

Newsletter

Autumn 2021



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Dear members,

While summer brought some relaxing moments for many of us to take a deep breath, autumn is now packed with events, projects, lively social happenings, work to return to and conferences – so I can only hope you have fastened your seatbelt tight!

One of such very positive and exciting rollercoasters was the recent IE web conference, which filled up four days with discussions, presentations, workshops, and socialising. We explored how to recreate tourism through heritage interpretation and it was a great opportunity for us to exchange our ideas and experiences, to find out more about each other's work, to present research, discoveries and successful projects, and get into an exchange with other professionals to discuss a new way forward.

As expected, after the climate scientific report issued in August, much attention is now focused on different disciplines and sectors – how will all react and how will even our everyday practices adapt to the new requirements for emission reduction? Tourism is no exception and, while travel and transport is one of the greatest polluters, experts at the European Travel Commission are optimistic that tourism can become part of the solution rather than a problem.

The general consensus was that interpreters have a lot to offer, since according to Ben Lynam from the Travel Foundation, "heritage is an essence of a destination". Interpreters should find ways to encourage discussion with people around heritage sites about various values and about what future world we want to live in.

Gianna Moscardo from Australia, one of the keynote speakers, said that "our mission becomes to give people experience that they want but also the experience that encourages them to be more mindful and sustainable beyond their holiday". It's great to hear in this issue that some of you have been getting out again after the covid pandemic – both to enjoy some culture again and to help bring heritage to life for others.

All the recordings of the IE web conference presentations and keynotes are still available online until 31 October so if you missed something, don't forget to log back in and catch up. Also, if you couldn't attend the conference, you can catch up with all the ideas that were shared at the conference with a reduced rate post-conference access to all

recordings. Register here:

<https://www.interpreteuropeconference.net/register-2021/>. You can also read a summary and some general impressions later in this newsletter.

It is becoming a general consensus that interpreters should deal with the climate crisis and incorporate sustainability in our work, but how to approach the issue in interpretation is a big question. Jon Kohl suggests that it is not only about the lack of information, but we should consider various values and worldviews that people hold. You can read his thoughts about that in this issue.

Landscapes are widely used in tourism promotion. They are shaped and modelled in a way that they evoke positive associations of tranquillity, peace and harmony, which are usually illusionary one-sided images luring travellers into the place. You can read about this thought-provoking topic by colleagues from Gottingen University.

Our training programme didn't really have a summer break and so our course participants have sent us some inspiring impressions from their encounter with our interpretive approach, including our first CIG course in Turkey. Many of our courses are starting to take bookings again so keep an eye on the website for the latest list of dates if you are keen to join one: <https://interpret-europe.net/training/ie-courses/ie-training-courses/>.

And as the year is slowly coming to an end, we'll keep offering space for interesting discussion and relevant topics. Don't miss out on our upcoming webinars and thematic tables where you can get into exchange with your colleagues from all over Europe.

Helena Vičič
Managing Director

Have you ever played catch with a hyperobject?

Jon Kohl (Costa Rica)

Interpreting climate change means understanding people's worldviews – and maybe even starting by expanding our own.

Have you ever played catch with a hyperobject? It is like playing chess on a pitch-black night or reading a book whose pages randomly reorder like the walls in *Maze Runner*. Yet interpreters often toss these hyperobjects to their audiences only to find that some visitors cannot play.

According to philosopher Timothy Morton, a hyperobject is something so wicked, so massively distributed across time and space, that it totters on the unknowable. Consider the greatest hyperobject: Climate change stretches across millions of years. It interacts with weather, biology, soils, oceans, and cascades across the Earth: clouds, rainfall, glaciers, permafrost, and forests. Rising storms, new diseases, floods, droughts, and heat waves dare plants and animals to adapt or die. The beastly phenomenon accelerates changes in technology, politics, economy, culture, and spirituality. These causes, feedbacks, tipping points, delays, and overshoots provoke heated conversations about human adaptation, mitigation, transformation, or business-as-usual.

But when one corn farmer peers skyward, she senses a completely different world than that of a Chinese businessman who looks down from the 100th floor of a skyscraper, or a child who trips in a flooded playground of an inner-city school, or a climate scientist who fine-tunes a climate model.

What these people see influences what policies they support, actions they will take, and the future they expect for their children.

Interpreters modify climate change interpretation according to worldview

We intuitively realise that people understand differently: newborns can perceive only inner desires for food, warmth, and mother; as they grow, they learn to distinguish hands from environment, feelings from those of everyone else. Eventually they realise that when a puppet disappears behind the door, it still exists.

A child's self-identity grows to include not just family, but friends, then larger groups, such as race, religion, and nationality. Children think at first only in concrete terms and later abstractly. And this process doesn't stop at adulthood—people continue to grow their meaning-making, using more complex reasoning, across larger swaths of space and time.

They can, however, plateau. Some adults think childishly. Others continue to develop their entire lives, cultivating higher powers of awareness, mind, and empathy. Developmental psychologists have researched this unfolding worldview pathway.

But if people operate from different worldviews, and interpreters present climate change in terms that audiences don't comprehend, then messages fly over heads. For example, climate scientists spew information about long-term trends, feedbacks, delays, and tipping points that grant us only 12 years to reverse course — and many people recoil. These scientists think that if only people understood basic climate science, then rising consciousness would save us all. But people's climate change perceptions mix political ideology, values, emotions, and the very way they sense climate change. If only it were simply a lack of information.

The STAGES Model applied to climate change

Gail Hochachka used the STAGES Model, a developmental psychology model, in which she studied why and how people make climate change meaning in different ways. Understanding this, interpreters should better communicate complex environmental issues like climate change. Gail asked Salvadorans what climate change meant to them, and people took photos to explain their answers. She and STAGES developer Dr. Terri O'Fallon then analysed the captioned photos with a validated scoring assessment to determine underlying worldviews.

How different audiences understand climate change

Psychologists, philosophers, and researchers have mapped these worldviews. I only illustrate the most prominent four today. Their conflicting values account for most clashes in newspapers.

STAGES shows that people vary across worldviews according to four key factors.

1. Perspectives

First person: People see only through their own eyes.

Second person: People see through the eyes of others.

Third person: People see objectively to navigate between multiple perspectives, necessary for rational, scientific thinking.

Fourth person: People recognise the role of context in constructing meaning.

Fifth person: People view the constructed nature of all reality.

2. Object Awareness

People can be aware of only concrete objects (rain, river, weather change), abstract objects (precipitation rate, climate change, idea of democracy), or be aware of their own awareness; that is, they are aware or conscious of what they perceive and how they think.

3. Thought Complexity

Thought starts with fragmented bits and pieces and continues to more mechanistic and logical cause-and-effect. More complex thinking implies understanding that realities are contextual, systemic,

and change across local differences. Finally, some people also see how different values and worldviews influence the systems and objects they perceive and create.

4. Time

Starting with children who do not live in time (only in the present moment), the next stage is perception of the present with limited past, and then future. As development increases, the scale widens to distant past and future and then finally the entire evolutionary span from the Big Bang to eternity and timelessness.

The table below shows how worldviews construct climate change. Remember as we move up, people see more of the hyperobject and can contemplate facets that previous worldviews don't even know exist.

Worldview	Factors	How climate change works	Possible themes
Traditional	Perspective: First and second person Objects: Concrete Thought: Bits and pieces locally relevant Time: Now and recent past	Seen as local weather causing personal effects ("my well is dry") caused by forces beyond control, such as fate or God	God has sent these drastic weather changes to test our faith and responsibility in caring for and responsibly stewarding His glorious creation
Modern	Perspective: Third person Object: Concrete and abstract Thought: Cause and effect, logical, scientific Time: Generations past and near future	The result of interlocking cause-and-effect chains such as pollution, poorly applied technologies (fossil fuels, internal combustion engines, intensive agriculture), inept policies, and market failures	Climate change is a logical consequence of rapid human socio-technological advancement since the Industrial Revolution which can be solved through technical innovation, ingenuity, and geoengineering
Postmodern	Perspective: Fourth person Objects: Awareness itself Thought: Systems, contextually sensitive Time: Distant past and distant future, evolutionary time	Caused by inappropriate human values (i.e., Modern) driving place-based poor decisions that add up to global systemic problems, tied to environmental and social injustices	Human-induced climate change reflects the imbalance between humanity and the rest of nature provoked by capitalism, injustice, and environmental disregard
Integral	Perspective: Fifth person Objects: Own and others' awareness Thoughts: Abstract plus how we create reality through cultural and development lenses Time: All time, infinity, timelessness	Climate change is a social invention fed by different worldviews. It combines biophysical, social, economic, and psychological elements	Anthropogenic climate change reaches across physical and immaterial dimensions to induce humanity's collective action and spiritual ascension

What interpreters do with this

When interpreters understand diverse climate change realities, they can better transcend name-calling, fighting, and frustration, and can instead connect with various ways that people make meaning. This builds on capacities that interpreters already wield, translating meaning into different stories, values, and metaphors. As Sam Ham says, "audience is everything."

Interpreters that grow their own awareness can work with more audiences. Interpreters can develop themselves by reading and discussing other points of view, considering how context influences issues, learning about how climate change meanings vary, and studying each worldview's landscape.

The more eyes you see through, then, the more concrete objects begin to reveal abstract angles, the more time extends backward and forward, the more walls recede and ceilings rise, leaving you in a larger room to comprehend. Wise interpreters see people building realities from fragments and flashes of the grand climate change hyperobject, and interpret accordingly.

Jon Kohl is the founding director of the PUP Global Heritage Consortium (www.pupconsortium.net), an international non-profit that applies a holistic focus to heritage management and conservation. Jon is also an interpretation trainer, planner, and freelance writer with two books on interpretation. See his publications at ResearchGate: <https://www.researchgate.net/profile/Jon-Kohl>.



We all look through different lenses and see different realities (Image: Jon Kohl)

This newsletter article was adapted from a longer discussion on Jon's blog:

<https://jonkohl.medium.com/interpreting-climate-change-means-understanding-peoples-worldviews-5a0a244b1518>

You can also see a shorter version published by Yale Climate Connections:

<https://yaleclimateconnections.org/2021/06/talking-climate-with-those-holding-different-worldviews/>

Jon has been invited to host an IE webinar on this topic soon so keep an eye on the website for the date announcement and do join us to continue the discussion and add your own thoughts and experiences.

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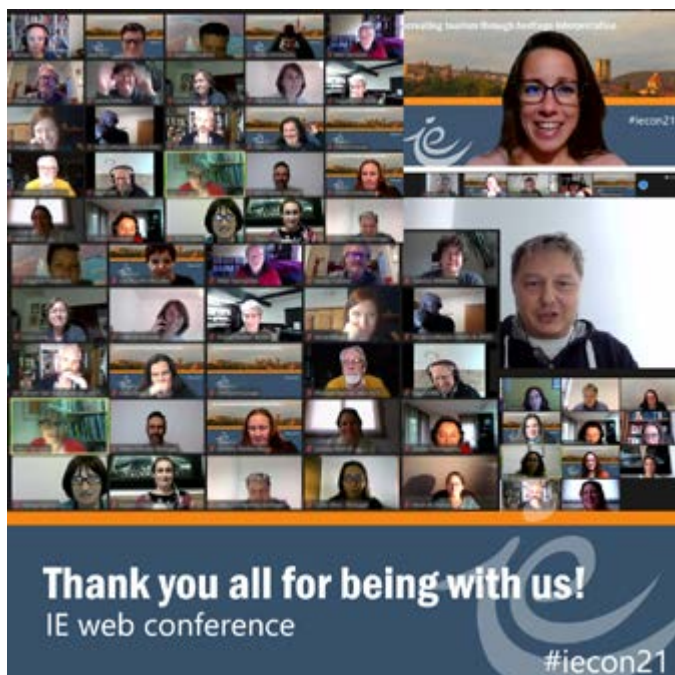
A person's worldview determines how much of a hyperobject like climate change they can see (Image: Flickr)

iecon online

Sandy Colvine (France)

For the second year, IE's annual conference brought people together virtually – this time to discuss recreating tourism through HI.

We were very sad not to be able to come together in person in Spain as planned for #iecon21, but conference manager Max Dubravko Fijacko and the team worked so hard to bring together another excellent online event, featuring four keynotes, a special guest workshop, panel debates, 27 presentations from participants and a host of ways to interact with each other and share project experience, including an 'open doors' session for the tourism sector. If you didn't join us online this year – or if you need a reminder of everything that happened – Sandy Colvine, Chair of the IE Supervisory Committee, shares with us his wrap-up of the event (which can also be found in the conference proceedings), followed by some thoughts from some participants for whom iecon21 was their first interaction with Interpret Europe.



Conference wrap-up summary

We met virtually because of the C-word but somewhat surprisingly and refreshingly, the C-word pretty much took a backseat at our conference. While it is still influencing our lives to varying degrees, I take this as an indicator that we are finding our way out of this mess and upheaval and that soon we'll return to our normal which is seeing each other face

to face. I sense we are all a bit fatigued and jaded by Zoom, Microsoft Teams and other platforms, and the novelty has worn off especially as we begin to emerge from this paralysis.

So firstly, I want to say a huge thank you to everyone who participated for stirring your energy and enthusiasm to join us and contribute so impressively to our conference, both in its content and your participation. Secondly, I would like to give a big thank you to Helena Vičič, Max Dubravko Fijacko and all the members of the events team, both the visible ones and those behind the scenes. It was an immense amount of work but ably assisted by our sponsor and supporter, MUZE, which wasn't just a logo but an active contributor to the conference, so many thanks for that to Dragana Lucija Ratković Aydemir and her team of muzes.

Thank you also to our day hosts and session chairs for their carefully crafted insights and transitions from one presentation to the next. And also to Athina Tsekoura, Ivana Jagic and Max (again) for providing evening entertainment so that we could let our hair down at the end of the day and have a laugh and even share a cocktail.

I think there was much to be enthusiastic and ambitious about with the discussions, exchanges, ideas and experiences.

Day one threw us into new models, new trends and paradigms of a more mindful, responsible form of tourism, posing the big questions about where we are going, partly fuelled by the public health crisis. But in all these difficulties the driver for change is something we know is true, story-sharing as Michael Glen coined it. And if we share, we care. Indeed, one of our presenters said, "interpretation makes the world a better place" and so does food, which is a key carrier of heritage that was very much present on Day one with the Gastronomic Heritage Team.

On Day two, we turned our focus to people and communities, resilient communities. Ben Lynam, our keynote that day, said, "heritage is the essence of the destination". To complement that, I would dare to say that interpretation is the essence of the visitor experience providing the authenticity and sense of purpose that people still desire and increasingly so, as we heard from Lulia Niculica the day before in her keynote.

Day three shone a light on how we can pin down this challenging term, sustainability, with certification schemes and the shift from bums on seats (numbers)

to quality of the experience. We learned loud and clear that people are a fundamental, we forget them at our peril. People are heritage, heritage is people, as our panel discussion with the wandering Bernard Lane reminded us and most crucially on Day four, as Gianna Moscardo told us, stories are the one thing that only people have and while sustainability for visitors may be a distant horizon, sharing the love of place and what makes it special through a story already starts that thought process to considering how a site relates to our behaviour as global citizens.



Guiding principles of the Future of Tourism, from Ben Lynam's keynote

So, as we learned, people, or communities, are an essential element in developing sustainable tourism, but also ownership of tourism products and installations and maintaining them and even becoming guides to visitors, providing this so sought-after authenticity.

As some attendees pointed out, giving us a provocative prod, mass tourism isn't necessarily bad in certain situations. Why is a beach viewed dimly compared to a forest or a mountain? But of course it can be better. The worst sides of hundreds of people suddenly descending on a coral reef or a small fjord town really don't benefit local communities or visitors and in many cases just create conflict and damage.

However, as we learned, "visitors start seeing things when they know things", as not everything is immediately visible. But then again, not everyone says the right things as tourism providers which I thought touches on the 'irresponsibility' that was alluded to in tourism agencies publishing attractive pictures for social media and fuelling over-tourism.

Yet when there is interpretation to Discover, Appreciate and Respect we get a GIFT in Romanian, which I thought was a delightful expression. And that's what we, the interpretive community has, a gift to share and give.

The participatory dimension in the contributions from attendees was very strong. There were plenty of examples about developing local tourism projects that interest and involve local communities rather than top-down processes that often ignore them or treat them improperly. It's this rebalancing that presents a fertile ground for interpretation to complement this process. As we saw, community involvement leads to far greater chances of tourism initiatives that are sustainable over time as well as in their social, economic and environmental dimensions, and I think this is so important when grant aid that often kickstarts them in the first place comes to an end.

It was great to see familiar faces sharing their knowledge and experiences but also hugely encouraging to see so many new faces from new countries and organisations, introducing us to their work, providing concrete examples of interpretation and pushing boundaries, even international ones like the inspiring networking efforts of our Portuguese friends to propagate the interpretive approach.

Speaking of things international, Michael Glen and Gianna Moscardo reminded us about the old adage, "think globally, act locally" teasing out and connecting with global issues from a single site or phenomenon. I think that also applies to us pushing for interpretation to be part of a strategic approach to reshaping tourism, such as through alliances as well as really important grass roots localised and regional actions. Apart from a few cases, most notably the heartening progress made in the Czech Republic, interpretation has habitually been an afterthought, a bolt-on, in the planning process but we can't continue to let that happen. We have plenty of energy as has been demonstrated in all the projects and presentations and it's up to organisations like IE to harness this energy, not let it dissipate. I think, as we heard from our keynotes, we have a role to play at the forefront of new responsible, mindful sustainable forms of tourism where authenticity matters.

I heard the word passion many times during the conference, passionate communities, passionate interpreters, That's not so surprising as we're passionate about what we do but we also do it with expertise. Passion + expertise, we need both to convince: passion to craft new tourism experiences plus our expertise as interpreters promoting themes to expose people to deeper meanings.

We live in a world where the vocabulary and messages are increasingly stark: Climate change is now climate crisis. It's alarming, the problem is serious, but it can overwhelm people. As we heard in our keynote on day four, we shouldn't be part of any guilt-focused

approach to reprimand people with but bring hope and inspirational stories to encourage them to be more responsible, mindful and sustainably-minded by giving them, as Thorsten Ludwig said, the mind space for this to happen.

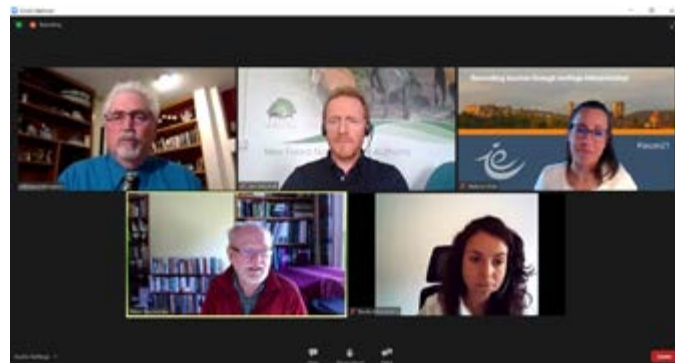
So, returning to our theme, recreating tourism through heritage interpretation, I really believe from what I have heard, we do merit our place at the table, through our passion and expertise we bring as interpreters. From that slightly euphoric statement, if we are to act on our intentions, we also need to be pragmatic to make this happen so that our voice is heard and I would like us in this nascent post-Covid period to step up our work and support IE and its peer organisations and partners to make this happen, so that it is not just words, that we can influence consultations and really make a change. I've worked for a number of small NGOs doing great things in environment and heritage but that remained small voices with limited influence.

I'd like to see all this hard work that goes into our conference themes come to fruition in the time that it takes and engaging with agencies and authorities. I know we've got limited resources and most of our achievements come from voluntary efforts, so we need to play our cards wisely to get interpretation acknowledged for the value it brings, just as we did over the last few years with the European Commission.

So, what really needs to happen to ensure the development of a more mindful, responsible and sustainable form of tourism is that our voice is heard and that we make a persuasive argument to be a contributor to this process as we "build back", to use a well-worn C-word related expression.

Thank you so much to everyone who participated for your time and your contributions that have brought life to our conference. It's hugely appreciated and I hope that next year we can all meet face to face with all the excitement and enthusiasm that that will undoubtedly generate.

Sandy Colvine is the Chair of IE's Supervisory Committee. He can be contacted at: alexander.colvine@interpret-europe.net.



Panel debate with the leaders of Interpret Europe, the UK's Association for Heritage Interpretation (AHI) and the US National Association for Interpretation (NAI)

Some thoughts from other participants

The conference was wonderful! I came away with many ideas and insights. I am struck by how there seems to be such an overlap with interpretation and tourism, much more than what I see in the US. I also appreciated being able to meet so many different people and to hear about projects that are happening around Europe. Some of those seem like they would be good models to follow. I have much to learn!

I found the conference well organised and the technology very easy to use. Although I would have enjoyed attending the conference in-person, having it virtual meant that I could be involved in it from much further away.

Lucy Long directs the independent non-profit Center for Food and Culture (www.foodandculture.org) and teaches at Bowling Green State University in Ohio, USA. She holds degrees in Folklore and Ethnomusicology, and certification from the US National Association for Interpretation (NAI). She has published widely on food, culture and folklore and is currently conducting a virtual oral history on Finding Comfort/Discomfort Through Foodways During the Covid-19 Pandemic. Lucy presented a session called Disgust is in the mouth of the beholder: Using distasteful foods to interpret culture.

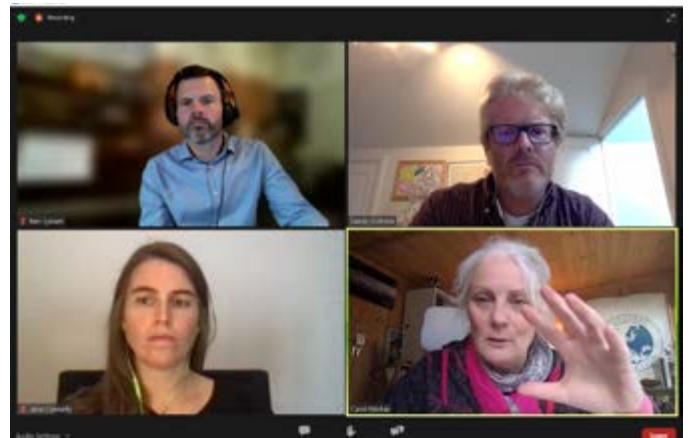
It was a wonderful experience to attend the conference. Some of the main things that struck me: There was a total synergy between the team, host, presenters, exponents that exceed my expectations. Criteria were well presented, documented and argued for, not only through theory, but in the immense volume of materials and examples that were shared – and that we were motivated to look for more. You could feel how the team was focused on the details, they integrated their efforts in a common success. This conference experience let

every cultural heritage professional find the spark or engine to continue developing their vocation; it was the perfect convergence of amazing professionals in the cultural heritage sector around the world, looking for excellence in their performances as professionals, not only for quality but for sustainability of the environment, people and resources found in every country.

Larissa Pietri is an economist and is passionate about history and art. Having worked in South America, she now lives in Valencia, Spain, and is looking for a position in the cultural heritage sector. She can be contacted at: larissapietri@yahoo.com.

It was an honour to join other professionals in the tourism space to discuss resilient communities and sustainable tourism development. A common insight throughout the panel was to focus on providing platforms for local voices and leaders in the conversations around developing tourism destinations or attractions. I'm looking forward to the next event with Interpret Europe to build further on these ideas.

Jane Connelly holds an MSc in Innovation in Tourism Management of Culinary Heritage and is a consultant in the USA with a wealth of experience in food tourism. She is passionate about and inspired by food heritage and culinary experiences, identifying them as engines for sustainable economic development and preservation of culture. Jane joined us as a panellist for one of the debates. She can be contacted at: hello@janeconnelly.com.



Panel debate following Ben Lynam's keynote, with Jane Connelly (USA) and Carole Ritchie (UK)

Development of heritage interpretation skills within the V4 countries

Zsuzsa Tolnay & Árpád Böczén (Hungary)

With support from the International Visegrad Fund, the second edition of the Interpret Visegrad initiative is running in 2021-2022.

As a result of the Interpret Visegrad initiative, a continued cooperation between IE member institutions and individuals working in the field of cultural and natural heritage management and heritage interpretation from V4 countries and beyond, a series of IE courses are running in 2021-2022, which has been made possible through a successful grant application to the International Visegrad Fund.

Project partners – The Association of Cultural Heritage Managers from Hungary, the Czech Institute for Heritage Interpretation, the Polish Malopolska Institute of Culture and the The National Trust of Slovakia – previously implemented a similar project in 2018-2019, in which the focus was on IE's Certified Interpretive Writer (CIW) and Certified Interpretive Trainer (CIT) courses. The choice was made to fill a gap that was equally present in all the countries.

The second round will be quite different in many aspects. It is even more ambitious, as it includes a Certified Interpretive Guide (CIG) course, a trainer course and CIG upgrade, thus these two would produce trainers who can adapt the CIG course material to their native languages, and deliver courses for domestic audiences. But beyond that, a Certified Interpretive Planner (CIP) course will also take place under the project.

Another difference is, that the project will also take advantage of trainer capacities from the Visegrad countries as much as possible. It also means that while Hungary and Slovakia are somewhat lagging behind in terms of the number of Certified Interpretive Guides and Trainers compared to the Czech Republic and Poland, we are able to turn this 'disadvantage' into something positive, and by inviting trainers from the partners, we add a layer in regional cooperation. All in all, over 60 new trainees will participate, the majority of them becoming certified. And this also means that after the project at least 12 new trainers will be able to actively develop the training network, and spread the message of heritage interpretation via



CIG time travellers (Image: Árpád Böczén)

our CIG courses. The good news is that the Certified Interpretive Trainer and CIG upgrade courses can still invite a few participants beyond the partnering project countries.

The project is part of a greater agenda to make a paradigm shift in Central and Eastern European countries related to heritage interpretation methodology that Interpret Europe stands for and to further expand cooperation between members of the IE network from the participating countries and beyond (Slovenia in 2018 and Romania in 2021).

As the hospitality sector took one of the biggest hits during the covid-19 pandemic, after the restart of tourism it is increasingly important to be equipped with the type of specific knowledge IE courses offer and be able to give service and experiences to visitors that are one-of-a-kind. These courses provide a perfect opportunity for forward-thinking participants who want to invest in themselves and their professional future.

If you would like to join the course for Certified Interpretive Trainers, or the CIG/CIW upgrades, save the dates between 29 November and 2 December 2021. Places are limited so act soon.

For further information please contact Valya Stergioti, IE's Training Coordinator, at valya.stergioti@interpret-europe.net and Tomasz Adamski at adamski@mik.krakow.pl, as the CIT training is taking place in Poland, hosted by the Malopolska Institute of Culture.

For further information about the course, please also check out the IE webpage on becoming a trainer: www.interpret-europe.net/training/becoming-an-ie-trainer/

If you are interested in participating in the Certified Interpretive Planner course, and you are a resident of any of the V4 countries, with some previous planning experience, please contact Zsuzsa Tolnay at tolnayzs@yahoo.com. The course is planned to take place at the end of March 2022 in Hungary.

Note: Possible COVID restrictions might result in changes to the dates.



CIG course participants (Image: Zsuzsa Tolnay)

Zsuzsa Tolnay is a nature conservationist and World Heritage expert. Deep-rooted motivation led her into the world of heritage interpretation, covering all areas of it, from design through training to implementation. Throughout her career, she has also worked on management plans, strategic documents, and community development programmes. Zsuzsa can be contacted at: tolnayzs@yahoo.com.

Árpád Bőczén is an architect, a builder and participant in collaborations not only between buildings, but also between communities, systems related to music and other cultural heritage, and especially between people. He is the IE Country Coordinator Hungary. Árpád can be contacted at: arpad.boczen@interpret-europe.net.

An eye-opening first-ever Interpret Europe course in Turkey

Sidar Duman (Turkey)

August saw Turkey's first CIG course in the town of Urla (ancient Klazomenia), near the city of Izmir (historical Smyrna), the hometown of Homer.

Almost all participants were licensed tour guides or environmental activists who had already studied protection and heritage. In a nutshell, we could talk about any phenomenon in Turkey by heart, for hours. Living in one of the most heritage rich areas of the world, we were in a way born to interpret. However, throughout the training, we started to feel that we all had areas to improve.

It was obvious that we all knew the facts, but the course was about something else, something lacking. And it was obvious that the training was bringing heritage to life. Being able to talk about facts didn't mean much unless we facilitate what we know. In order to create meaning, we had to build bridges between the phenomenon and the participant. The training deeply affected each of us and we've embroidered the information we have with the tools that we've learned from the course. This is something that we will use forever.

My first task was to interpret a crossbow displayed in a museum. As I knew almost all the facts about the object, I started with confidence. But only seconds after I finished my first talk exercise, our trainer asked: "Are you talking about this particular crossbow or crossbows in general?" Indeed, I was just informing people about crossbows in general. But how could one create a meaning if the phenomenon is not something they could see, hold, feel? I had to rearrange my talk from scratch. And for first time in my life, I really observed the object I was going to talk about. And this crossbow was really a unique piece. It had art on it and not an ordinary one at all! And this particular crossbow had a lot of meanings to a lot of different people and at the end it is about people finding their own connections with this particular crossbow that I help facilitate. This was such a powerful and rewarding insight!

The other 'wow' moment for me was the open-ended questions. As a self-explanatory concept, we all thought we could easily come up with some and began contemplating. And what happened? We listed many questions about our phenomena, but none were even close to being open-ended. Another easy-to-learn but hard-to-master issue was ahead of us. Opening space for participation from our visitors

by asking questions but not harassing at the same time was a tough task to complete and so rewarding at the same time. Open-ended questions are very deep tools that also bring light to understanding what heritage interpretation is aiming for. I understood it is about creating the field that people on their own make connections with heritage and the world, with themselves and people around them.

We are very grateful for this eye-opening opportunity and to our amazing trainers for being our lighthouse throughout this course.

Sidar Duman is a co-founder at 360 Degrees History Research Association (www.360derece.info), a columnist for historical magazines and owner of the SD Avanti UK Travel Agency (<https://www.instagram.com/sdavanti.uk/>). He is also a licensed judoka and sailor. You can get in touch with him at: sidarduman@gmail.com.



Course participants practice with open-ended questions (Images: Hanin (top), Ratkovic Aydemir (bottom))

Thinking out of the box

Martina Fekonja (Slovenia)

It may be a cliché but it can be an important step in learning how to change your writing from listing only facts to making meaningful reading.

In June 2021 I participated an Interpret Europe Certified Interpretive Writer (CIW) course at The Celje Regional Museum in Slovenia. It was definitely one of the hardest training courses I have done. Not only because of the intensive schedule and constant engagement of the brain, but even more because I realised how much my writing is inside the comfort, well-known zone of cultural heritage and archival science I work in. It is very important I know who I write for and adjust my writing to different readers.

In archival science, we follow rules and standards for archival descriptions that differ from the standards for interpretive writing. On this course I realised just how important it is to switch into another way of thinking when writing for the general public and using other words to describe the same documents and make it more interesting and relatable for readers. Since the course, I have adopted a different process of writing texts. First I do it (my) the old way and then upgrade the text afterwards, when I take into consideration for whom I write and how I will go about it. The voice in my head, "Go out of the box" started following me after one of the tasks we completed in the training. We had to paint with words an object on one of the streets in Celje. Where I decided on a beautiful flowerpot, another participant decided on a statue of a famous photographer, Pelikan.

Even though we had the same task, our texts were totally different. I described only facts about the flowers – size, colour, planting, etc. No interpretation rules were followed because I stayed within my comfort zone. The text about the statue was a totally different story. While I was listening to it I could imagine Pelikan riding his bike through town, meeting people and making pictures, but most of all I wanted to hear and learn more. Well... my text did not create that effect on the other participant. So, now I try to follow that good example of interpretation of heritage with listing the most important facts for my story and later re-writing it in a way that the text has an effect on the reader so that they will want to learn more.



Practicing thinking out of the box on CIG course
(Image: Martina Fekonja)

Another very important thing we learned about was interdisciplinarity. The participants were from different backgrounds with different education – from architects to biologists and ethnologists, etc. Next to the 'getting out of the box' mantra was the realisation that we should think not only about cultural heritage but also about natural heritage and vice versa. It is not only history, buildings and important people you can write about, there are also very interesting and important things to say about trees, woods, rivers, etc. You can even use biological keys while writing an audio guide about buildings.

In the end, writers of interpretation texts for cultural and natural heritage carry a big responsibility so their writing leaves a big and good imprint on the reader.

Thinking outside of the box ... "But I'm not in the box!", said the voice inside the box.

Martina Fekonja is an archivist at Historical Archives Ljubljana, Unit for Gorenjska Kranj. You can get in touch with her at: martina@dlegende.com.

Congratulations to our newly certified members

Certified Interpretive Guides (CIG)

Martin Adler, Germany
Stefan Althoff, Germany
Jasna Brnić, Croatia
Zrinka Buktenica, Croatia
Ana Cerovac, Croatia
Jasna Čuček Mrsic, Croatia
Frank-Christian Demus, Germany
Kristina Dujlović, Croatia
Hagen Fiedler, Germany
Silvija Fošnjar, Croatia
Jana Freitag, Germany
Frank Götz-Schlingmann, Germany
Vlatka Goričan, Croatia
Katharina Hagen, Germany
Katrin Hoyer, Germany
Rebeka Knez, Croatia
Petra Kraljić, Croatia
Ivana Kušlan, Croatia
Josip Laća, Croatia
Ruth Lepp, Germany
Sonja Lovrić-Lilić, Croatia
Julia Melle, Germany
Irena Načinović, Croatia
Mihaela Pavić, Croatia
Nikola Pejak, Croatia
Thomas Prager, Germany
Dean Prodan, Croatia
Kathrin Räscher, Germany
Mandy Reinhardt, Germany
Marija Repinec, Croatia
Marijana Šarić, Croatia
Ivica Škriljevečki, Croatia
Ljiljana Stanko, Croatia
Petar Tomašić, Croatia
Anita Vukoja, Croatia
Claudia Wolfram, Germany
Martin Winter, Germany
Ingo Zander, Germany

Upcoming courses and webinars

Would you enjoy an enriching course with like-minded people and to gain an IE certification?

See below and keep an eye on the training pages of the IE website for up to date information on the next courses available near you:

<https://interpret-europe.net/training/ie-courses/ie-training-courses/>

or email training@interpret-europe.net.

**** Unfortunately, due to the coronavirus pandemic, some courses had to be cancelled. They may get rescheduled. Keep an eye on the website for the latest information. ****

Date	Language	Location	Trainer
Certified Interpretive Guide (CIG)			
25-29/10/2021	Polish	Kraków, Poland	Piotr Idziak
05-09/11/2021	English	Blagoevgrad, Bulgaria	Valya Stergioti
08-10/04/2022 14-15/05/2022	German	Babenhausen, Germany	Thorsten Ludwig
Certified Interpretive Planner (CIP)			
01-05/11/2021	English	Trysil, Norway	Thorsten Ludwig
Certified Interpretive Trainer (CIT)			
29-30/11/2021	English	Kraków, Poland	Valya Stergioti
CIG trainer upgrade			
01-02/12/2021	English	Kraków, Poland	Thorsten Ludwig
CIW trainer upgrade			
01-02/12/2021	English	Kraków, Poland	Valya Stergioti

Upcoming IE webinars

IE webinars are free for members and are conducted in English.

26/10/2021

Nature Interpretation in the North – Challenges and opportunities

Presented by Eva Sandberg (Sweden)

25/11/2021

Interacting with the phenomenon to find its meaning

Presented by Joanna Hajduk (Poland)

TBC/12/2021

Interpreting climate change

Presented by Jon Kohl of PUP Consortium (USA)

Keep an eye on the website for further details of upcoming webinars and how to register:

<https://interpret-europe.net/training/webinars/>

Email webinar@interpret-europe.net for more information.

Landscape is simply a matter of interpretation

Werner Kreisel, Peter H. Marsden, Tobias Reeh
(Germany)

'Beauty in the eye of the beholder' being rephrased as 'Landscape in the eye of the beholder' could be one way to think about it.

The term 'landscape' denotes a section of space (or spatial unit) shaped by some kind of coherence, some unifying force. As a matter of fact, there is no generally valid, recognised definition of what landscape actually is. On the basis of its relatedness to the environment, to aesthetics, territory, society, politics, economics, geography, planning, ethnology and philosophy, the concept of landscape is considered to be a 'composite' notion shaped by a thousand years of Central European ideas and of literary and art history. The very term 'landscape' is ambiguous and it is used in different ways both in the scholarly world and everyday speech.

From whatever point of view a landscape is approached, an undeniable, irreducible subjective element remains. "Beauty is in the eye of the beholder" says the old folk wisdom. We might rephrase this to read: "Landscape is in the eye of the beholder". This would mean that what we call 'landscape' has no real objective existence of its own but is – collectively and unconsciously – created or constructed by whoever happens to be observing it. A landscape only comes into being as a consequence of the subjective human perception of (natural) reality. Beholders chart their own 'mental map' of what they see – it becomes part of their 'mindscape'. Thus, landscape is a function of the human gaze.

Particularly in the tourist industry, landscape elements and images are used, deployed and used as identification anchors for advertising purposes. Landscapes are reproduced – cited – in an attempt to underline, emphasise and highlight what is supposedly special, specific, individual, preferably unique, about – the peculiar charm of – that one particular small part of the globe. On the other hand, tourism has a tendency to create ideal landscapes for its own specific needs that do not necessarily match the realities. References to landscape can easily generate all sorts of images, stereotypes and clichés. As a consequence, a given landscape may trigger an illusion or dream in tourists of which they may not necessarily be aware. Sometimes the

mere mentioning of landscape may be sufficient to engender images that fit it and reinforce the desire to 'go there', to travel. It is in the nature of things that such ideas and images project a one-sided picture of the positive sides of the desired destination and blank out any possible negative aspects. The images quickly leave reality behind, taking off and developing their own momentum and persuasive power. Landscape is scenery, setting – at times, a mere back-drop. The tourist industry hunts out and homes in on such illusional ideas and pipe dreams, linking landscapes with very specific positive associations and images by shaping and modelling landscapes that symbolise peace, abundance, friendship and happiness. None of this is pure reality – but it is marketed and sold as such. Last but not least, even wholly artificial worlds (theme parks, Disneylands) are constructed as a make-believe reality, as virtual spaces.



The view from Burg Plesse near Göttingen
(Image: Mareile Steinsiek)

The topic can be explored in more detail in ZELTForum volume 11. The aim of the publication is to present various possible approaches to the phenomenon of 'landscape' by singling out and addressing individual instances of this fascinating multifaceted phenomenon.

The publication's details are:

Werner Kreisel, Peter H. Marsden, Tobias Reeh (Eds.) (2021) Interpreting Landscape: Interdisciplinary approaches / Die Landschaft interpretieren: Interdisziplinäre Ansätze. ZELTForum – Göttinger Schriften zu Landschaftsinterpretation und Tourismus – Vol. 11, Universitätsverlag Göttingen. ISBN: 978-3-86395-495-6.

It can be ordered from: univerlag@goettingen.de. A free download is available at:

<https://univerlag.uni-goettingen.de>



Werner Kreisel is Emeritus Professor of Human Geography in the Department of Geography at Georg-August-Universität Göttingen, Germany. His research focus is on tourism, in particular sustainable tourism, and heritage interpretation. He can be contacted at: wkreise@gwdg.de.



Peter H. Marsden retired from his position as Senior Lecturer in the Department of English Studies, Aachen University of Technology, Germany in 2007. His research focus is on sociolinguistics, and Australian and New Zealand poetry. He can be contacted at: peter.marsden@ens.unibe.ch.

Tobias Reeh is Senior Lecturer in Human Geography in the Department of Geography at Georg-August-Universität Göttingen, Germany. His research focus is on tourism, in particular sustainable tourism, and heritage interpretation. He can be contacted at: treeh@gwdg.de.

Details from the 3D model of the City of Bochum
(Image: Stadt Bochum 2020)

Finding the fish in the Cadger's Pad

Abby McSherry (Ireland)

Documenting Irish place names and re-discovering ancient practices through storytelling to uncover a sense of place.

On a sunny Saturday in June 2021, over 100 people gathered to climb an ancient pathway in the Cooley Mountains of County Louth, Ireland, as part of an event organised by Carlingford Lough Heritage Trust. They were armed with cut-outs of silver fish, pipes, fiddles and a couple of bottles of unmentionable provenance! They were followed by low flying drones.

This was part of an event to retell the stories of over 250 minor Gaelic place names mapped in a report published in 2015. The report is relatively well known in academic circles but few local people, even those who regularly use the mountains as farmers or hillwalkers, know of its existence or cultural significance. This project, funded by the Heritage Council of Ireland, aimed to make it more familiar within the area and beyond by using the medium of video and the art and technique of traditional storytelling.

In the list of placenames, we identified a number that were linked to powerful local narratives:

- The cadgers: herring girls of Omeath
- Booleying: life in the summer pasture settlements
- An Táin Bó Cúailnge: The Cattle Raid of Cooley
- O'Neillsville: Mid-Ulster refugees in Glenmore
- An Móinteach: Famine-era clearances in Moneycrokroe

The event on the sunny hills above Omeath retold the story of the Cadger's Pad.



Cadger's Pad viewed from above (Image: Saemus Murphy)

The Cadger's Pad is a green path on a green mountainside and very difficult to film, hence the call out to local people to climb in a line along the route so that the drone could see where the trail went. This was a very odd conga party line!

The silver foil fish were carried to represent the 13kg of herring that the herring girls (cadgers) of Omeath carried in creels on their backs as they walked ten miles to the Dundalk markets. The reflective fish were also designed to show up well on the drone footage. When the walkers arrived at the top, we stopped to play music, sing and dance at the Devil's stone – a flat rock where the girls traditionally rested to play cards, until one day, the Devil appeared to them and forbade them from gambling there. Stories were told, music echoed in the hills, little girls danced, and friendships were rekindled after long Covid-enforced separations.

For a taste of the music and atmosphere, see:

https://m.facebook.com/watch/?v=1218546938661635&_rdr

It is hoped to make this excursion an annual celebration.

The film documenting the event was launched on 24 September. It starts with an interview with the archaeologist who led the original report work explaining the social significance of the place names in the context of life in the mountains. A Gaelic scholar then provides background on the Oriel dialect and its unique features and the decline of the Omeath Gaeltacht. Still, the most meaningful part of the film is the footage of local people celebrating their individual places in those special places. You can watch it here:

<https://www.youtube.com/watch?v=fLf6VCWqGtQ>

Abby McSherry works for Newry, Mourne and Downe District Council, Ireland, where she is the communication and outreach officer for the CANN Project (www.theCANNproject.org). She can be contacted at: abby.mcsherry@nmandd.org.

(Additional images overleaf)



Ann Flynn with a creel of herring in 1888 (above)



Carrying representations of fish up the Cadger's Pad (top left) (Image: Abby McSherry)

Girls playing cards at the Devil's stone (left) (Image: Seamus Murphy)



Place names on the Cadger's Pad (Image: Seamus Murphy)

Being a visitor in covid times

Iva Caleta Plesa (Croatia)

Seeking somewhere quiet and something new for our family to explore, enjoying local culture and heritage to bring back some normality this summer.

I spent a wonderful summer with my family. We – my husband and I with our two girls – live in Zagreb, the capital of Croatia. I love my hometown in the summer. We usually go to swimming pools and spend a lot of time in the open. Zagreb hosts numerous cultural and gastro programmes all year long and summer is no exception. We all love going to museums. Our girls love to attend a variety of workshops, especially when museums open their doors and take their stories outside. They're seven and nine at the moment and their thirst for new experiences and knowledge is enormous. We're really happy to live in the city which offers so much to kids their age. Zagreb has many lovely parks and there's also a mountain called Medvednica above it, which is a great nature retreat and a perfect escape from the city heat during long summers.

The Adriatic Sea is only a couple of hours' drive from here and most people who live in Zagreb spend their summer holidays on the coast. We usually do that as well! The Adriatic is nothing less than magnificent and we love spending holidays together on the coast, especially on the islands.

But, as our girls are growing up, it's getting much easier to travel and do more things together – and this summer we were also looking for some different experiences – so in August we left the city and hit the road.

During our adventure, we spent time in the Julian Alps, beautiful mountains we have visited every year for almost a decade now. We were hiking through Slovenian, Austrian and Italian Alps, climbing to many hilltops with breathtaking views, as well as walking next to scenic Alpine rivers and lakes. For us, the Alps are like a home away from home.

We also decided to spend a week in Gorski kotar, a mountain region with ancient forests, beautiful rivers and lakes, just an hour and a half drive from Zagreb. Gorski kotar is famous for its wildlife and unspoiled beauty and, not being as popular and crowded as the coastline, we thought it would be a great place to explore. Each day we went hiking and tried to learn about local culture and nature via educational paths and trails, visiting heritage sites and interpretation centres. And of course, enjoying local food.

Here I'm sharing with you some photos and impressions of some of our experiences. Being a heritage interpreter, I tried to add some more value to our holiday. When we came back to Zagreb I asked my kids and my husband about their impressions; what did they remember and what did they like the most in the centres and museums we visited? This was very important to me in the scope of the main theme of the interpretation/visitor centre in question.



Large Carnivores Visitor Centre (Image: Iva Caleta Plesa)

"We must not endanger large carnivores because they will disappear and we must not endanger the flora and fauna because that is how we endanger our world. We need nature to live."

— Iskra, age 9 (Large Carnivores Visitor Centre)

"I remembered the wolf, the lynx and the bear. These are large and dangerous carnivores, sometimes cuddly, and sometimes dangerous."

— Stela, age 7 (Large Carnivores Visitor Centre)

"In the Large Carnivores Visitor Centre I learned that there are three carnivores. They are from different families and I learned how to behave when I see them. I also learned that bears are truly incredible; they can run, climb a tree and swim much faster than any of us can!"

— Boris (Large Carnivores Visitor Centre)

"I remembered that the wind blew me down, that on Velebit such a strong wind could blow that it could knock down a child like me."

"Velebit is a large mountain that you can climb successfully and for a long time."

— Stela, age 7 (Northern Velebit National Park Visitors' Centre)

"Speleologists explore caves, go underwater, very deep and have to bring a lot of things and water. They have to have a lot of food because they don't know where and how long they will be stuck. They have to dress warmly because they go to low temperatures. I learned all that from that quiz."

— Iskra, age 9 (Northern Velebit National Park Visitors' Centre)

"I remembered what 11 Beaufort was like. It's the strength of the wind that knocked my little child down - easily!"

— Boris (Northern Velebit National Park Visitors' Centre)

"I have memorised and learned that there are many species of plants and animals and some animals that are cuddly and good can prove dangerous if their lives are endangered. Never approach an animal or plant if you do not know how it will react."

— Iskra, age 9 (Natural History Museum Rijeka, Zrinski Castle at Brod na Kupu)



'The Earth without trees is like pizza without cheese', Grabovaca Cave Park (top)

Reflecting on the landscape of Risnjak National Park (above)

Getting a first-hand experience at Risnjak National Park (right)

(Images: Iva Caleta Plesa)

It was great to spend family time in some of the types of places that I love and to feel that normality is returning in terms of being able to experience our world's natural and cultural history again. This is also an invitation for all of you to come and visit Croatia! Don't hesitate to contact me when you come to Zagreb. I'll be more than happy to show you my hometown and help you to discover Croatia.

Iva Caleta Plesa is a tourist guide for Zagreb, a French and Russian language teacher, museologist and heritage interpreter. She is an IE Certified Interpretive Guide and certified trainer. Together with her husband, she runs Doremiza (www.doremiza.com), a small creative space for workshops, photo sessions, lectures and meetings. She can be contacted at: ivacaleta@gmail.com.

The interpretation centres that Iva visited included:

National Park Risnjak
(www.np-risnjak.hr/en)

Large Carnivores Visitor Centre
(www.centar-velikezvijeri.eu/en/visit-us)

Kamačnik Protected Landscape
(www.visitvrbovsko.hr/kamacnik)

Grabovača Cave Park
(www.pp-grabovaca.hr/en)

Velebit House, Northern Velebit National Park Visitor Centre
(www.kuca-velebita.np-sjeverni-velebit.hr)

Natural History Museum of Rijeka in the Zrinski castle, Brod na Kupu
(www.frankopani.eu/en)



What's going on elsewhere

Museums have the power to make the world a better place!

Alžběta Horáčková (Czech Republic)

ICOM 2021 International Symposium paved the way for Prague 2022, the 26th ICOM General Conference and the main topic: The Power of Museums.

Part of the preparations for the International Council of Museums (ICOM) General Conference is the International Symposium that takes place a year before the conference itself and which acquaints ICOM members with the preparations, the site, the topics and the programme and form of the event. This was also the case on 25–27 August 2021, when we presented the form of the 26th ICOM General Conference Prague 2022, which will be the first ever in a hybrid format. This year's ICOM 2021 International Symposium also took this form.

The International Symposium began with a gala evening at the Mayor's Residence. The City of Prague is an important partner in the preparations and this reception numbered among the largest that took place here following the COVID-19 pandemic.

Attention was mainly focused on the conference day, which took place at the National Museum. We presented the most important thing, which was the central theme of the conference, The Power of Museums. Museums have the power to change the world for the better and are an indispensable ingredient of society's development. Both remote and attendant speakers presented the individual sub-topics: Purpose: Museums and Civil Society, Sustainability: Museums and the Ability to Overcome Crises, Vision: Museums and Leadership and Recommendation: Museums and New Technology.

We also presented the form of the hybrid format and the conference's online platform gCon, via which the International Symposium was also already transmitted to remote participants. Speaking about the current state of the search for a new definition of museums in the Czech Republic were colleagues from the Department of Archaeology and Museology of Masaryk University in Brno, while the co-chairs of the ICOM Define working group provided an international perspective. Attention was given to the current state and revision of the ICOM Code of Ethics and ICOM's work on sustainable development. At the end of the professional programme, the ICOM 2022–

2028 Strategic Development Plan was presented, as were the celebrations of the 75th anniversary of the founding of the International Council of Museums.

The main part of the programme will take place at the Prague Congress Centre, which we did a physical tour of, also presenting it to remote participants, as well as the Museum of Decorative Arts in Prague, the Jewish Museum in Prague, and the National Gallery Prague, where the meetings of many international committees, the 'off-site meetings', will take place, and the National Technical Museum and National Museum of Agriculture, which aside from off-site meetings will also host the opening of the conference.

The ICOM 2021 International Symposium had a high attendance and enthusiastic positive response. A total of 233 guests came in person, while over 800 participants connected remotely. The International Council of Museums and Czech ICOM Committee would like to hereby thank all those who attended or took part in the ICOM 2021 International Symposium and who will also participate in the General Conference. For anyone interested, a recording of the symposium can be seen with registration here: <https://icomprague2021.gcon.me/page/home>.

You can find more information on the upcoming general conference in Prague at: <https://icom-czech.mini.icom.museum/en/icom-prague-2022/>

We look forward to seeing you – in person or online – at the 26th ICOM General Conference Prague 2022 from 20-28 August!

Alžběta Horáčková is from the Office of the ICOM Czech Republic for Planning the ICOM General Conference - ICOM Prague 2022



Voices of Culture – Call for applications

A call for applications is open on the topic: (Re)-Engaging Digital Audiences in the Cultural Sectors – Improving Audience Data.

With the advent of digital technology, developing digital audiences has become a new challenge for the cultural and creative sectors (CCS). More complex than just increasing the number of cyber-attendees, this process needs to be accompanied by a long-term meaningful digital strategy, supported by clearly defined objectives, audience data, and performance indicators. In line with the 2019-2022 Council Work Plan for Culture, digital technologies therefore represent a major asset for innovative methods of participation and user-centered services.

The first topic of Voices Of Culture 2021-2023 will engage with experts on the topic of understanding digital audiences, with a special focus on performing arts (i.e., theatre, dance, live music), and cultural heritage (i.e., museums, galleries, historic buildings, heritage sites, intangible heritage events and activities). In light of COVID-19, discussions should focus particularly on lessons learned from lockdown-induced practices to understand existing digital audiences and engage new ones, as well as to collect and manage digital audience data.

Successful applicants will be invited to a Brainstorming Meeting at Goethe-Institut Rotterdam on 13-15 December 2021 and to a Dialogue Meeting at Goethe-Institut Brussels on 8 March 2022 with the European Commission to share their input on three suggested areas of discussion:

- COVID-19 recovery and impact on cultural consumption by digital means
- EU role in supporting the development of digital audiences
- Aspects of data collection and management with regard to 1) rebuilding existing audiences via digital means, and 2) reaching new digital audiences with a focus on digitally deprived people



VOICES OF CULTURE

Structured Dialogue between the European Commission and the cultural sector

Application Deadline: 24 October 2021

Announcement of Results: 1 November 2021

For detailed information and how to apply, please visit our website:

<https://voicesofculture.eu/2021/10/04/re-engaging-digital-audiences-in-the-cultural-sectors-improving-audience-data/>

Ernest Thiesmeier is the Project Officer - Voices of Culture and can be contacted at: ernest.thiesmeier@goethe.de.

Welcome to our new members

Organisation members

Gallo-Roman Museum, Belgium
Koninklijke Limburgse Toeristische Gidsen, Belgium
Museum Hof van Busleyden, Belgium
Institute for Development and International Relations, Croatia

Individual members (full)

Vít Březina, Czech Republic
Sarah Bude, Germany
Silvia Čiaková, Slovakia
Eva Cubrikova, Slovakia
Igor Čulig, Croatia
Everita Everte, Latvia
Ute Gallert, Germany
Marie Jirkova, Czech Republic
Katarina Kasmanová, Slovakia
Marion Kehl, Germany
Milevoj Klapčić, Croatia
Kinga Kołodziejska, Poland
Veronika Králová, Czech Republic
Veronika Kupkova, Czech Republic
Jiří Lehký, Czech Republic
Ruth Lepp, Germany
Majda Milevoj Klapčić, Croatia
Angelo Munsel, United Kingdom
Jiří Popelka, Czech Republic
Frank Ritchie, Germany
Michal Souček, Czech Republic
Elizabeta Strunjak, Croatia
Kristina Vlaisavljevic, Serbia
Claudia Wolfram, Germany

Individual members (entry level)

Hartmann Barth, Germany
Nikolina Belančić Arki, Croatia
Per Bengtson, Sweden
Snædis Laufey Bjarnadottir, Norway
Stefan Büchner, Germany
Nina Časl, Slovenia
Eleanor Charnock, Norway
Mirjana Cibulka, Croatia
Altuğ Dayıoğlu, Turkey
Heidi de Maine, South Africa
Melek Demir, Turkey
Helena Dobrosavljević, Croatia
Sidar Duman, Turkey
Selva Egeli, Turkey
Gülsüm Elif Erginer, Turkey
Emilia Frydrych, Poland
Vlatka Goričan, Croatia
Görkem Gül, Turkey
Diana Hermann, Hungary

Individual members (entry level) (continued)

Florian Hermenau, Germany
Ioannis Hoel Zervas, Norway
Katrin Hoyer, Germany
Anita Ivkovic, Croatia
Andželina Jukić, Slovenia
Esra Kartal, Turkey
Tobias Klein, Switzerland
Jana Klockow, Germany
Josephine Körner, Germany
Ivana Kosinec, Croatia
Ivana Kušlan, Croatia
Anna Lajos, Hungary
Katarina Lindley, United Kingdom
Jens Lohse, Germany
Brunhild Matthias, Croatia
Krešimir Medarić, Croatia
Julia Meisel, Germany
Gry Mørk, Norway
Gro Nesse-Bremer, Norway
Eugenie Osterberg-Olsen, Australia
Breffni O'Malley, Ireland
Anna Palcso, Hungary
Mihaela Pavić, Croatia
Volodymyr Pecherskyi, Ukraine
Nikola Pejak, Croatia
Dániel Poulet, Hungary
Mandy Reinhardt, Germany
Marija Repinec, Croatia
Martin Richmann, Germany
Merete Løvoll Rønneberg, Norway
Ivančica Šebalj, Croatia
Almut Seidel, Germany
Bengt Erlend Skjerdal, Norway
Katarina Škoberne, Slovenia
Marija Skrt, Slovenia
Georg Stahl, Germany
Ljiljana Stanko, Croatia
Brynjar Stautland, Norway
Doğan Sümerval, Turkey
Boris Susnjar, Croatia
Martina Uremovic, Croatia
Ozan Veryeri, Turkey
Maja Vidović, Croatia
Silvija Vitner Marković, Croatia
Ives Vodanović Lukić, Germany
Gerald Wunderlich, Germany
İdil Yazıcıoğlu, Turkey

We currently have no members from the following countries: Cyprus, Iceland and Moldova.

Do you have any personal contacts in these countries who would benefit from being a part of IE? If so, introduce them!

Other announcements

Upcoming events

For up to date information on upcoming events in Europe and the rest of the world, keep an eye on the events page of the IE website:

<http://www.interpret-europe.net/top/events/all-upcoming-events.html>

Key events of heritage interpretation associations

30/11-04/12/2020

NAI Conference 'Shifting sands of interpretation'

Palm Springs (USA)

<https://www.interpnet.com/conference>

International events of other organisations in Europe

20-23/10/2021

Regenerating European Tourism through Culture, Heritage and Creativity

Athens (Greece)

<https://www.culturaltourism-network.eu/conference-2021.html>

21-22/10/2021

Interpretation for heritage protection

Poznan (Poland)

<https://pcd.poznan.pl/en/>

22-24/10/2021

IMTAL Europe Conference 'Communicating the past'

Athens (Greece)

<https://www.imtal-europe.org/compast>

17-19/11/2021

EXPONATEC Trade Fair for Museums, Conservation and Heritage

Cologne (Germany)

<https://www.exponatec.com/>

24-26/11/2021

MUTEC Trade Fair for Museums and Exhibition Technology

Leipzig (Germany)

<http://www.mutec.de/en/?language=en>

03-08/07/2022

World Archaeological Congress

Prague (Czech Republic)

<https://www.wac-9.org/>

20-28/08/2022

ICOM General Conference

Prague (Czech Republic)

<https://icom-czech.mini.icom.museum/en/icom-prague-2022/>

Don't forget our monthly Thematic table chats too:

3 November: The middle ground - Freelancers vs. the Big Boss

1 December: If not us, who? Using heritage interpretation to engage on climate issues: IE's paper presented at COP26

You can join the discussion online or choose to watch in the IE Members group on Facebook.

And finally...

Thank you for your contributions.

Warm, autumnal greetings from your IE News Team. We hope you all remain safe and well, wherever you are.

Marie Banks (UK) – News Coordinator, supported by Anna Carlemalm (Sweden), Jacquie MacIntyre (UK), Abby McSherry (Ireland), Elisabeth Nübel-Reidbach (Germany), Sarah Wendl (Austria) and Ivana Zrilić (Croatia).

Any news, projects, thoughts or adventures in interpretation that you want to share?

Send a report and some photos to: news@interpret-europe.net.

Please consider that we like to promote best practice examples in the field of heritage interpretation and follow the guidelines for newsletter authors:

<https://interpret-europe.net/news/guidelines-for-authors/>

Deadline for contributions for the winter 2021 edition: Tuesday 30 November 2021

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<https://www.facebook.com/interpreteurope>



<https://www.linkedin.com/company/1227939/>



<https://www.youtube.com/channel/UCDbwylo-tJugfsKXIEI21fQ>

As a member you can also join our [closed Facebook group](#) or our Facebook country groups for more regular, informal interpretation chat.

Albania: [Interpret Europe Albania](#)

Bosnia & Herzegovina: [Interpret Europe Bosnia & Herzegovina](#)

Croatia: [Interpret Europe Croatia](#)

Greece: [Interpret Europe Greece](#)

Italy: [Interpret Europe Italy](#)

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[Interpret Europe North Macedonia](#)

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Empowering all who inspire meaningful connections
with Europe's natural and cultural heritage
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