourage people to use something other than the car as they explore?

4.5 How are you going to interpret?

Media

What you choose must balance what you feel is appropriate for your audience, for your budget, for the story you want to tell, and most importantly for the site. Remember, the media you choose will become a part of the place. Remember that for some media you must choose where they will go. In the case of publications, make sure that you think about how you will store, distribute and display them. For media which are time based, such as programmes of guided walks, decide when they will be offered.

Objectives

Each piece of interpretation also needs specific objectives for what it is to achieve. Objectives can cover any one, or any combination, of these things:

- what you want people to know as a result of your interpretation;
- what you want people to feel as a result of your interpretation;
- what you want people to do as a result of your interpretation.

Management

You should also consider how your projects will be managed. This will include where the money is going to come from, and who is responsible for supervising progress. Most importantly, the plan must include a scheme for maintaining the project once it is complete.

4.6 Involving the community

Ideally, local interpretive plans should involve your community as much as possible. This ensures that future developments are, as much as possible, fulfilling their wishes and taking into account their concerns. Local people are also often the best sources of knowledge about their area. Community participation work can allow each individual to contribute, and give enough data to allow an objective appraisal of the value a community places on its multi-faceted heritage resources. This helps avoid the possibility of one group or one individual being overly assertive.

5 Is it Working?

Having put in the amount of effort needed to produce a plan and get it implemented, you will want to know whether you have achieved what you set out to do: you will need to evaluate your interpretation. Evaluation is a systematic assessment of whether

21

22

something works or performs appropriately. This means that you must have set criteria for performance in advance, usually in the form of objectives.

5.1 Why evaluate interpretation?

The main reasons for evaluating interpretation are to: and determine its success; and improve it. Since evaluation is about checking performance against known objectives, it is important that these objectives are set precisely. To be useful, objectives should be 'SMART', that is they should be:

- Specific: you know exactly what you want to happen;
- Measurable: you know how you will measure it
- Appropriate: to site and audience;
- Realistic: you have a reasonable chance of achieving it;
- Timetabled: you know by when you want it to happen.

Interpretive or communication objectives are concerned with the kind of visitor experience you want to create, or how you want to influence your visitors' perceptions.

John Veverka, the author of '*Interpretive Master Planning*', suggests a useful way of dividing them into categories suggested by educational theory. These are:

- Learning objectives — what do you want visitors to know or learn as a result of your interpretation?
- Emotional objectives — what do you want visitors to feel as a result of your interpretation?
- Behavioural objectives — what do you want visitors to do as a result of your interpretation?

5.2 When do I evaluate?

Evaluation should be a part of interpretive planning right from the start, rather than being thought of as something to be done (if at all) after a project has been completed. The type of evaluation you do will depend on the stage you have reached.

Before you start

Evaluation can be useful before anything has been set up, particularly where you are researching topics and themes, and deciding on your interpretive objectives. At this stage you are trying to answer questions such as 'What do our audience already feel or think about this topic, what misconceptions do they have about it, how interested are they likely to be in it, and how do they behave in relation to it?' It may be that the answers to such questions will change your interpretive objectives. The more you know about your audience's beliefs, attitudes and feelings about the topic, the more successfully you will be able to communicate effectively with them through interpretation.

While you prepare your interpretation

Once you have established your interpretive themes and objectives you will start designing the media which will get them across. The purpose of assessing audience reactions at this stage is to check that your design ideas work. Mock-ups of exhibits, draft versions of text, and illustrations for labels, leaflets and panels can all be used to answer questions such as 'Are your visitors picking up a clear theme?' 'Do they understand the concepts and terminology?' 'Are the graphics clear?' 'Does the exhibit attract and hold their attention?' Checking visitor responses and revising designs can ensure that your final version is as effective as it can be.

After you have finished

Once you have designed and produced your interpretation you can ask the question 'How successful are we?' Evaluation at this stage is the final assessment of how well or otherwise the interpretation meets its objectives. However, by this stage it is usually too late to do anything about it if you are not meeting them! This is why you need to build in some form of evaluation from the start.

5.3 How do you do it?

The way you do your evaluation will depend on what questions you need to answer, the nature of the interpretation you are evaluating, your budget and what technical expertise is required in data gathering and/or analysis. Evaluation methodologies can be divided into:

- Indirect methods — visitor behaviour is observed unobtrusively without their knowledge;
- Direct methods — visitors are involved through interviews or questionnaires;
- Quantitative methods — providing numerical data in the form of counts, time spent, coded questionnaire data etc. Such data can be analysed statistically;
- Qualitative methods — providing data in the form of opinions, attitudes, perceptions and feelings, or descriptions of behaviour.

6 Designing and Producing Interpretation

6.1 What makes communication work?

Communication principles for interpretation to work well, it needs to follow the principles of all good communication.

Getting attention

You cannot get your message across unless your audience takes an interest in it. So the first thing you need to do is to catch people's attention. An example of this would be a leaflet with an attractive or brightly coloured cover to make it stand out from others in a display. Or you might use a large title on a panel to grab the interest of passers-by. Rather like a newspaper headline, it can both intrigue your visitor and summarise the main point of the message.

You also need to hold people's attention, especially if you have got a long or complex story to tell. You can make sure that you write any text in an easy to read style, or provide cliff-hangers at the end of each section of a guided tour: 'If you follow me to the next building, we'll see what happened next...'

Other devices to hold people's attention include activities which they can do as a group or a family, and providing variety in the media.

Making it enjoyable

People will pay attention to something which pleases them, even if they know they ought to be paying attention to something else.

Making it relevant

If your interpretation is to have any effect, it must be relevant to the audience you are trying to reach. Sam Ham, in his book '*Environmental Interpretation*', suggests that there are two aspects to this, and that if something is to be relevant to an audience it must be both meaningful and personal.

Make it meaningful

The idea of it being meaningful is quite straightforward: people cannot understand something which is outside their experience. An extreme example of this is speaking to someone in a language they do not understand. Remember that most interpretation can only give an introduction to a subject for people who are new to it, or who may only take an interest in it during their visit. A good way to do this is to build bridges between what people already know, and the new information you want them to understand.

It is not just new concepts which can cause problems. Watch out for words which you may have known for years, but which may be like a foreign language to your visitors. 'Primary woodland', 'architrave' and 'presbytery' will be meaningful to an ecologist, an architect, and a church historian respectively, but not to the majority of visitors.

Make it personal

Making interpretation personal means finding ways of linking it to your visitors' own lives. Things we feel are important are powerful triggers which can make us pay attention to something and remember it even amongst many distractions.

Give it structure

You may have heard the advice about public speaking that goes: 'Tell them what you are going to tell them; tell them; then tell them what you have told them. Behind this apparent nonsense lies a useful truth: people find it easier to understand and remember information if it has a clear structure.

Notice that giving structure to interpretation is not just about physical layout, It is also about giving visitors clues to the themes which the interpretation contains.

6.2 Ground rules

These ground rules apply to all interpretation, whatever the method.

1) Be selective and concise. There is rarely a shortage of material, ideas and stories for an interpretive project. It is never possible or desirable to include all the possible material. Your task is to select and simplify, and to do this you will need a theme or themes. When you edit, reduce rather than expand text!

2) Be clear who you are talking to.

3) Use everyday language. So that young people and old people can understand. Always test your draft with a non-specialist, non-local audience to see if they understand it as you intended.

4) Use stories and quotations. Refer to real people to give life and reinforce a genuine sense of place and culture.

5) Use metaphors and similes that relate to everyday experience. For example, describe the amount of timber removed from a forest every year by translating the volume into the equivalent number of double-decker buses, or how many three piece suites it would make.

6) Make all aspects of your project work together. Sensitive choices of colour, style and materials can add to a sense of place and help reveal its character.

7) Make route directions, instructions and warnings clear.

8) Test ideas as much as possible. Use mock-ups of your leaflets or displays to see if they work. Allow extra time and money for this. ■ (Translated by Robin SUN and Bo SU, Proofread by Shuya LI)

23

22. 如果人们长时间注视着一块解说牌，那么他们是对其感兴趣，苦于理解其内容，还是仅仅是在发呆？
23. 护林员辛西娅·哈瑞尔利用乐高积木作为“小道具”向游客讲解大峡谷的信息。
24. 正如苏格兰克里格-梅格伊国家自然保护区一样，解说牌也会对景观造成视觉破坏。

22. If people look at this panel for a long time, are they interested in it, struggling to understand it, or just daydreaming?
23. Ranger Cynthia Harrell uses a set of Lego bricks as a "prop" to explain the formation of the Grand Canyon.
24. Panels can make ugly intrusions into the landscape, like this sign at Creag Meagaidh National Nature Reserve in Scotland.

24