

# Newsletter

## Winter 2021



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Dear members,

Do you also have the feeling that time flies with the speed of light?

I hope you can finish up your business activities for 2021 in time and curl up in a cosiness of domestic warmth while enjoying the delights of some home-made festive treats. If parties are still on the social black list in your country, don't grieve too much since December was traditionally a time for rest, contemplation and protection from evil ghosts. There might have been this belief also in your country in old times, that between Christmas and All Saints it was not desirable to bring anything into the house, nor out of it. Be it visiting other people or giving/receiving gifts. It is only in modern times, due to consumerism, that this has been turned upside down! The end of the year used to be the time for protecting what's in the house (food, health, peace of mind) and saving it for worse times to come – spring. It was also the time when the barrier to other worlds was the thinnest, which can also be understood as the time when you can most intimately connect with your inner wisdom. Elements of water and darkness bring you a clearer intuition and peace regenerates you. However, if you enjoy good food, drinks and good company, you might want to do it in style! Organic meals from responsible agriculture, and local crafts or even do-it-yourself gifts will add another dimension to the values that build a world of tomorrow. In any case, don't let the stress or worries rob you of these gifts that nature offers us.

But, before we close the year, a good appraisal of ourselves for what we have achieved is a must among rituals. At IE, we are happy with our autumn harvest!

UNESCO's pilot regional course on interpretive planning at World Heritage Sites took place in Kotor, Montenegro. Interpret Europe trainers Thorsten Ludwig and Valya Stergioti delivered it for WHS managers of South-East Europe in three modules, one of them being an adapted IE Certified Interpretive Planner (CIP) course. You can read some impressions in this newsletter. IE's collaboration with UNESCO since our annual conference in Sarajevo in 2019 has already resulted in other important achievements, including a workshop for interpretive centres and UNESCO designated sites in 2019. Mutual satisfaction and positive feedback resulted in a general willingness to continue collaboration and bring interpretive excellence to more WHS in Europe.

Accompanying and echoing the COP26 climate conference for world leaders in Glasgow, we prepared a series of events discussing the role of heritage and interpretation in our need to work towards a more sustainable future. While members shared heritage stories about natural and sustainable solutions around an online thematic table and in social media posts, a webinar provided some further insight into communication of climate change based on the various worldviews people hold. Wondering what ideas were shared? Check out the review in this issue or find the webinar recording on your membership profile on our website. In future, too, we'd like to encourage further exchange about different practices and approaches that support heritage interpreters to cope with this critical issue. If you have a case study or a new idea that you'd like to present or discuss with others, get in touch and we'll be happy to provide you a space.

Moreover, we are looking for tourist destinations who want to adopt the interpretive approach through IE's Tourism initiative. The call for collaboration closes on 31 December so hurry up and join – or encourage others to join – a collective of likeminded destinations in recreating tourism through heritage interpretation!

Our training season resulted in several courses from Norway, through Hungary to Montenegro and Spain. There were a few 'first ever' courses, and – finally – a Certified Interpretive Trainer course happened in Krakow, Poland, where new IE trainers from all across Europe built skills to become new IE ambassadors for all you curious guides and writers to hop on board and also become certified members.

It is heartening to read that so many of our members have been able to remain active during this difficult season, from projects related to covid recovery and COP26 to new interpretive visitor experiences, and we thank Silvija Jacić for sharing her emotional experience of the Broken Landscape monument and encouraging us all to take time to reflect on what is important during these difficult times.

So, are you happy with your harvest? Enjoy in the fruits of your entire year and be happy since you probably couldn't have done any more or done it better. See you in the new dawn!

Helena Vičič  
Managing Director

## Broken Landscape

**Silvija Jacić (Croatia)**

**The most impressive monument that commemorates the Croatian War of Independence, where I felt a deeper meaning.**

I stood there, deeply moved by the devastating beauty of the monument and landscape.

I looked at Hrvatska Kostajnica, etched in the greenery of the Banovina Pounje, through a huge lens, through the eyes of Gordan Lederer.

I imagined the last shot of a fearless and truth-seeking war cameraman and photographer before his young life was irreversibly shattered to pieces, in meteorites of pain still buried in the land of Banovina.

Broken Landscape is the name of the most impressive monument that commemorates the Croatian War of Independence. It has a beautiful name but it carries a burdensome message that has ploughed its way deep under my skin, leaving behind furrows of fear. It may feel like we 'peek' through this big lens into the far-gone time and tragic destinies of known and unknown war heroes from some safer place. Or, perhaps, that cracked lens actually peeks into our souls and all broken landscapes crushed by the relentless power of these challenging times that demand ever more from us and leave us to face the mounting loss...



### **More about the Broken Landscape memorial**

One of the most impressive monuments in Banovina, an area severely damaged in Croatia's War of Independence (1991-1995), is painted with a brush dipped in beauty as much as in sorrow. Broken Landscape is a memorial to the Croatian radio and television cameraman Gordan Lederer, who was killed by a sniper bullet in 1991 while filming Croatian defenders in action during the Serb attacks on Pounje. He left behind many recordings of the first days of the war that were later edited and called "Dawns of War on Banija" (Banijska praskozorja).

Elevated on the Čukur Hill overlooking Pounje and Hrvatska Kostajnica, the monument is made in the shape of a huge photographic lens. The large lens shot by a sniper bullet symbolises the death of Gordan Lederer, and a path made of 33 concrete slabs takes you to it. They represent the number of years of Lederer's life, i.e. 33 frames of the film's roll. It is a project of the Croatian architectural office NFO, created in collaboration with the academic sculptor professor Petar Barišić.

Surrounded by the silence of forests interconnected by the gentle, wavy lines of the Banovina hills and taking in Pounje from a height, you will surely be moved by the sentence written at the end of the trail: "... Now that the August mornings breathe peace, the light of sorrow in Gordan Lederer's eyes shines through Banija's dawn."

Have you been moved by an experience at any similar interpretive monuments near you or on your travels? Now, more than ever, seems a good time to reflect on the fragility of life and the power of interpretation to make connections – between each other, between nations, and between the past, present and future.

Silvija Jacić is a heritage PR & promotion specialist from Zagreb, Croatia. She is also an independent consultant to the Banovina Heritage Interpretation Centre ([www.iccb.hr](http://www.iccb.hr)). Silvija can be contacted at: [silvija.jacic@promoandpress.com](mailto:silvija.jacic@promoandpress.com).



**Broken Landscape memorial to Gordon Lederer**  
(All images: Silvija Jacić)

## Interpretive planning for World Heritage

Helena Vičič (Slovenia)

### Interpret Europe delivered a special training course on interpretive planning for UNESCO's World Heritage Sites in Kotor, Montenegro.

Following an invitation from UNESCO, I took part in the WH-Interp training course on interpretative planning on World Heritage properties. One part of it was organised as a face-to-face five-day workshop in Kotor, Montenegro, and based on IE's Certified Interpretive Planner (CIP) course.

Leaving on 9 October, I picked up Thorsten Ludwig in Ljubljana (Slovenia) and drove southwards, chatting the nine-hour drive away. We arrived in picturesque Kotor (Montenegro) at night. First impression: "Wow, Kotor is a magnificent and proud fortified ancient town!" Hidden in a large bay, protected with steep slopes, it must have been an important strategic point for protection of the hinterland and a vibrant antique market place throughout history.

20 experts from 11 countries gathered in a heritage hotel on the main square. Acquainted with stories told by heritage professionals and information given by stakeholders, authorities and locals, we had a demanding job – to outline the basic idea for an interpretive plan. Our playground was the Square of Arms in this ancient market town of Kotor.

Multiple questions were debated throughout four days: What does the Square of Arms offer? What interpretation already exists there? What are the relationships of various stakeholders with the place? How do visitors experience it? Should locals be involved and how? What Outstanding Universal Values initiated the protection of Kotor as a World Heritage Site? and last but not least, what could visitors and locals learn from its heritage for our common European or even world future? Not an easy task for four days, however, on day five, several local representatives listened to three different proposals, confirming with nodding heads that the proposals are actually realistic and that they have already been looking in a similar direction.

Check out the other participants' impressions shared for the official UNESCO report:

<https://en.unesco.org/news/pilot-regional-course-interpretive-planning-world-heritage-properties-completed-its-second>.

The pilot regional course on interpretive planning at World Heritage properties in Europe was a joint product of more than a year's cooperation between Interpret Europe's senior trainers, Thorsten Ludwig and Valya Stergioti, and UNESCO's Regional Bureau for Science and Culture in Europe. The course was based on the IE Certified Interpretive Planner (CIP) course.

Helena Vičič is IE's Managing Director. She can be contacted at: [helena.vicic@interpret-europe.net](mailto:helena.vicic@interpret-europe.net).



Certified Interpretive Planner (CIP) course exercise and the CIP course participants in Kotor (Images: Helena Vičič)

# Hot topic – Heritage interpretation for climate cooling

Marie Banks (UK)

**Members were invited to think about how heritage interpretation could form a response to the global climate discussions at COP26 in Glasgow.**

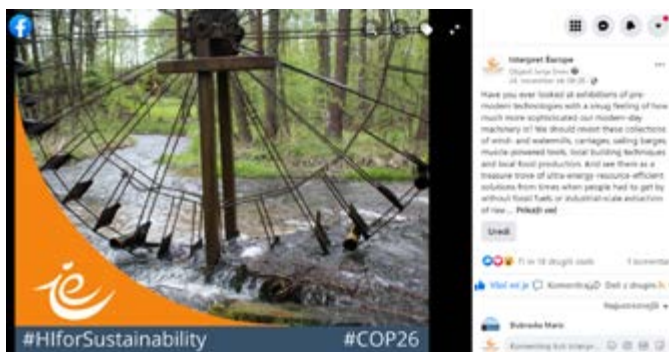
During and post COP26, held in Glasgow in November, Interpret Europe members have been using our online platforms to discuss and share how heritage interpretation could be a way to engage more people with the huge issues surrounding the climate chaos we are facing.

## Social media: HI for sustainability

Long before we used plastic bags, people would craft carrying vessels from available local materials. Every household had at least one great seamstress who would ensure that the family's clothing was fit to last and repaired again (and again) as necessary. The food we ate would follow the patterns of the changing seasons. Water power, wind power and horse power were not just the most sustainable form of energy, they were the only source of energy. What else can we learn (or remember) from our ancestors to help take us forward?

While all eyes were on COP26 and the decisions that will influence our future, we looked at the role of interpretation addressing sustainability for our planet. IE members shared some stories that showcase traditions, knowledge and skills of how people coexisted with nature in the past and who are maybe still using (or re-using) those skills today. They also shared smart solutions that Earth has of looking after itself – and us. The stories were shared with the hashtag #HIforsustainability alongside #COP26 and the text was edited for various platforms, including Facebook, LinkedIn and Twitter.

We can still add to this online campaign so send us in your great examples of #HIforsustainability and we'll feature them: [news@interpret-europe.net](mailto:news@interpret-europe.net).



An #HIforsustainability post on Facebook



An #HIforsustainability image to illustrate one of the heritage interpretation stories used on social media

## Thematic table: If not us, who?

On 1 December, IE's Natural Heritage Team hosted a Thematic table: If not us, who? Using heritage interpretation to engage on climate issues.

With COP26 behind us and being aware of the huge work and efforts lying ahead of us all, members were invited to join online for a presentation and group discussion on how heritage interpretation can contribute to raising awareness, making people more mindful about our actions, and to consider what the reality is out there that we are facing.

Vida Ungar, IE's Natural Heritage Coordinator, and members of the natural heritage team shared some key points from the Climate Heritage Network (of which IE is a member), including an overview of a paper that is being written to highlight the importance of heritage in engaging with climate change, and also presented 'ecosophy' – the philosophy of ecological harmony.

The main conclusion from the group discussion was that it can be difficult to talk about or explain sustainability and climate change in relation to heritage interpretation in practice. Most of the time we are still struggling with explaining heritage interpretation itself and so the first step is to 'improve' ourselves and improve our communication in relation to sustainability and climate change.

The members' Facebook group remains a good place to continue these discussions if you come across something new to share or wish to seek advice from others.

## Webinar: Interpreting climate change – or anything – requires that interpreters understand people's worldviews

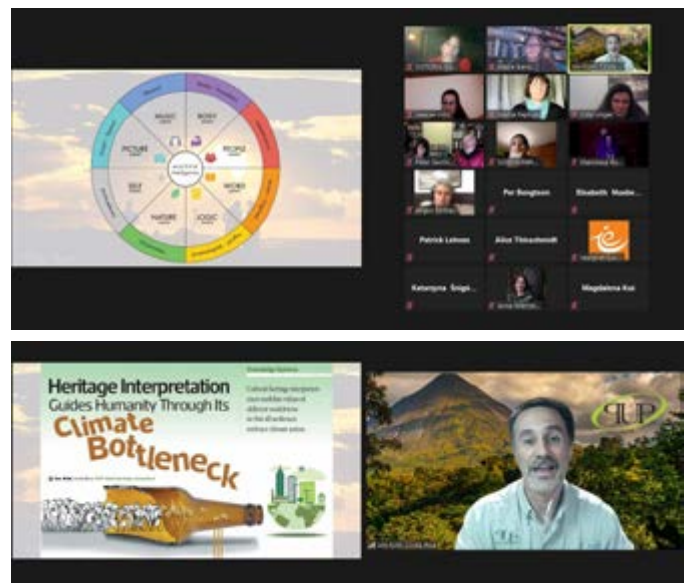
On 9 December, our monthly webinar was hosted by Jon Kohl, building on the topic of his article published in the Autumn 2021 issue of our newsletter (<https://interpret-europe.net/newsletter/2021/7107/>).

Jon says: Climate change may prove the ultimate challenge for interpreters. It may be one part technology and two parts beliefs and perceptions, squarely within the communication realm of heritage interpretation. Yet climate change stretches its tentacles, not just in our physical, scientifically measurable world, but throughout the abstract, subtle, philosophical, and spiritual dimensions into which many people do not or cannot peer. Consequently, all people see only parts of climate change and some deny its existence altogether. But those who see very little or those who enjoy a deeper and broader understanding are not randomly selected, rather they distribute across worldviews; as those who inhabit different worldviews construct reality – climate change in particular – very differently. As interpretation guru Sam Ham says, "The audience is everything." Every professional communicator, interpreters without exception, then, must thoroughly comprehend people in order to make their interpretation relevant, to mobilise their values, unlock their stories, and ultimately meet them where they are. Interpreters, however, cannot do this successfully if they are unaware of worldviews, including their own, and how people who hold these worldviews construct reality.

Jon opened the webinar with a presentation taking us through some of the psychology and philosophy of worldviews and their likely impact on different people's ability to understand climate change concepts. He then explored why it is so important for interpreters to understand worldviews for all interpretation and how this understanding can improve our effectiveness in interpreting climate change – or any large topic or issue.

The theory ignited an engaged debate and participants shared some of their own experiences of facing different worldviews in their work, with many vowing to find out more and take an online test to establish their own 'centre of gravity' to better understand the potential position of others that they interact with. Everyone agreed that the most important aspect of being an interpreter is finding a communication method appropriate to the situation.

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Webinar attendees look at the development of emotional intelligence (top) and Jon Kohl presents his view on how different world views might affect how our interpretation is received and how heritage interpretation may help humanity move forward (Screenshots: Marie Banks)

## Creating meaningful experiences with one of Norway's most elusive arctic animals

Eleanor Mary Charnock (Norway)

**After IE's Certified Interpretive Guide (CIG) course, I never go to work without my interpretation toolbox.**

In September 2021, I found myself surrounded by a spectacular vertical landscape of narrow fjords and towering mountains in Aurland, on the west coast of Norway. A contrast to my place of work at the Visitor Centre for the Hardangervidda National Park, situated in Skinnarbu, where I look out on the vast expansive landscapes of the Hardangervidda, Europe's largest high mountain plateau at over 8,000 square kilometres.

But I wasn't just in Aurland to enjoy the beautiful autumn scenery of wooden fjord boats peacefully moored on the water or the delicious ripe apples overflowing in every garden in the quaint village of wooden houses. I was there for an intensive one-week course, the Certified Interpret Guide (CIG) course, to soak up all the skills and knowledge I needed to create meaningful experiences with heritage phenomena. The course consisted of a comprehensive programme and after many hours of both theoretical sessions and practical exercises I felt fully equipped with a new interpretation toolbox in hand to return to the visitor centre and put it all into action!

My interpretation toolbox, filled with various performance techniques and planning approaches, comes in handy when I work as a nature interpreter for the Hardangervidda National Park, Norway's largest national park, where I spend my days communicating its natural and cultural heritage to the public and visiting school classes. The visitor centre is dedicated to promoting understanding and positive attitudes towards Norway's wild mountain reindeer, *Rangifer tarandus*, of which the largest population is found on the Hardangervidda plateau. These reindeer are in fact part of Europe's last remaining populations, and Norway has therefore an international responsibility to take care of them.

In addition to this the centre focuses on teaching about the vulnerable high mountain ecosystem with its unique flora and fauna, as well as strengthening the understanding for the need for environmental protection and sustainable land area use related to this important natural and cultural heritage.

The challenge is that the phenomena in question are often inaccessible, far away from the visitor centre, and particularly when equipped with legs, avoid humans at all costs. How do I then create meaningful connections to, among other things, the elusive reindeer that lies deep within the national park, when there is no chance of first-hand experiences?

During the course I found myself using this challenge as a backdrop for how I approached the practical exercises. Part of the course was to create an interpretive talk on a phenomenon at the end of the week. This was a great way to channel all of what we had learned into our own talk, which we were tasked to present to the rest of the course group.

Using all my newly acquired interpretive skills and tools, I created a talk about the majestic reindeer using a life-size statue as my subject. Using carefully picked facts to support my main theme of the wild reindeer being "arctic kings but powerless to man and that their future is in our hands", I enhanced them with a plethora of interpretive steppingstones, such as humanisation, narrative, explanation, comparison, descriptions and contrasts, as well as open-ended question to fully engage my participants.

The result was that even without meeting the real-life reindeer the participants experienced revelation, admiration, respect, and concern for Norway's wild reindeer heritage and ultimately a deeper sense of connection to this animal. Back at the centre I have been able to further develop this talk and utilise resources to enhance the experience with props like bones, skins and artefacts that allow participants to touch, sense and feel the animal during my talk.

My beloved interpretation toolbox has made making meaningful experiences possible at the visitor centre. Furthermore, it makes my job meaningful when I can see that spark in the visitors' eyes as they lose themselves in the world of my beloved Hardangervidda and all of this spectacular nature that calls this place home.



**Reindeer props with view of Hardangervidda**  
(Image: Eleanor Mary Charnock)

Eleanor Mary Charnock, is a nature interpreter at the Visitor Centre for Hardangervidda National Park, Skinnarbu, Norway, with a background in ecology and natural resource management. Eleanor can be contacted at: [eleanor@hardangervidda.com](mailto:eleanor@hardangervidda.com).

# Magical cauldron of Savičenta

Iva Silla (Croatia)

**If only we could take the recipe of Savičenta's development and transfer it to any other destination.**

I recently came back from delivering an IE Certified Interpretive Guide (CIG) course in the Istrian town of Svetvinčenat or Savičenta (don't ask how can it have two names, long story... it actually has three!). Every time I visit this town, I can't stop thinking about it for days. I remain under impressions of admiration and deep respect for everything they have done there to revitalise the county and promote its heritage. Since the CIG training is often an emotional rollercoaster for all, trainer included, you can only imagine that my feelings are even stronger this time. That's why I decided to share my appreciation with IE members through this article.

What exactly happened there? The once abandoned Morosini-Grimani Castle is now an innovative exhibition area and a conference centre, with all sorts of events, escape-the-castle gamified experience, an evening tour, to name just a few parts of its offer. There is another visitor centre, House of Mare the Witch, dedicated to the story of the last woman burned for witchcraft in the region of Istria, and her relatives from local folklore. There is a VR tour of the town, dedicated guides, re-enactors, numerous festivals... Not to mention businesses! Eco-bira (that's beer in Istrian dialect), Kampanjola, a medieval-themed park Sanc Michael, luxurious villas, fancy food producers... All of this within a county with only around 2,000 inhabitants spread throughout around 40 villages.

Not all of the projects were intentionally interpretive. Yet the common cause, stewardship of heritage, sharing the appreciation of local culture with visitors are there. The importance of interpretation is well acknowledged, too. Over time, various workshops on heritage interpretation for local stakeholders took place. The First Croatian National Forum for Heritage Interpretation happened right there a few months ago.

The recent CIG training course is another very indicative example of the way the town is building its capacities. They organised it very professionally, with trust in Interpret Europe's expertise, which helped the smooth execution of the training. The participants came from public institutions and local attractions, and they all took their tasks very seriously. I am still completely stunned to observe how a relatively small county attracted top-notch

employees who are all extremely professional, creative, efficient, and supportive as a collective. As you can imagine, the organisation of the training was a joint effort of the leading organiser – the Tourism Board of Svetvinčenat County, with the great support of Svetvinčenat County and the Grimani-Morosini Castle crew.



Escape the castle experience (Image: Andi Bančić)



Tour of Savičenta as part of the first Croatian national forum on heritage interpretation (Image: Andi Bančić)



AR storytelling in the House of Mare the Witch (Image: Andi Bančić)

We all read a lot about community management, boosting creativity, understanding the value of heritage. Still, it's hard to find working self-sustainable examples. For Savičenta, it took years, it took several projects, including a major EU-funded project, KulTERRA, to get there. After all that time and effort, Savičenta is living proof that development based on local heritage is not just a myth. As everywhere, things didn't always go smoothly. There had to be some unstoppable and visionary enthusiasts, tons of work, perfect planning, dozens of serious collaborations.

I certainly don't know what exactly it took. Still, I am only one out of many people in Croatia who point to Savičenta as one of the best examples of community management strongly interconnected to heritage appreciation and presentation. We can now all enjoy the fruit of their labour. Their achievements seem like a utopia. It's a great example we can all learn from. But don't even bother to try to repeat it step by step. Their perfect mix of ingredients works only in Savičenta's magical cauldron, that could be a leftover from Mare the witch herself.

Iva Silla is the author of Secret Zagreb walking tours ([www.secret-zagreb.com](http://www.secret-zagreb.com)) and the Croatia Underrated podcast ([www.croatiaunderrated.com](http://www.croatiaunderrated.com)). She is an experienced Interpret Europe Certified Interpretive Trainer. Contact her at: [iva@secret-zagreb.com](mailto:iva@secret-zagreb.com).

Contact the Tourism Board of Svetvinčenat for more info about the destination: [info@tz-svetvincenat.hr](mailto:info@tz-svetvincenat.hr).



CIG exercises within the walls of the Morosini-Grimani Castle  
(Image: Iva Silla)

## Butterfly ready to fly

Ivancica Šebalj (Croatia)

**A sculpture that says more about the regeneration of a city than first meets the eye.**

Karlovac is a city in a park. And do you know how many parks Karlovac has? You might say a lot – every citizen of Karlovac considers every moat a park, and every green area with a flower garden – but areas officially registered as a park: only one!

Arriving in the city centre, as soon as you cross the Banija Bridge, on the right side in Gundulićeva Street you are greeted by a beautifully landscaped green area, in the middle of which rests The Butterfly. The sculpture by Daniel Butala was set up here in 2006 when a large project of the Rotary Club Karlovac was completed, in which they collected and financed the de-mining of urban areas. Just as the butterfly is an example of the transformation of the infamous ugly into the beautiful – from a caterpillar it turns into a butterfly – so this butterfly shows the change from the evil times of war to a more beautiful life. The self-denying Butala, a meritorious Karlovac academic painter and draftsman who marked the painting of Karlovac and Croatia with his pedagogical, artistic and humanitarian work, in creating The Butterfly, created another work that breathes new life into the Karlovac atmosphere. It was as if it had been created by a boy who grew up with these unique fields, rivers and nature.

The Butterfly stood almost imperceptibly for years. Some knew that Butala was its creator, but few actually took a walk and looked closely at it. If you approach it and touch the wings, you will feel them flutter. Although they are made of heavy, hard material, their lightness and airiness are surprising. Walking around the pedestal on which The Butterfly rests, you will notice that the wings have colour and it changes depending on which side you look from. The sculpture is a work of art in space and can be viewed from all sides. With such observation, the cavities on the wings take on the colours of the sky, green canopies, colourful facades of neighbouring buildings... And each time you repeat the observation, the colours will be different depending on what time of day or time of year it is. When Daniel Butala passed away in 2017, this green area was re-named Daniel Butala Park, and thus became the first official park in Karlovac.



The Butterfly being interpreted  
(Image: Ivana Zrilić)

But let's go back in time just a little bit further, to a time when this park was on the outskirts of the city, when the ramparts still stood at their full height, and the trenches were filled with water. At that time, it was here that the dead inhabitants of Gaza (older than Karlovac) lay and where those who, despite the bans, erected prefabricated houses and handy workshops were buried in order to enable and facilitate life within the ramparts with their craft services. As the city expanded, times and decisions changed, so the cemetery was abandoned but not forgotten. We can say that right here where Butala's Butterfly spreads its wings, the past and present live harmoniously for a peaceful future.

I have recently attended an Interpret Europe Certified Interpretive Guide (CIG) course and was inspired to look more closely at this phenomenon in my home town. I look forward to using my new interpretive guiding skills more in my job.

Ivancica is a teacher and tourist guide. She attended an IE CIG course in Karlovac recently and is currently working on her homework to get certified. Ivancica can be contacted at: [ivancica\\_sebalj@yahoo.ca](mailto:ivancica_sebalj@yahoo.ca).

## Words that are worth reading

### Meri Vesanović (Croatia)

**Croatia's first CIW course enriched my knowledge and made me see that writing is the most challenging skill to master as a heritage interpreter.**

Writing to inspire and connect with the reader is a continuous process of capturing the essence of cultural and natural heritage. As our trainer, Sandy Colvine, pointed out, the written word differs from face-to-face interpretation because it is static and can be less spontaneous and memorable. You can overcome these initial obstacles with Tilden's interpretive principles and essential tools, which we got to grips with during the recent 40-hour course in Zagreb. Over five days, our creative group of participants tested out key elements of interpretive writing through a range of engaging exercises. It was eye-opening. Creating a coherent text that was not only easy to understand but engaging enough to provoke an emotional reaction was a challenge.

#### A stimulating experience

All of the eight participants on the course were, in some way or another, seasoned heritage interpreters. I was also lucky to be part of this process with all of my team from Muses Ltd, forming a collective with many years of creating unique heritage experiences all over the country. Our training was closely tied to different heritage phenomena, enabling us to learn and perfect our knowledge about strong themes, connected topics and key universal values. There was a lot of fun and laughter along the way and we were constantly positively surprised by the creative solutions from other participants, which further inspired me to think outside of the box.

The course challenged us in approaching different written media, including museum labels, outdoor panels and self-guided walk leaflets. Immersion in interpretive techniques took us to various heritage sites, such as city parks and squares and to visitor attractions like the Nikola Tesla Technical Museum in Zagreb where we spent the day creating audio scripts for permanent and temporary exhibits. We were ambitious, supportive and appreciative of each other and while we all struggled from time to time to implement all the tools and guidelines we learned, I cherish all of our thought-provoking discussions that gave me crucial input and clear objectives for my next interpretive writing task.

#### When to write next?

In our inventive Muses laboratory, I'm passionate about shaping heritage stories while frequently using the written word. Creating a powerful story, be it for promotional purposes or museum-based documentation, is an important process summarising and conveying the shared values. It takes time and skill. Even our social media content resembles an interpretive text, organised hierarchically and shared as a brief but powerful and inviting soundbite. This creative and stimulating course gave me important tools to continue perfecting my skills while always listening to readers' interests. Although after the training I now grasp the complexity of interpretive writing techniques, I believe that, like the other participants, I am one step closer to perfection.

Meri Vesanović is the youngest member of the Muses team. She is an Art Historian and professor of Italian language and literature but excels in the dynamic world of social networks, new technologies and cultural management. Creating strong heritage stories is her passion and her current occupation as cultural manager for public relations and EU funds in culture and tourism. Meri can be contacted at: [info@muze.hr](mailto:info@muze.hr).



Playing with words (Image: Meri Vesanović)



Participants of the first-ever CIW course in Croatia (Image: Inia Herenčić)

## CIT in Krakow

**Miguel Brito (Portugal)**

**Four unforgettable IE days were spent in Krakow, Poland, when IE's Certified Interpretive Trainer (CIT) course took place.**

The four days of the recent Certified Interpretive Trainer (CIT) course and trainer's upgrade courses for Certified Interpretive Guide (CIG) and Certified Interpretive Writer (CIW), will last in the memory of the participants for the rest of their lives. The key words for the success of these events were: capacity building and teamwork.

It all happened between 29 November to 2 December. Participants felt the warmest welcome of our Polish colleagues, particularly Joanna Hajduk, who helped us in every detail of our stay in Krakow from the first moment. But a special thanks is also due to the Malopolska Institute of Culture (MIK) in Krakow, which was responsible for organising the event, 'Intepret Visegrad – Development of skills in heritage interpretation within the V4 countries'. And all went well. They even exceeded our expectations: the accommodation was comfortable, the food was delicious, the venue was cosy. In a nutshell, everything went smoothly in the picturesque environment of old Krakow (such a beautiful town!) with its historic main square, its Christmas market and many tasty local specialities.

But let's go back to our courses. First of all, the friendly atmosphere during the four days we were together should be mentioned. Our trainers, Valya Stergioti, Thorsten Ludwig and Max Dubravko Fijacko, really stimulated our creativity, keeping up the energy of the trainees, connecting them with the environment, the park and the old town where all our practical training took place and giving us a total positive learning experience. The professionalism of the trainers contributed above all for the evolution of the trainees, but no less important was the personal feed of the trainees themselves, who shared their own life and professional experiences, constantly helping one another to achieve the goals of each exercise and of the course in a global perspective. Both in theoretical and operational exercises, there were always two different forms of communication: trainers with trainees, and trainees with trainees. This is the base of IE's unique learning system.

If you ask the trainees if they were feeling tired at the end of the course, they will invariably answer "Yes, we were almost brainless!" In fact, there is a lot of theory to assimilate, our discussions were quite inspiring, there was much work to process, and a



**Participants enjoy CIT training course exercises in Krakow (Images: Thorsten Ludwig)**

long but challenging homework to put together. Surely, it was worth studying with IE and to be part of its network.

Miguel Brito is a senior lecturer at Estoril Higher Institute for Hospitality and Tourism Studies (ESHTE). He teaches Italian Language and Culture, Communication Techniques and Heritage Interpretation, and has been a tourist guide, tour manager and travel agent. He has written several papers on guiding and a book entitled: Tourist Information, the Art of the Tourist Guide: Between the Culture of the Tourist and the Destination. Miguel can be contacted at: [Miguel.brito@eshte.pt](mailto:Miguel.brito@eshte.pt).

## Congratulations to our newly certified members

### Certified Interpretive Guides (CIG)

Tijana Balaško, Croatia  
Nikolina Belančić Arki, Croatia  
Per Bengtson, Norway  
Mirjana Cibulka, Croatia  
Petra Cukrov-Ćurčija, Croatia  
Igor Čulig, Croatia  
Helena Dobrosavljević, Croatia  
Andreas Ermisch, Germany  
Tatjana Grgurović, Croatia  
Britta Hartmann-Barth, Germany  
Irmgard Holtkotte, Germany  
Florian Holzschuh, Germany  
Luiza Hrvatin, Croatia  
Martina Hukavec, Croatia  
Simona Jerčič Pšeničnik, Slovenia  
Marion Kehl, Germany  
Mia Kirinčić, Croatia  
Lea Knez, Slovenia  
Ivana Kosinec, Croatia  
Anna-Naemi Krauß, Germany  
Anabella Križanac, Croatia  
Cornelia Laux, Germany  
Aleksandra Lorenci, Slovenia  
Elena Mileta Škatar, Croatia  
Tadeja Oderlap, Slovenia  
Irene Pastorčić, Croatia  
Iva Popijač-Meštrović, Croatia  
Lucija Pušnik, Slovenia  
Simona Rubin, Slovenia  
Snježana Sabo, Croatia  
Lenka Šajina, Croatia  
Neli Sovinc, Slovenia  
Brynjar Stautland, Norway  
Martina Štemberger, Croatia  
Ivan Švacov, Croatia  
Irena Tertinek, Slovenia  
Ozren Totić, Croatia  
Klemen Uršnik, Slovenia  
Silvija Vitner Marković, Croatia  
Peter Zajc, Slovenia  
Adrijan Zalesnik, Slovenia  
Jerica Založnik, Slovenia

## 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](mailto: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
<b>Certified Interpretive Guide (CIG)</b>			
10-14/01/2022	Bosnian	Hutovo Blato, Bosnia and Herzegovina	Ivana Zrilić
08-10/04/2022 14-15/05/2022	German	Babenhausen, Germany	Thorsten Ludwig
<b>Certified Interpretive Planner (CIP)</b>			
18-20/03/2022 02-03/04/2022	Slovenian	Solčava, Slovenia	Helena Vičič
17-21/10/2022	English	Trysil, Norway	Thorsten Ludwig

### Upcoming IE webinars

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

**27/01/2022**

**Heritage interpretation across cultures**

Presented by Samia Zitouni (Croatia)

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](mailto:webinar@interpret-europe.net) for more information.

**28/02/2022**

**Hermeneutics and its relevance for practical heritage interpretation**

Presented by Thorsten Ludwig (Germany)

**23/03/2022**

**Heritage interpretation and heritage management: How do they complement each other?**

Presented by Dragana Lucija Ratković Aydemir (Croatia)

## Don't hold your breath! – Interpreting land uplift bounce back with your own tummy

Anna Carlemalm (Sweden)

**The High Coast Kvarken Archipelago WHS has a new interpretive plan, and an interactive trail to engage families with the geology and history.**

After many years, the High Coast Kvarken Archipelago World Heritage Site finally has an interpretive plan. It is a challenge to interpret a site of three separate areas situated in two countries with the Baltic Sea in between. The area in Sweden, about 500km north of Stockholm, is roughly 100km along the coast and 30km wide. The areas in Finland are situated about 400km northwest of Helsinki.

The High Coast/ Kvarkens archipelago is a world heritage site because this is the best place in the world to experience and understand land uplift following the last Ice Age. Here you can find the world's highest shoreline at 286m above today's sea-level. This means that in the last 10,500 years the land has risen 286m, a process that is still ongoing at 9mm per year.

But now we have a plan with a clear theme, several subthemes, and appointed places where interpretation shall be developed for target groups. This plan was developed during a Baltic Atlantica project partly funded by the EU.

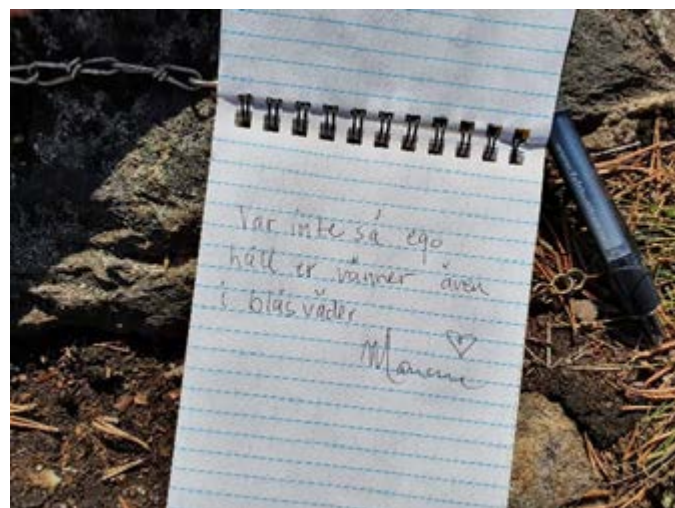
The development of this plan included creating one interpretive piece in each country. In Sweden we made an interactive path using low technology and a high focus on interactivity. The target group for this particular site was families. We wanted the whole family to be active along the path and that they worked together.

You start by borrowing a ruck sack at the hotel nearby with some things you will need along the path. There are five stops with information panels. Every stop gives you first some background and then asks you to toss a coin to select one of two tasks. The tasks are about either the High Coast or the Kvarken archipelago.

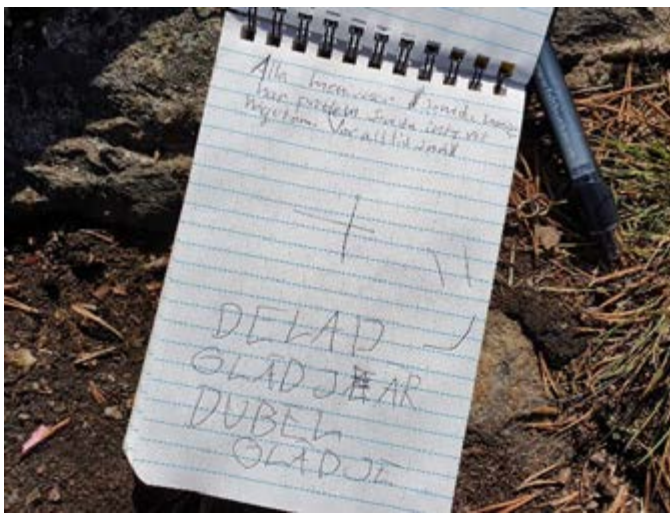
One of the stops explains why the land is rising in this area, which is the reason for the world heritage site designation. Visitors should be able to understand about the enormous weight of the glacier that pressed down the land – when it melted away and the pressure was released, the land bounced back up again. This process is still ongoing. The group is asked to get one of the adults to lie on the ground (a blanket is supplied in the ruck sack) and then the children in the group are the glacier and press the adult's tummy down. When they let the pressure go, the tummy – just like the land – will bounce back up again!



We also wanted to address more philosophical questions, such as the reasoning behind world heritage sites. Why do we preserve places? What do we want to leave behind for future generations? In this case, one of the tasks is to leave a message to other visitors in a little book. Amazingly the messages so far are impressive: "Don't be so egoistic, keep your friends also in the storm"; "Shared happiness is double happiness"; "All people you meet have problems you don't know anything about. So, be kind". (These translations have been taken from the images)



One of the interpretive action points and one of the visitor messages (Images: Anna Carlemalm)



One of the visitor messages  
(Image: Anna Carlemalm)



Participants engaged in interactive walk  
(Image: Anna Carlemalm)

### The process to a successful interactive path

To ensure that the tasks would be understood and appreciated by the whole family we made a test version. We originally planned more tasks to every stop but the test made us realise that it was too complicated. It also showed that some tasks wouldn't work. The feedback was very helpful in modifying the tasks and ending up with really good interpretation for our site.

For more background and the whole plan see here:

<https://highcoastkvarken.org/document/nature-interpretation-plan-for-high-coast-and-kvarken-archipelago/>

or

<https://highcoastkvarken.org/wp-content/uploads/High-Coast-Kvarken-Archipelago-internpretation-plan.pdf>.

Anna Carlemalm is the manager at Naturum Höga Kusten, a visitor centre in the heart of High Coast Kvarken Archipelago World Heritage Site, 10km from Skuleskogen National Park on the east coast of Sweden. Anna can be contacted at: Anna.Carlemalm@lansstyrelsen.se.



Map showing the High Coast Kvarken Archipelago WHS area and the view from the walking path  
(Image: Anna Carlemalm)

## Have you ever heard grass grow?

Janja Sivec (Slovenia)

**Sometimes I feel I can hear grass grow, simply by discovering a deep connection between nature and our folk tradition.**

In Slovenia, we use this phrase – that you can hear grass grow – when you are a bit ecstatic or lose your mind a bit (usually during puberty or in love). Well, my feeling that I can hear grass grow – simply by discovering a deep connection between nature and our folk tradition – started with the project, Walks with Legends, about which I have previously written for this newsletter, but the story continues. Our tours that involve storytelling in the landscape really took off in the last two seasons. So much so that three UNESCO Biosphere areas found the concept so interesting that they invited me to develop four tours that interpret nature with the help of folk tales.

Approximately 100 books, discussions with experts and locals and several study visits later, and guided walks based on the intangible heritage of nature have been created for the wetland in biosphere area Mura, Gruska cave, Lisca (a hill of just under 1,000m), and UNESCO Geopark Idrija.

At the start of the project I realised this was too much research to handle in the relatively short time we had for the project. So, my colleagues and I asked ourselves how we should go about this. Except for one site, the others were unknown to us. There lay the answer to our first dilemma. We had to get the sense of place. "What do you have to say about yourself?" we asked the sites on the first visits. We soon realised it is sometimes better if you do not know the place, because you listen more closely.

A second big step was talking to the experts, guides and managers who already provide interpretation at the sites. At first, our conversations were a bit strained since they did not know exactly what to expect. Storytelling about nature? – but we already tell stories on our tours. Yes, but do you adapt interpretation to the stories or do you stick stories in, to entertain people?

So, the research began. We were super excited and blessed that intangible heritage in Slovenia is quite well researched and published, so we had quite some material to choose from. Of course we found several surprises during the development of the tours; for example, Geopark Idrija was influenced with mercury mining for several centuries so the nature does not play a strong role in their folk tradition, and on the other hand we were quite worried about how

much material we could get about a hill. Well, Lisca supplied a pleasant surprise in the flood of stories: *People in Zagreb, Croatia still pay for a Mass each Thursday so that Lisca will not release all the water she hides within.*

When creating programmes I did not want to create scenarios for a potential guide-storyteller to learn. I wanted to create a modular system that will allow an interpreter to find their voice and add or take what they find works best.

It was interesting when I searched for themes for the tours how some came easily, like communication in nature for the hill Lisca, where the site spoke immediately to us, and how some came a bit slower through the research of the material and development of the programme, like water that formed the nature and lives in Upper Idrija landscape park.

So, with themes in hand we had to combine the interpretation of phenomena on sites and stories. With the interpretation we tried to reinforce the theme but also to give a bit of background to the folk tales that are the real stars of this show. We chose different stories in line with the theme of each walk and which are also appropriate for the different visitor groups that the project was focused on (elderly, women, youth and children). Sometimes we were able to find a local folk tale, other times we went to the big treasure box of Slovene fairytales that are not set in a specific time or a place.

So, at the end I had to learn four guided walks, approximately 30 folk tales and present walks on their home territory. I loved every minute of it. In contrast to the initial meetings, the energy after my presentations was totally different since it is one thing discussing the concept and another experiencing it. Hopefully the stories will enchant visitors to the point that they will look and listen to nature more closely – and maybe even see or hear the grass grow.

Janja Sivec is a trainer, interpreter and storyteller from Slovenia. She is also IE's Social Media Coordinator. You can reach her at: [janja.sivec@dlegende.com](mailto:janja.sivec@dlegende.com).



Nature's goodies for inspiration (Image: Janja Sivec)

# Bog haiku – Interpreting peatland science through Japanese poetry

Abby McSherry (Ireland)

**This ancient form of Japanese poetry lent itself to interpreting the science of bog restoration and carbon capture on Twitter.**

In the run-up to COP26 in November, social media was aflame with hockey-stick diagrams and best-fit-worst-scenario graphs of probability, many of them only understood by the scientists that drew them. I work as the communications and outreach officer for a wetland conservation project covering parts of Ireland, Northern Ireland and Scotland (The CANN project [www.theCANNproject.org](http://www.theCANNproject.org)), and my work primarily involves interpreting peatland restoration and the science behind it. The impact on biodiversity and the potential impact on humanity from carbon capture through this work is enormous. So, it seemed that COP26 was an excellent opportunity to get across some of our key messages and focus on our work. But I really felt that these stories were all being shared in the same way and wanted to do something different.

The “something different” turned out to be a series of 31 daily haiku (or Sciku) on the theme of climate change and peatland science published on Twitter. A haiku is a type of Japanese poetry made up of 17 syllables in three phrases (5,7,5). Haiku traditionally tend to be associated with nature, have a seasonal reference, and contain images of juxtaposition. This structure called out to our stories, but I did have to break some of these rules (sometimes all at once).

The haiku form that was a perfect canvas became even more apt when I discovered the ‘Sciku’, a portmanteau word for scientific haiku – the structure of haiku but with science and mathematics as subject ([www.thescikuproject.com](http://www.thescikuproject.com)).

Arts have a huge role in communicating science to non-scientists and can be a valuable bridging tool in helping interpret scientific principles. The haiku or sciku is short and sweet. Anyone can write one and trying to distil scientific messages into this most concise mode of communication appeals to scientists. I also felt that haiku was ideal for our main social media channel, Twitter, with its strict character count and the short attention span of its readers.

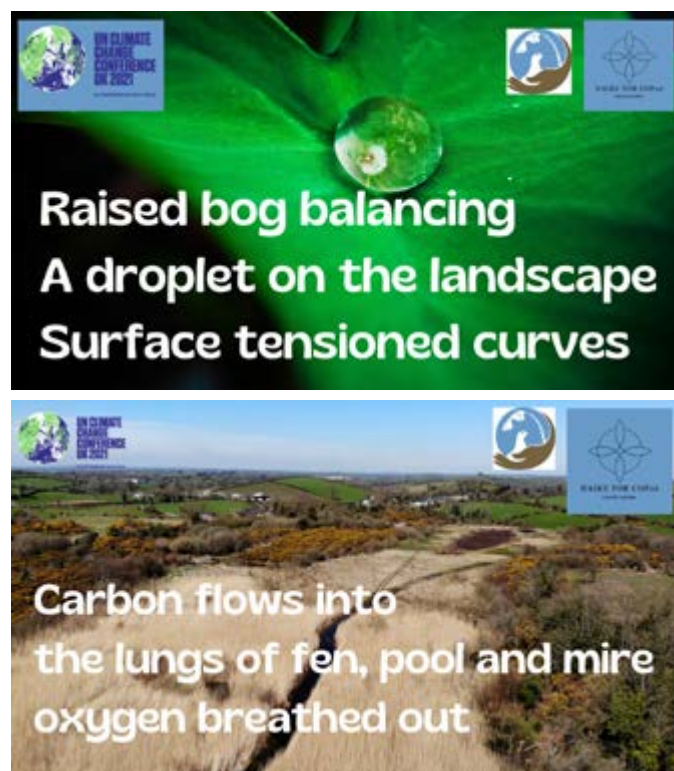
However, I did run into one major problem: I work with a team of 30+ scientists, and with a two-month warning, I did think I would receive more than three haiku submissions by the deadline. But folk are busy, and most were not confident in their literary skill. So,

although this project started as a group one with colossal encouragement and positive comments and promises from all, it ended as a DIY affair with some help from the Scots up on the Isle of Islay.

Each haiku was presented on a background of images captured by the CANN team over the last few years, along with a few credited professional photos. I used a template I created on the desktop publishing app CANVA to manipulate and present these images to reflect the content of the poem. Each image was then accompanied by a brief explanatory sentence in 280 characters or less to explain the science behind the haiku’s theme.

The response on Twitter was phenomenal: our impressions rate increased by 30,000 over our average monthly rate, our profile visits increased by 80%, and our number of followers increased by more than twice its usual monthly increase. The feedback from everywhere from the USA to New Zealand, UEA and India was fantastic. As a result of this feedback, I was encouraged to publish the collected haiku as a small digital flip-book using the website [www.ISSUU.com](http://www.ISSUU.com) to do this for free. The collected haiku can be found here: [https://issuu.com/thecannproject/docs/haiku\\_for\\_cop26](https://issuu.com/thecannproject/docs/haiku_for_cop26)

Abby McSherry works for Newry, Mourne and Down District Council, the lead partner in the CANN project. The CANN project is funded through the European Union’s INTERREG VA programme managed by the SEUPB. Abby can be contacted at: [abby.mcsherry@nmandd.org](mailto:abby.mcsherry@nmandd.org).



Haiku to interpret wetland science (Images: CANN Project)

# Invisible to the eye

Iva Silla (Croatia)

## Can interpretation help inclusivity? A project in Bakar puts theory into practice with the help of an unusual historical personality.

*"It is only with the heart that one can see rightly..."*

We often refer to the famous Little Prince line by Antoine de Saint-Exupéry, when trying to understand or explain interpretation. The phrase has become more tangible than ever in the Croatian town of Bakar this year. The Bakar Tourism Board managed an interpretive project, guided by the quote as its main theme.

I am taking this opportunity to write about it during the year of Interpret Europe's initiative, 'Recreating tourism through heritage interpretation'. It's also a year when UNWTO inspired everyone in the tourism field to highlight the topic, 'Tourism for inclusive growth'. This project is an example of both.

The project puts a personality from the past in the spotlight for nothing else but his simple wish and extraordinary attempts to lead a regular life. The project core was publishing an illustrated book and an audiobook dedicated to an underdog of Bakar's history, Ivan Čop, a water carrier from the 19th century. The final result, a book called *Kamenčići od suza* (Small stones made of tears), was presented on 30 November in Bakar.

If you ever visit Bakar, you will have to stop to catch your breath on your way up to the old town. Imagine going up all those steep stairs carrying a barrel with 45 litres of water (plus the weight of the barrel)! Over and over again in a single day. The experience would pretty much feel the same as it did to Ivan Čop. Now imagine doing it with your eyes closed – Ivan Čop was blind.

His life story is an inspiring tale about endurance and resourcefulness. However, it doesn't have an ending that would wrap it up in a perfect cellophane package. It's the end that offers those who don't experience physical limitations, a true lesson. I will keep you in the dark with it, and leave you to wait for the English edition to come out. You will then learn the full story of Ivan Čop.

The process of creation of the book is what makes it a true interpretive community project. Hopefully, it will strengthen the mindful roots of further destination development.

Book illustrations and the entire text are the work of dozens of children from Bakar and Hreljin elementary and middle schools. With the help of their dedicated teachers, they participated in workshops that led them to their final creations. Emil Mandarić, president of the association of the blind of the region, helped them understand how people with impaired sight function in their everyday life. I held a set of workshops on interpretive content creation. The children took their tasks and our gentle guidelines seriously. They described Bakar and locations of the watercarrier's daily route by using everything except what you can see.



Exhibition of children's illustrations (Image: Creative Media)

Local experts, led by Sonja Jelušić Marić, the manager of the tourism board and an IE certified interpretive guide (CIG), gathered, too. The team of Creative Media made the audiobook and the website, and Ivona Miloš, also a CIG, designed the illustrated book. Public bodies and the business community stepped in, too, and showed support through financial help. There were some other additions to the project. For instance, Melina Lazanja exhibited water-carrier-inspired souvenirs in her gallery. Overall, almost 100 people participated one way or another.

Even though there is no translation in English yet, I invite you to listen to the audiobook and feel the emotion in the childrens' voices:

<https://www.tz-bakar.hr/bakarski-vodonosa/>

As for Ivan Čop... His sensitive hearing helped him pick up foreign languages from sailors and others who arrived in Bakar from far away towns. His language skills helped him show the travellers around the labyrinth of streets that he knew how to navigate best. You could call him the first guide of Bakar! Interpretive guide? He's definitely an interpretive guide these days with his role in this project. There is also an old postcard from Bakar that shows Ivan Čop. It turns out that Ivan was a part of the tourism offer long before tourism had a name! He worked in tourism long before anyone promoted inclusivity in that field.

At the time when we started the project, schools were under lockdown due to the pandemic. The school year was coming to an end. It seemed impossible that we would ever be able to organise the workshops, and then find the time to work on content! But children and their teachers, when they immersed themselves into Ivan's story, simply didn't know of limitations. All of us who participated emerged from this project a bit stronger and more confident. We all hope that everyone who comes in contact with the final product will feel some of those sensations as well.

Ivan Čop, from 150 years' distance, helped us understand that things are more possible than any of us perceives. Oh, and he also reminded us of this:

*"...what is essential is invisible to the eye".*

Iva Silla is the author of Secret Zagreb walking tours ([www.secret-zagreb.com](http://www.secret-zagreb.com)) and the Croatia Underrated podcast ([www.croatiaunderrated.com](http://www.croatiaunderrated.com)). She is an experienced Interpret Europe Certified Interpretive Trainer. Contact her at: [iva@questoftales.com](mailto:iva@questoftales.com)  
Contact Bakar Tourism Board for more information about the project: [info@tz-bakar.hr](mailto:info@tz-bakar.hr).



Statue of Ivan Čop the water carrier in the making  
(Image: Iva Silla)



Statue presented by the artist Emil Mandaric to the Tourist Board  
(Image: Creative Media)

# An interpretive breakthrough in a French National Park

**Sandy Colvine (France)**

**It's been a long time coming but the interpretive approach may finally have a promising foothold in the Mercantour National Park.**

France is a tough nut to crack. Perhaps it's because it is Europe's most-visited country (89 million visitors in 2018). Could it be the famous language barrier or is it simply that interpretation is deemed an Anglo-Saxon concept? Maybe, but things are changing due to the efforts of some enthusiastic individuals.

Thanks to a bit of luck and my name being mentioned by a colleague, my phone sprang to life. "Can you help me? I've organised a three-day interpretive walks workshop for 15 people next week in the Mercantour National Park but the trainer's caught Covid and I'm really stuck!" I looked at my diary, "I'm free then. Sure, I could do that".

Interpretation, as we know it, was adopted in France by a core of protected areas specialists in the 1990s. Seminars and workshops were held, papers and guidance were published bringing Tilden's principles to French parks rangers and officers. But the legacy was not passed on and this new wave dwindled after a decade whereupon environmental and cultural actors made 'interpretations of interpretation'.

I'd been fruitlessly trying for years to connect with French parks, so I jumped at the chance albeit with some anxiety. I needn't have worried. Once you break through the 'administrative firewall', there are experienced, receptive parks guides, rangers and environmental education staff eager to learn and build their skills with the public.

They got more than they bargained for! Taking inspiration from my experience with Interpret Europe, I gave them a three-day crash course in interpretive principles and practice. Amid awe-inspiring autumnal colours surrounding our mountain venue, the Refuge de la Coquille 1732, the participants really appreciated the theory and threw themselves into many exercises to move from facts to deeper meanings and then to their own interpretive talks and walks using the tools to prepare and critique them.

Interestingly, they experienced the same emotions and sensations in three days as I have seen participants go through on the five-day Interpret Europe Certified Interpretive Guide (CIG) and Writer (CIW) courses: team spirit, a circle of trust to

experiment, getting out of your comfort zone and a strong sense of achievement. Unanimously, they also now want to complete an official IE course to become one of those very rare species indeed, French CIGs, perfectly protected in the Mercantour National Park.

What do I take from this? Well, they tolerated my English accent speaking their 'belle langue' but more importantly, they are keen to use interpretation as part of their mission to protect nature through understanding and respect, not by lecturing or telling off visitors and most importantly, by focusing on the meaning behind the facts that make the Mercantour one of the Alps' last 'terres sauvages'.

If I can build on this experience and use the Mercantour NP as an exemplar, it could just open the door to sharing interpretation with other French protected areas and who knows, a new 'new wave' of interpretation in France.

Sandy Colvine is Chair of Interpret Europe's Supervisory Committee and is a certified trainer. He lives in Dieulefit, in France, where he runs Mistral Translation and Consultancy. Sandy can be contacted at: [alexander.colvine@interpret-europe.net](mailto:alexander.colvine@interpret-europe.net).



**Workshop participants doing a mindmapping exercise and an interpretive walk (Images: Sandy Colvine)**

## Health funding to gamify a heritage project

Abby McSherry (Ireland)

### How a 1970s early gamification model was used to create a wildlife recording booklet to encourage citizen science using healthcare funding.

As a child growing up in England in the '70s, the series of books that really got me engaged in the world around me (and particularly my interest in nature) was the I-Spy books. These little spotter books took a single subject and gave simple information and identification about the topic, assigning a score of points to each item/species. The more difficult things to see scored higher, and the more common earned fewer points. This was an early form of gamification and was hugely successful, especially if you managed to score the magic 1,000 points which entitled you to win a badge!

In the summer of 2020, the project I work for (The CANN project [www.thecannproject.org](http://www.thecannproject.org)) was offered some funding through the Covid-19 Keep Well budgets of the County Monaghan Library Service to encourage healthy outdoor activities. Using the I-Spy model, I developed a guide to the wildlife of a particular range of mountains called Sliabh Beagh in County Monaghan, Ireland.

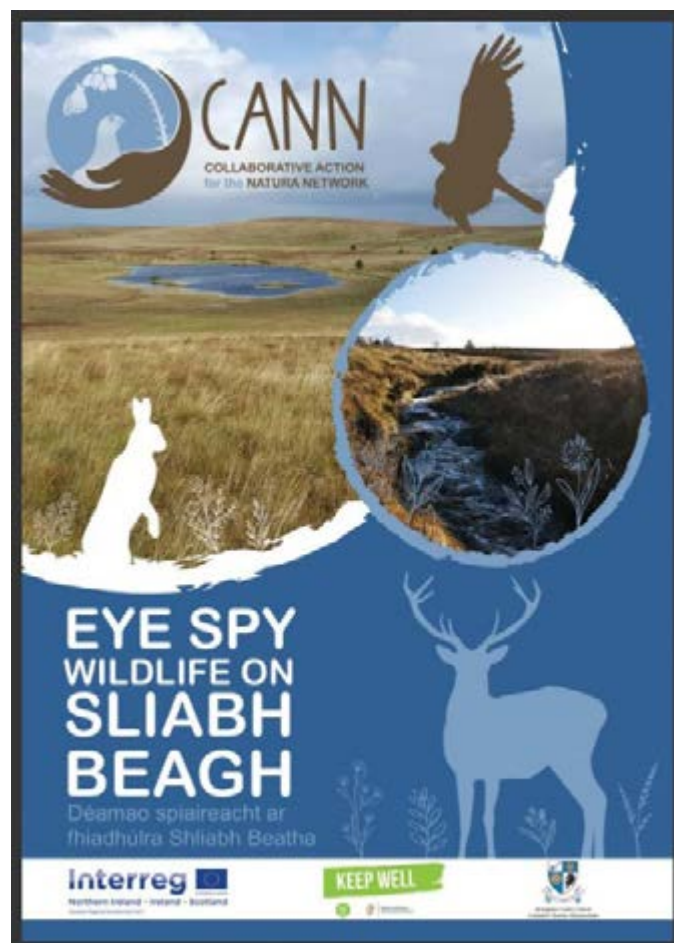
First, I divided the biodiversity of the region into four categories: birds, terrestrial animals, insects, and plant species, then within these categories chose a variety of five species – some rare, some common – that could be seen by someone walking within their 5 or 10km limit from home while minding their mental and physical health during the pandemic.

This was only a free pocket booklet, so we were limited to how many species we could choose, but this served as an introduction to citizen science and the importance of biodiversity recording of all species, not just those featured. Links to further resources, book titles, Facebook groups etc., were also given to encourage further exploration.

Each species page was illustrated with a photo and a simple bullet-pointed list of characteristics, from habits to appearance. In addition, the birds were accompanied by a QR code linked to recordings of calls and songs on various websites. Feedback showed that this was a popular feature. The other species were also accompanied by a pop-out box "Did you know?" which varied from poetry excerpts to recipes to mythology and legends.

We published the booklet as a hard copy and hosted it online as a flipbook here:

[https://issuu.com/monaghancountylibraries/docs/sliabh\\_beagh\\_book\\_website](https://issuu.com/monaghancountylibraries/docs/sliabh_beagh_book_website).



Initially, we printed 1,000 copies and distributed them to primary schools in the County, but within four weeks, there was enough demand for a reprint of 5,000 copies for distribution through the libraries. In support of the booklet's publication, a local artist painted the front windows of all the branch libraries with species from the project. We also ran themed mountain school days for many of the 50+ primary schools in the county.

This highly successful project showed that you can take funding from the most unlikely of places (in this case, for providing advice to keep people healthy in a pandemic) and use it to interpret your story in a unique manner.

Abby McSherry works for Newry, Mourne and Down District Council, the lead partner in the CANN project. The CANN project is funded through the European Union's INTERREG VA programme managed by the SEUPB. Abby can be contacted at: [abby.mcsherry@nmandd.org](mailto:abby.mcsherry@nmandd.org).

## Tales of nature and the medieval past

Melita Trbušić (Croatia)

**Visitor Centre Medvedgrad, on the slopes of mount Medvednica overlooking Zagreb, provides new immersive heritage experience for all.**

The old fortified medieval town of Medvedgrad has recently been transformed into a visitor and tourist hub for the Nature Park Medvednica. Opened in October 2021, it is the result of many years of dedicated teamwork on the restoration of this medieval complex, with interpretive planning and the implementation of permanent exhibitions. The main goal of this process was to revive the historic site and turn it into a place where people could celebrate the past, cherish the present and be inspired for the future.

### Three exhibitions, three unique experiences

Exhibitions take place in the south tower, the small palace and grand palace. All three represent interactive, immersive, and participatory experiences.

The exhibition in the south tower tells a story about the kingdom of ancient forests. It conveys the experience of their uniqueness and the rich fauna and flora, merging them with the medieval history and ambience, mysticism, and enchantment of the historical fort. The copper plated like illustrations, which stretch across all four walls of a 15-metre-high medieval tower (which is equal to the height of an ancient oak tree), create a mystical atmosphere emphasising the spirit of the place, while interactive multimedia exhibits invite visitors to play and connect. The choreography of the experience culminates in a direct experience of the natural environment from the top of the tower. This all contributes to visitors' feelings of admiration and awe for nature, building emotions of respect and need for its protection and preservation.

The exhibitions in the two palaces emphasise the local traditions, myths, and legends, conveying the mysterious experiences of wonders of the life on the mountain. In the small palace people can experience ancient stories in an immersive and unique way with play of light and shadow, sound and smoke effects. A nearby medieval pantry materialises the experience of medieval cuisine through exhibiting groceries, kitchen tools and authentic medieval recipes. In the grand palace visitors connect with the local stories and events so that they would be relevant for everyone today. Stunning archival photographs, brilliant monochromatic illustrations and inviting

interpretive texts form a historical timeline that calls for interaction. A model of Medvedgrad, enlivened by projections, immerses visitors in a time machine that tells a universal story of happiness and misfortune, natives and newcomers, war and peace, love and hate, decay and renewal.



Model of Medvedgrad (Image: Nikola Zelmanovic)

### Challenges and rewards of interpretation projects

The biggest challenge for us interpreters is that we are often unable to follow a project from idea to realisation. Each phase that leads to the final realisation has its challenges in the materialisation of ideas. Although this was a lengthy process of moving from one phase to another, we were lucky to be involved in all phases. In this last phase, our team at Muses Ltd worked devotedly on content development. We curated the whole process, working closely with many respected Croatian artists, photographers, illustrators, writers, sculptors and scale model craftsmen in creating 'hand-tailored' experiences. We believe that this was the right way to invite each visitor to a unique and personal, educational and inspiring adventure of connecting with the mountain and its heritage.

Finally, it may be worth remembering that the realisation of the exhibitions presented here is the last phase of the project that began in 2011. Then the Ministry of Environment and Nature of the Republic of Croatia began implementing the EU Natura 2000 Integration Project with a World Bank loan. Our

team of museologists and heritage interpreters at Muses Ltd and fellow designers had the honour to be involved in the first steps of a systematic heritage interpretation in protected areas in Croatia.

Melita Trbušić has been a member of the team of Muses Ltd since 2019. She is a passionate museologist and project manager, and she dedicates her work in the field of heritage interpretation to the development of different types and forms of visitor experiences. Melita can be contacted at: [info@muze.hr](mailto:info@muze.hr).



Interactive timeline (Image: Nikola Zelmanovic)



Exhibition in the South Tower (Image: Damir Zizic)



Immersive experience in the Small Palace (Image: Melita Trbušić)

# Movable Carpet Project

**Inesa Sulaj (UK)**  
**& Dorina Xheraj-Subashi (Albania)**

## **An Albanian playground game based on mosaics inspired a project developed by MuZEH Lab.**

The Center for Development of Museums, Heritage and Culture – MuZEH Lab is a centre opened for the community in April 2021 based in Durrës city, Albania. The centre was founded with the mission of creating a new philosophy of using the discipline of museology, heritage and culture as a way to educate society, advocating for museums and their professionals and creating civic activism and dialogue through various forms of heritage, arts and creativity. MuZEH Lab is a cultural community-based centre with a museum-based approach (a hybrid format), aiming to work closely with communities to increase cultural awareness in society, and turning them into future actors of social change and towards their designation as European citizens.

### **The background**

The Movable Carpet Project aims to preserve in a visual way three important mosaics of ancient Durrës (Dyrrachium), two of them lost as not accessible and the other one removed from its place of origin and exhibited in the National Historic Museum in Tirana. As history shows, Dyrrachium has a long archaeological and civilization history since its foundation in BC627. Through the centuries the city has shown different cultural approaches, changes and development. But as centuries have moved from the Corinthian colony to invasion of the Roman Empire through to the Byzantine and Ottoman periods, the city has shown a vivid experience of living, learning and resistance. With the different cultures, ancient local inhabitants exchanged and learned old and new techniques of pavement decoration, which has shown up during vast archaeological excavations.

This project consists of creating a playground mosaics game. Through this, we want to put people into pieces of history when photography didn't exist, as the possibility of admiring and engaging with art production. We aim to engage people (but mostly children) through methods of informal learning, engagement, inclusiveness, fun and knowledge about the mosaics and provide reflection on the values they provide – especially to those mosaics that are no longer accessible.

Many citizens of Durrës don't know about these sites, as their location and the details is information more likely known by academics, archaeological professors and cultural management practitioners. With so little

known about their presence, people's curiosity can't be sparked and, in that sense, we have an inequality of knowledge and thus a lack of appreciation for common cultural heritage. Equal knowledge about heritage should be a right of education, relevant also for further transmission to future generations, but in this case that knowledge transmission is missing.



**Movable Carpet Project (Image: MuZEH Lab)**

This playground game is designed around three mosaics: Orfeu, Beauty of Durrës and Meandri.

The mosaic of Orfeu as it is commonly known even in archaeological literature, belongs to the second century AD according to archaeologists. Its discovery in the basement of a house in Durrës dates back to 1988 and it was declared as a cultural monument of the first category. It cannot be approached or visited since it is currently being preserved in situ.

The same is true of the mosaic of Meandri, which also lies in the basement of a building and is flooded by water. It was also declared as a cultural monument of the first category for preservation and access to it is impossible. It expresses geometrical forms as a labyrinth, a design that has been present in pavement decorations in Albania since the first century BC.

Known as the 'Beauty of Durrës', the mosaic of the announcement of spring portrays a polychromatic girl surrounded by flowers and leaves and has a long archaeological history, dating back to the fourth century BC. It was first discovered during 1916 by Camillo Prashniker and covered again losing the first orientation. After many years it was re-discovered and documented by an esteemed archaeologist, Vangjel Toçi.

The movable carpet playground game is conceived as a movable puzzle so the activity can be enjoyed in different places. The activity uses several methodologies for achieving appreciation of the historical and decorative significance of these ancient mosaics. We also want for adults to rediscover their connection and emotions with their childhood when games were a major healthy activity of everyday life. The game is mentored and people are guided through it with particular information after each puzzle; historical evidence presented in an interpretive way (period, style, colors, symbols, quizzes, and with place orientation coordinates). This entertainment and engagement outside the home and without technology inspires children to delve into history and enjoy a cultural discovery.

Between the end of September and mid-December 2021, a total of 100 children aged between 6-11 got to play this playground game, along with 20 teachers and heritage professionals in four different spaces: MuZEH Lab, a school and public space in Durrës city. Thanks to the support of Goethe Zentrum Albania for funding this project. MuZEH Lab is also thankful also to the students of archaeological tourism at Aleksander Moisiu University and volunteers for mentoring the workshop.

Inesa Sulaj is from Albania and is a co-founder of MuZEH Lab. She is currently studying for an MSc in Museum Studies at the University of Leicester, UK. She can be contacted at: [ines.sula@hotmail.com](mailto:ines.sula@hotmail.com).

Dorina Xheraj-Subashi is a co-founder of MuZEH Lab – Center for development of Museums, Heritage and Culture. She also teaches topics in Museum Studies and Cultural Heritage in the Tourism Department of Aleksandër Moisiu, University of Durrës, Albania. She can be contacted at: [dorina.xheraj@hotmail.com](mailto:dorina.xheraj@hotmail.com).



Children inspired by the Movable Carpet Project  
(Images: MuZEH Lab)



# What's going on elsewhere

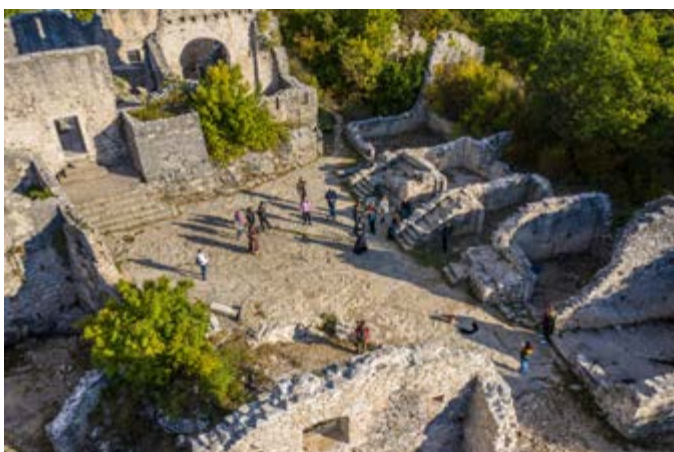
## First Croatian national forum of heritage interpretation

Iva Silla (Croatia)

**An in-person event: 120 people spending three days immersed in heritage interpretation in 2021. Sounds like a dream, and it felt like one, too.**

In October, an in-person event gathered around 120 participants, mostly heritage interpretation professionals, and took them on an interpretive journey through Terra Magica. That is a romantic nickname for the Croatian region of Istria. It is indeed magical for many reasons. For example, it contains a lot of folklore about enchanting creatures. This event helped us realise that the most magical creatures in Istria were of flesh and bone. They are all those people behind numerous projects that turn heritage into experiences for visitors in the most respectful and nourishing manner.

The central part of the conference took place in the small Istrian town of Svetvinčenat. It consisted of presentations by interpreters from all over Croatia. The entire event was filled with short examples of live interpretation by Istra Inspirit, the organiser. Istra Inspirit is an example of an innovative experiential tourism provider in Croatia. They're best known for their theatre plays and theatric tours based on peculiar local history or legends in an authentic setting. Snippets of their shows served as perfect interludes between the formal presentations. We also had a chance to enjoy two of their plays. Night Ghost Stories covered the renaissance castle of Svetvinčenat in a dark cloak. Morgan's Treasure in Dvigrad showed us how theatre and live interpretation build imaginary walls on a ruinous castle and bring history to life.



Performance of Morgan's Treasure by Istra Inspirit in Dvigrad (Image: Studio 11)



The Istra Inspirit cast of the Night Ghost Stories surround Manuela Hrvatin, IE's Country Coordinator Croatia (Image: Studio 11)

Throughout the conference, local heritage products and services were promoted. A wine workshop, wine and beer tastings, authentic food... Interpreters from the towns of Žminj and Vrsar unveiled their cooking skills and prepared traditional specialities.

The presentations were short but inspiring. We had a chance to listen to the experience, and get educational tips and ideas from more than 20 interpretive planners, trainers, guides, travel writers, and destination managers. Most of the presenters were also active Interpret Europe members, and there were many certified members. But the event was not limited to IE members. Many experts outside IE's pool joined the event. Some people were only starting to explore heritage interpretation. Overall, it was a place of inspiration, networking, and exchange of ideas.

This event would not have taken place without IE's Country Coordinator Croatia, Manuela Hrvatin. It was one of her goals when she applied to become a coordinator, and she started working on it the moment she took the role. Despite the strict covid prevention measures, she pulled it through with her enchanting ability to gently motivate people and unite them around common goals. She wasn't alone, of course. She was supported by a big and diligent team. Nevenka Lorencin, Ivana Maružin, Sandra Domijanić Dravec and Lucija Šorić deserve a special mention for making sure that everything went as planned and making sure each and every attendee felt welcome and special.

The event received financial support from Croatian tourism and cultural authorities. That makes a significant step towards the recognition of interpretation by public bodies. Interpretation proved to be a link between two worlds that go hand in hand, yet are often hard to connect on an institutional level.

We visited several examples of good interpretive practice. We walked an interpretive trail near Vrsar and learned about the visions for the newly built scientific-educational centre. In the Miners House Arsia in Raša, we were all impressed by the history of the town, and humbled by the destinies of the miners. On the last day, we visited three ecomuseums. We kicked off the day with a taster of a traditional way of life by visiting Istrian de Dignan in Vodnjan. Boško, the authentic boškarin ox from their farm, stole our hearts! We went to Spacio Matika, part of Ecomuseum Batana, included in UNESCO's Register of Good Safeguarding Practices. We were all caught singing the traditional songs there.

We admired the brave people who defied all odds to bypass three types of armed guards in the middle of the woods and the still of the night, just to exchange their produce for a pack of coffee. We learned about their culture and life in the emotional exhibition of ecomuseum Vlački puti (Vlach paths).

The people behind all of these projects are passionate interpreters, the enchanting creatures of Terra Magica. What we get to visit and experience is usually just the visible tip of an iceberg made out of their dedicated life-works.

Three days were not enough to experience everything there is to experience, but it was a great start. Hopefully, a similar event will take place next year in another region of Croatia. I can't wait!

## More information

Download the Manual for Participatory Tourism Connecting Community and Culture Through Storytelling that brings that shares the experience of Istra Inspirit:

[https://mint.gov.hr/UserDocsImages//AAA\\_2020\\_ABC/c\\_dokumenti//200212\\_storrtelling\\_eng.pdf](https://mint.gov.hr/UserDocsImages//AAA_2020_ABC/c_dokumenti//200212_storrtelling_eng.pdf)

Follow the event's Facebook page to get a better picture of what it all looked like:

<https://www.facebook.com/nfib.hrvatska>

Contact IE's Country Coordinator Croatia, Manuela Hrvatin, for more information about Interpret Europe activities in Croatia: [manuela.hrvatin@interpret-europe.net](mailto:manuela.hrvatin@interpret-europe.net).

Iva Silla is the author of Secret Zagreb walking tours ([www.secret-zagreb.com](http://www.secret-zagreb.com)) and the Croatia Underrated podcast ([www.croatiaunderrated.com](http://www.croatiaunderrated.com)). She is an experienced Interpret Europe Certified Interpretive Trainer. Contact her at: [iva@secret-zagreb.com](mailto:iva@secret-zagreb.com).



Study visit to the Ecomuseum Batanas Spacio Matika (Image: Studio 11)

## The echo of Mountain Day

**Daniela Ruçi (Albania)**

**This holiday in Albania (which is almost three-quarters mountainous) has not taken place since covid, but we look forward to the future again.**

The celebration of Dajti Mountain Day, for the residents of Tirana, has started to be a beautiful ceremony that seeks to remove people from the noise of the city to spend some unforgettable hours amidst the pristine mountain nature. On this day in the mountains you can witness a series of cultural activities and you can get lost between the colours and the snow.

It happens to become a witness and a wedding, which brings with it the joy of the holiday. This is how it was two years ago ... the whole party was organised as a wedding with many guests. The Mirdita wedding rite, a mountain wedding, where the groom comes horseback to pick up his bride, crossing nine mountains.



Colourful cultural celebrations for Mountain Day  
(Images: Daniela Ruçi)

Mountain wedding rites carry precious views of the national heritage, and whenever you think of mountain day, the beautiful sight of the bride and the music of the mountain dance song comes to mind. These ceremonies and festivals feature traditional costumes embroidered masterfully by masters of different areas, music, and dance typical of Albanian lands.

Even after the holiday passes, its echo remains for years. The mountain festival in Dajti helps you more if you want to get to know the intact cultures and traditions, if you want to enjoy the characteristic cuisine with wonderful local products, as the mountain is the ideal place where you will feel the true values of the centuries and the old dialogue: man with nature.

I'm letting these echos ring through my head and my heart this winter, and hoping we can return to it in reality next year.

Daniela Ruçi works as a grants coordinator for Prespa Ohrid Nature Trust (PONT). She has many years' experience as an environmental expert and previously worked as a manager for the Education for Sustainable Development (ESD) programme. Daniela is IE's Deputy Office Manager and she can be contacted at: [Daniela.ruci@interpret-europe.net](mailto:Daniela.ruci@interpret-europe.net).



# UNESCO: Heritage and Our Sustainable Future series

## IE News Team

**Several of the reports from this online conference link well to the importance and impact of heritage interpretation.**

UNESCO is working in partnership with PRAXIS at the University of Leeds, UK and with support from the Arts and Humanities Research Council (AHRC) to deliver a series of brief reports honing in on key themes within the cultural heritage for sustainable development sphere.

Agreed in 2015 by the United Nations General Assembly, the 17 Sustainable Development Goals (SDGs) unite 193 Governments with the shared aim of leaving both our planet and societies on a sustainable footing for future generations.

The Heritage and Our Sustainable Future conference was held online in March 2021 and we have previously reported on how relevant it was to our interpretive work and IE's current Tourism initiative.

One of the latest reports in the series to come out of the conference follow-up work, released on 18 November 2021, was the Creative Industries and Tourism: Beyond Economic Development Brief Report. The conference session explored the role of heritage-based tourism, intangible heritage and creativity in promoting more inclusive, people-centred and sustainable approaches to socio-economic development. Contributors discussed how it is possible to unlock the potential of heritage to rethink and reframe our (unsustainable) models of development, which have often focused solely on economic growth and its immediate benefits. The session took into consideration a wider range of quality-of-life elements, and a variety of global challenges, including gender equality and climate change.

One of the key insights was:

**"Heritage can be a driver for promoting sustainable tourism and generating new economic activities – from arts, crafts and creative industries to sustainable fishing, organic farming and agriculture – while also stimulating solidarity and empowering marginalised and disenfranchised groups."**

Recommendations from the report include:

- Create linkages between traditional heritage practices, contemporary arts and design, and modern techniques
- Increase heritage awareness and stimulate creativity
- Harness the potential of museums and heritage institutions as unique environments for community engagement, co-creation, networking with stakeholders and long-term heritage management

Of course, we can see how heritage interpretation could help to meet these goals.

The report can be found here:

<https://unesco.org.uk/wp-content/uploads/2021/11/Creative-Industries-and-Tourism-Report.pdf>

Why not look through the full series of thematically arranged reports:

<https://unesco.org.uk/conference/heritage-and-our-sustainable-future/research-practice-policy-and-impact/>

- Biocultural Heritage and Landscapes: Linking Nature and Culture
- Bridging the Gaps: Cultural Heritage for Climate Action
- Re-thinking Capacity Strengthening for Sustainable Development
- Reducing Inequalities and Decolonising Heritage Practices: People Centred Approaches
- Using Digital Technology to Innovate in Heritage Research, Policy and Practice
- Heritage, Mental Health and Well-Being
- Creative Industries and Tourism: Beyond Economic Development
- Heritage, Disaster Response and Resilience
- Inclusive Development for Sustainable Cities
- Evaluating the Impact of Cultural Heritage for Sustainable Development



## Discover Your Faro Way

IE News Team

### **A role-playing game to promote the Council of Europe's Faro Convention.**

The game seeks to promote the Faro Convention and the value of cultural heritage for society in innovative ways whilst actively engaging different stakeholders in its implementation.

With the aim of fostering a better understanding of the use of the Faro Convention and an increased role of civil society in cultural heritage management, it offers users an opportunity to take on the roles of different heritage stakeholders and develop heritage projects featured in the game, thus acquiring hands-on knowledge of how to implement such projects in practice.

The important role of authorities (national, regional, local) in lending support to civil society initiatives, as well as in the adoption and implementation of the Convention, is specifically emphasised.

The role-playing game seeks therefore to educate, transfer knowledge and facilitate the exchange of views and a better understanding of the Faro Convention principles (Convention on the Value of Cultural Heritage for Society - <https://www.coe.int/en/web/culture-and-heritage/faro-convention>). Ultimately, it aims at providing every user with an opportunity to discover more practical implications of these principles, by finding his or her "Faro Way".

This innovative instrument can become a platform with long-term impact and the potential to be developed with new features over time.

The trailer of Your Faro Way game is now available online and the game will be officially launched soon.

[https://www.coe.int/en/web/culture-and-heritage/-/the-new-faro-convention-role-playing-game-your-faro-way-2?fbclid=IwAR2tPT3b472Eig9Anr1NeEbFwTbqRCMSoUojX-qszUZVXOS1A\\_Zwe-3r95M](https://www.coe.int/en/web/culture-and-heritage/-/the-new-faro-convention-role-playing-game-your-faro-way-2?fbclid=IwAR2tPT3b472Eig9Anr1NeEbFwTbqRCMSoUojX-qszUZVXOS1A_Zwe-3r95M)



# European Heritage Awards 2022

IE News Team

**The European Heritage Awards are open for submissions – but only until 1 February 2022 so hurry to get your project recognised!**

This year marks the 20th anniversary of Europe's most prestigious awards in the heritage field. Europe's most inspiring architects, craftsmen, cultural heritage experts, professionals, volunteers, public and private institutions, and local communities now have a new chance to be recognised for their achievements.

The awards identify and promote best practices in the conservation and enhancement of tangible and intangible cultural heritage, stimulate the trans-frontier exchange of knowledge throughout Europe, increase public awareness and appreciation of Europe's cultural heritage and encourage further excellent initiatives through the power of example.

The categories have been revised for 2022 in line with latest developments related to heritage policy and practice in Europe.

The renewed five awards categories are:

- Conservation & Adaptive Reuse
- Research
- Education, Training & Skills
- Citizens Engagement & Awareness-raising
- Heritage Champions

The awards will honour up to 30 outstanding heritage achievements, among which up to five Grand Prix. Each winner of a Grand Prix will receive a monetary award of €10,000. In addition, the Public Choice Award will be presented to one of the selected award winners, following an online vote conducted by Europa Nostra, the European Voice of Civil Society Committed to Cultural Heritage.

The European Heritage Awards were launched in 2002 by the European Commission and have been run by Europa Nostra ever since. They are supported by the Creative Europe programme of the European Union.

The awards have brought major benefits to the winners, such as greater (inter)national exposure, increased visitor numbers and follow-on funding.

**For more information and online submissions:**

[www.europeanheritageawards.eu](http://www.europeanheritageawards.eu)

**Deadline for submissions: 1 February 2022**

Submit your application and share your success stories across Europe!



# The role of interpretation in the sustainable management of tourism sites

Gianna Moscardo (Australia)

**Call for abstracts for submission to a special issue of the Journal of Interpretation Research on this relevant topic.**

Having met a lot of you during Interpret Europe's web conference earlier this year, I'm delighted to inform you that the upcoming special issue of the Journal of Interpretation Research will focus on the sustainable management of tourism sites and has relevance to heritage interpretation. As one of the guest editors of this special issue, I'd like to invite you to submit an abstract for inclusion.

The US National Association for Interpretation (NAI) defines interpretation as "a purposeful approach to communication that facilitates meaningful, relevant, and inclusive experiences that deepen understanding, broaden perspectives, and inspire engagement with the world around us." ([www.interpnet.com](http://www.interpnet.com))

What sets interpretation apart from other forms of communication is that it is mission-based communication that seeks to forge emotional and intellectual connections between the interests of an audience and the meanings of natural and cultural heritage in real places, often in tourist sites or other protected areas.

This special issue of the Journal of Interpretation Research will examine the role of interpretation in the sustainable management of tourists in a variety of locations and attractions, including parks and protected areas. The issue may include empirical studies examining the effectiveness of interpretation in addressing issues related to visitation, over-use, social impacts of tourism, and resource impacts as well as to better achieve visitor outcomes, manage resources, market experiences and influence visitor behaviour. It may also include the use of site-based interpretation to encourage sustainability action beyond the visit and the site. We welcome all manuscripts at the intersection of interpretation and sustainable resource/visitor management at a wide array of places, including, but not limited, to national, state, and regional parks, museums, zoos, aquaria, cultural sites, historic sites, natural attractions, and other tourist attractions. Manuscripts that address issues and topics with international relevance are particularly encouraged.



**To be considered for the special issue, please submit a manuscript title with author details and affiliations, and an abstract of no more than 250 words to Derrick Taff at [bdt3@psu.edu](mailto:bdt3@psu.edu) on or before 1 February, 2022.**

Authors of selected submissions will be notified of an invitation to submit for consideration by 15 February, 2022. Full manuscripts will be due through the Journal's manuscript submission interface by 30 April, 2022. All manuscripts will be fully peer-reviewed. The expected publication date is November 2022.

For more information, see: <https://journals.sagepub.com/author-instructions/JIX>

## Journal of Interpretation Research Editors-in-Chief

Robert B. Powell, Clemson University:  
[rbp@clemson.edu](mailto:rbp@clemson.edu)

Marc J. Stern, Virginia Tech: [mjstern@vt.edu](mailto:mjstern@vt.edu)

## Special Issue Guest Editors:

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B. Derrick Taff, Pennsylvania State University:  
[bdt3@psu.edu](mailto:bdt3@psu.edu)

## Interactive EU funding guide

**Are you looking for funding for a project? This new guide – which combines all EU funding sources – might make your search a little easier.**

The European Commission has developed a new online guide to ease access to the funding opportunities available for the cultural and creative sectors across all the funding sources of the European Union. It covers all funding sources for the years 2021-2027. The aim is to help players in these sectors identify the most suitable sources of EU support for their projects.

### How it works

Answer a series of questions based on the sector you are working in, the type of organisation, and the support you are looking for. The results will enable you to narrow down the relevant funding sources and calls available that best suit you.

The results will be accompanied by the available budgets, application process of the different funding sources and a link to the specific programme or calls.

Take a look here and see if there's anything for you:

[https://ec.europa.eu/culture/funding/cultureu-funding-guide?fbclid=IwAR1DmL7M5JF115RrS9\\_W2429buqZeevsu9jSQPcm\\_jVPdzzF5G5b\\_dSlctQ](https://ec.europa.eu/culture/funding/cultureu-funding-guide?fbclid=IwAR1DmL7M5JF115RrS9_W2429buqZeevsu9jSQPcm_jVPdzzF5G5b_dSlctQ)

Good luck!



# IE announcements

## Welcome to our new members

### Individual members (full)

Mateja Nose Marolt, Slovenia  
Dean Pustijanac, Croatia  
Nora Sullivan, Ireland  
Runa Elisabeth Skyrud, Norway

### Individual members (entry level)

Marina Benčić Matika, Croatia  
Rita W. Borde, Croatia  
Leticija Božac, Croatia  
Lukáš Bujdák, Slovakia  
Enea Codacci, Croatia  
Linda Družetić, Croatia  
Borek Franěk, Czech Republic  
Martin Hůlka, Czech Republic  
Jana Janáková, Czech Republic  
Jiri Jung, Czech Republic  
Martin Klaudys, Czech Republic  
Iarisa kontošić, Croatia  
Natalija Ladavac, Croatia  
Alice Lehká, Czech Republic  
Anna Lewandowska, Poland  
Nina Licul, Croatia  
Matija Ljuba, Croatia  
Norma Patricia López Becerra, Costa Rica  
Mihaela Mesarić, Croatia  
Monika Michalek, Poland  
Andrijana Milisavljević, Croatia  
Łukasz Mrzygłód, Croatia  
Jan Musil Czech, Republic  
Margarita Nedyalkova, Germany  
Natasa Nikolic, Montenegro  
Jaromir Olšovský, Czech Republic  
Martina Orbanic, Croatia  
Silvia Otocan, Croatia  
Tomáš Potfaj, Czech Republic  
Tereza Ptáčková, Czech Republic  
Pavčina Šámalová, Czech Republic  
Šárka Šeráková, Czech Republic  
Lenka Skoupá, Czech Republic  
Andrej Štefan Martić, Croatia  
Jo Thrussell, United Kingdom  
Mateusz Tomaszczyk, Poland  
Melita Trbušić, Croatia  
Meri Vesanović, Croatia  
Antonín Zouhar, Czech Republic

**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!**

## IE Tourism initiative – Last call to jump on train

**Max Dubravko Fijačko (Croatia)**

**If you participate in the development of your tourist destination, check this out. You might like to join our international initiative.**

Most recent debates about climate and environmental issues force us to reconsider purposes of our own work at heritage sites. Do we interpreters have a responsibility to respond to contemporary challenges? Or shall we just educate about heritage? IE's philosophy is that heritage is not there for us to learn about, but to learn from it for the future! Tourism also searches for ways to become more sustainable, so there is great potential if we team up and tackle the most critical challenges together.

You probably share an opinion that if we really want to take sustainable tourism to the next level, we need to reach to people's hearts AND minds, make them love our planet and to collaborate with each other with respect. We believe that meaningful encounters and experiences of the natural and cultural heritage around us, conveying emotions of compassion, respect and appreciation will make people mindful enough to critically reflect upon their lifestyles.

After discussing the post-crisis opportunities for greater sustainability, Interpret Europe launched the international initiative, Recreating tourism through heritage interpretation. Here is what you can expect from involvement:

- Our interpretive trainers will equip your stakeholder community with excellent interpretive practical tools and methods
- Together you will cooperate in the creative process
- You will devise programmes and services for fostering 'sustainability mindfulness' among locals and visitors through meaningful and participatory activities
- Interpret Europe will promote your successful story across Europe

**If this sounds good to you, check the web page for more information and submit an application form by 31 December at [tourism@interpreteurope.net](mailto:tourism@interpreteurope.net).**

**If you don't work in tourism directly, please share within your networks and spread the word – together, let's help recreate a more sustainable future for tourism.**

The initiative is supported by Europa Nostra, EUROPARC, Green Destinations and European Cultural Heritage Network.

Max Dubravko Fijačko is a member of IE's Tourism Team, is the Gastronomic Heritage Coordinator and an IE Certified Interpretive Trainer. You can get in touch with him at: [dubravko.fijacko@interpreteurope.net](mailto:dubravko.fijacko@interpreteurope.net).



**A gamified tour engages people with heritage in a different way and can add to your tourism offer (Image: Segulja)**

# We are looking for an Accounting Assistant

## IE Office

**Do you have sense a of precision? Would you like to work with numbers? and do you have an eagle eye for detail?**

Then we'll be happy to welcome you to our IE office as our Accounting Assistant!

IE currently has around 900 members and we are growing day by day. So this is increasing our work. The IE office consists of enthusiasts from all over Europe that like to support the association in their free time and have some fun too.

The estimated volunteer workload is up to 15 hours each quarter of the year.

If you can envisage supporting us in IE's office or if you need more information, contact me at [lucija.gudlin@interpret-europe.net](mailto:lucija.gudlin@interpret-europe.net). Send us a short CV and motivational letter.

I look forward to meeting you.

Lucija Gudlin  
Accounting Manager

# 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:

<https://interpret-europe.net/events/categories/others/>

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/>

# And finally...

## Thank you for your contributions.

Warm, winter 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 spring 2022 edition: Monday 28 February 2022**

The articles, news items and event announcements reflect the views and opinions of the individual authors and do not necessarily represent those of Interpret Europe or other organisations.

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<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](#)

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North Macedonia:

[Interpret Europe North Macedonia](#)

Poland: [Interpret Europe Poland](#)

Scandinavia: [Interpret Europe Scandinavia](#)

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with Europe's natural and cultural heritage  
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