

# Newsletter

## Winter 2022



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Dear members,

I wonder what you are doing these days. Are you celebrating, contemplating, meditating, resting? I hope all of this in sufficient quantities, no matter where in the world you are and what tradition you follow. It is good advice to slow down at work too so that you regain physical and spiritual strengths for spring.

Before our Interpret Europe team wishes you a happy new year and pleasant holidays, here's some excellent reading that might make your long evenings by the fireplace shorter.

First of all, you might like to hurry up and book your place at next year's IE conference before end of the year in order to spend some unused budget on your projects! But before you do that, check the study visit options in this edition – we can promise that it will be hard to choose!

Recently, we have peeked across the Atlantic Ocean when IE was invited to speak at UNESCO's Sugar and Mills event in Jamaica. Have a read about the challenges and concerns regarding heritage there.

Several articles offer examples that can inspire practitioners for interpretive routes, we look at a combination of first-hand experience with new technologies, find out some more thoughts on the Third Space, and about using wine to help stories flow. You can always contact the authors for more details if you would like to further the discussion on any of these topics.

Fresh from the oven is a must read for all museums searching their way through new demands for the revision of their active role in society. Find an

inspiring review article about the new book, *The Sustainable Museum: How Museums Contribute to the Great Transformation*.

The Certified Interpretive Planner (CIP) course was held in Norway for the first time and the Certified Interpretive Guide (CIG) training helped nature and landscape guides in Germany and Croatia to upgrade their skills. We can congratulate no less than 45 newly certified members in the last quarter!

We also enjoy hearing from one of our institutional members, Red Rocks Initiative in Rwanda, about how they work to empower local communities and involve them in activities, such as their recent wildlife film making project. Last, but not least, our colleagues in USA are waving at us with the report from their national conference in Cleveland, held in early December.

We've come through another turbulent year, marked by the war in Ukraine and post-covid legacy, unsettling our peace, health, finances and personal relationships. We wish for all people of this world, but foremost our members, to keep on rowing and riding the high waves, believing that the time for freedom and peace, for anchoring and prosperity, will soon be at our doorstep. Let your year 2023 bring you peace, love and health. The rest will follow.

Thanks to our many members who contribute their stories and ideas and to Marie Banks who edits a decent volume of contributions from all corners of Europe – and sometimes beyond – every quarter.

Helena Vičič  
IE Managing Director



## The COVID crisis – an opportunity to improve our interpretation

Evarist March Sarlat (Spain)

**Forced physical distance and wearing masks gave us a chance to remember other senses and ways to engage with each other, and with our heritage.**

Without a doubt the period and experience of the COVID-19 global pandemic is and will be a case study for future generations from many disciplines, but in the meantime and in the short-term I present some simple ideas that can inspire us to reflect and to integrate this experience into our day as interpretative professionals.

First of all, I highlight how a mild pathology – a very infectious flu – in an unknown corner of Asia highlights the fragility of the current lifestyle of the Western model and exposes common elements of life that fully affect what today we consider as sustainability.

In an increasingly urban planetary population, the effects have obviously been very different, depending especially on the availability of and access to elements of nature, previously considered not relevant by many people.

As interpreters, it gives us the opportunity to draw valuable conclusions that we can apply immediately, and possibly in new crises or similar situations in the future.

Of the many aspects that could be of interest to us in our interpretation work, I highlight some of the most relevant, which I think can be useful and which will need to be adapted to each location.

First at all, rarely in history have we had a global situation in which, with more or less intensity, the population of the planet has had to react in the same way: permanent seclusion, physical distance between people and from the sources of life -Nature-.

It is a situation never imagined before, which shows the difficulty of managing on a planetary level and in a world that is increasingly safe and predictable, which helps us to understand the most basic and primitive mechanisms that as human beings function or express themselves: both on a creative level, as limitations, to overcome them.

In this sense, it has allowed us to learn the different responses to the unknown in times of uncertainty: from fear, helplessness or anger to solidarity or empathy, especially in a more private or family area of life. At the same time, it allows us to highlight how the human imagination is capable of giving us infinite possibilities for new realities, especially in adverse conditions.

I emphasise as an exceptional opportunity to have been able to perceive the elements associated with nature like never before: a calm in the perception of time; the value of the immediate living physical space; the value of silence outside traditionally natural spaces. As well as being able to have new reference points of spaces associated with nature without an immediate human footprint, which I call "Covid naturalisation", that gives us many memorable images: the land, the bodies of water – sea, rivers or lakes – or the sky cease to be spaces of transit and we can perceive them calm and without pollution, and with a rapid occupation of flora and fauna in places never seen before.

Physical limitations, especially in access to great distances, force us to pay attention to the near and everyday and give us the opportunity to create curiosity, capacity for admiration and reflection, and especially create depth due to the obligation to go beyond the evidence of what is in front of us: This is the basis of interpretation!

Therefore, as interpreters we have the basis to create a surprising contact in the 'normality' of the most known and accessible.



Talking to a 'socially distant' group  
(Image: Evarist March Sarlat)

So guides have been forced for a while to work with audiences that live in and are familiar with the places we are interpreting, people who know their surroundings more thoroughly than our usual customers, and this has forced us to work at a more professional level where the effect of exoticism is irrelevant.

The limits due to the minimum safety distance, and the mandatory use of masks – still present today in many places – has given us the opportunity to highlight often forgotten senses, such as touch and smell. For their value being the most relevant senses in the first moments of life for mammals and primates, giving us the feeling of security and care in the emotional relationship with loved ones.

Thus we discover at a time in history where communication, social relations and technology go hand in hand, how the need for affection through direct contact and smell becomes essential and the value of a hug or a familiar smell becomes a luxury.

This crisis – not yet over – also allows us to have a complete picture of the reality of the planet to check how the economy, the environmental and social spheres are expressed at the same time. In this case started from the spread of an infectious pathology that highlights many discordances, inequalities, contradictions and obviously injustices, which allows us to work elements that we have often related to 'distant' sustainability for many: access and management of resources as a source of life (air, water, clean land) become relevant and the immediate social and economic sphere becomes vitally important for everyone. Which, as interpreters, gives us the opportunity to delve deeper into causes and consequences through open questions and the use of universal concepts.

And as a last point, one of the limits we face today is the acceptance of stress, and the 'urban speed' of human life, as a 'normal' way of life. In a few months through the pandemic we returned to more of the natural rhythm of life that we had left behind through the hard experiences lived.

In summary, some simple ideas of the opportunity before us could be summarised:

- Use of nearby memory to recover sensitivity: catharsis and create sensitivity at all levels of the person
- Create spaces of recent collective memory: to value what we had during Covid times and still have – time, value of: place, proximity, nature, etc.
- Enhance the use of 'forgotten' senses: touch and smell
- Pay attention to the details and proximity instead of spectacular phenomena
- Notice the value of the small gestures of anonymous people
- Universal values are a great resource to connect with people around the planet
- Use the 'adventure' of not knowing – indeterminacy – to create curiosity and different learning scenarios for situations we repeat

We discussed some more precise ideas and reflections in the IE webinar in August 2022: Interpretation in pandemic (or post-pandemic) times. Some lessons and challenges made. IE members can access the recording in the members' area of the website if you missed it.

Evarist March Sarlat is the director of NaturalWalks based in Barcelona, Spain. He is an experienced IE trainer. He can be contacted at: [evartist@naturalwalks.com](mailto:evartist@naturalwalks.com).



Re-engaging our senses - touch and smell  
(Images: Evarist March Sarlat)



## HI for climate resilient future

### IE News Team

**IE signed a manifesto urging recognition of the power of the arts, culture and heritage to accelerate climate action.**

Heritage interpretation can and should be the key approach of the heritage and culture sector in the move for positive climate action.

Ahead of the COP27 meeting held in Egypt in November, Interpret Europe signed the manifesto of the Climate Heritage Network, adding our voice to this important campaign.

You can read more about it here:

<https://www.climateheritage.org/manifesto>.

You can contact the News Team at: [news@interpret-europe.net](mailto:news@interpret-europe.net).



Global Climate strike, London, March 2019  
(Image: Gary Knight on Flickr)

## Mills and the sugar legacy in the Caribbean

Helena Vičič (Slovenia)

**Interpret Europe was invited to a UNESCO event in Jamaica and spoke about value-based interpretation.**

The world mostly knows of the culture of Jamaica and other Caribbean islands through dance and music, which is of African origin and was allegedly the only form of expression during the period of slavery. Further development of culture in the Caribbean throughout the 20th century was linked to the spread of pan-African and Rastafarian movements, promoting pride, resistance, fight against racism, and equality. That was when black communities created an array of various music styles, with Reggae as the most known worldwide, which is now inscribed on the UNESCO list of intangible heritage.

However, not all heritage is well celebrated by Caribbean communities. Mills and sugar plantations have been associated with oppression, exploitation and inhumanity. Many of these sites have remained abandoned, while re-evaluation of one of the darkest periods of human history still remains challenging. Old plantation buildings are being bought by foreign investors and turned into luxury resorts where tourists spend holidays without exiting to experience the rest of the islands. The interpretation there largely twists the facts in order to please visitors and so slaves have been euphemistically renamed as 'workers' and slaves' barracks are called 'workers' villages'. In addition, most of this income flows out of the country and so the colonisation has just changed form. What makes the situation worse, local people too refuse to face their slavery past. Are we Europeans ready to face our share in this? If yes, we need to refuse window dressing practices on these travel experiences and demand an honest exchange on the topic. The reconciliation process requires two sides.

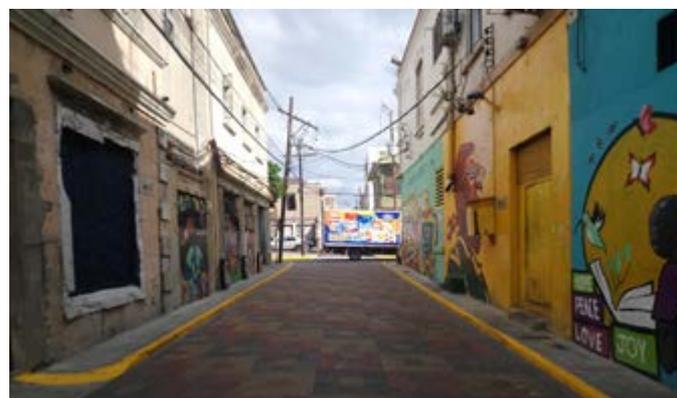
In 2013, Europe was asked for reparations and there are now some funding programmes, such as Creative Caribbean and Transcultural, which aim to integrate Cuba, the Caribbean islands and the European Union through culture and creativity. The event, Mills and sugar: leveraging resilience through heritage management, sustainable tourism and creativity, held in mid-December in Kingston, Jamaica, was organised by the UNESCO Office for the Caribbean. Due to IE's advocacy for heritage interpretation as an approach for making heritage meaningful to people and people mindful about our common future, IE

was proposed by UNESCO Brussels Liaison Office as a suitable contributor.

UNESCO sites and public bodies from the wider Caribbean region, as well as several experts from Europe, were brought together to discuss how to empower communities through cultural and creative industries, tourism and, most importantly of all, how to bridge the intercultural gap and foster peaceful coexistence among nations that have been involved in the slave trade and exploitation in previous centuries.

IE's Managing Director, Helena Vičič, talked about experiences with heritage interpretation from Europe, focusing in particular on ways of talking about human values through heritage experiences and how to plan interpretation together with people. Also in Europe we have regions that are far from being reconciled. While heritage and culture has a power to unite people, we still need to explore and exchange good practices on how interpretation could deal with dark and painful heritage. The future needs to lead us towards pluralism, a celebration of diversity, cooperation and tolerance. This was emphasised by all participants at the event.

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



Helena speaks on the panel  
A colourful Kingston street promoting peace, love and joy  
(Images: UNESCO Caribbean Office)

## To find the heart of a site – together

**Märta Gustafsson, Jessica Bergström & Linn Björk (Sweden)**

### **Setting a clear direction and using a cooperative approach to best find the heart of a site in your interpretation.**

When we are developing a site and want to interpret its innermost, its soul to others, it is important to include the nearby area and its residents and incorporate interpretation from the start of the process. During a lovely autumn week in the middle of October, nine people from different parts of Europe (Romania, France, Germany, Sweden and Norway) gathered in Trysil in Norway for the IE Certified Interpretive Planner (CIP) course. These days were intense, but filled with insights, knowledge and new acquaintances. Just like European projects and courses should be: enriching and bridging.

The small village of Trysil is best known as a popular ski-destination, but the area is also rich in heritage, and is now looking to make that heritage better known. The regional parks system in Norway, Norske Parker, invited us to join them in looking at the site known as the Bygdetun, an open-air museum in the heart of Trysil. This is a beautiful site with a wondrous view and many picturesque buildings from the past. Our mission during the week was to get to know the site and its stakeholders to figure out how the site can begin to talk to its visitors. To offer its stories.

By practically working our way through and building up our knowledge about interpretive planning, our trainer led us to build our plans step by step during the week. On the last day of the course our two groups presented their plans for interpretive services and plans for the Bygdetun. The plans had been developed by talking to stakeholders and residents as well as by getting to know the site, its present and its past. Just like when planning a guided tour using interpretation, an interpretive theme sets the frame of an interpretive plan. Themes not only help us to find our direction and to steer towards it, they also help our guests to attach a deeper personal meaning to their visit and experience of the site.

Late night group work is always a challenge and left us all exhausted and, sometimes, confused. But lovely dinners together filled with laughter and exchanges filled us with a buzzing energy. The final day of the course offered spectacular, colorful presentations and a lively herding song. Unforgettable.

Our hope is that our plans and presentations gave energy and ideas that Norske Parker, stakeholders and residents can use to bring new life to the Bygdetun. Our stay was beautifully framed and hosted by Norske Parker and we hope to meet again soon.

Back home we are now all immersed in our homework to develop interpretive plans for our local sites. To help us in this, apart from the experiences and knowledge from the week in Trysil, are templates and keys to guide us in our plans. In January we look forward to connecting with the group again online to discuss our progress. That way, we can still support and enrich each other. We are now an international team!

Märta, Jessica and Linn all work with the volunteer heritage sector in western Sweden, with focus on the transformation of our society from the industrial revolution to modern society. They do this together, in an inclusive way for everyone to tell their story. In other words, with interpretation. You can contact them at: [marta.gustafsson@innovatum.se](mailto:marta.gustafsson@innovatum.se), [jessica.bergstrom@vgregion.se](mailto:jessica.bergstrom@vgregion.se), [linn.bjork@innovatum.se](mailto:linn.bjork@innovatum.se).



**Bygdetun open air museum**  
**Group work in Trysil (Images: Jessica Bergström )**

# Interpreting the great plantain

Josefine Schulz (Germany)

## A short journey through Mecklenburg-Vorpommern from factual knowledge to professional interpretation.

In October-November 2022, the LLS (Landeslehrstätte für Naturschutz und nachhaltige Entwicklung) in Mecklenburg-Vorpommern organised an IE Certified Interpretive Guide (CIG) course. The aim was to train more people who are already certified nature and landscape guides (ZNL) and other interested parties in that interpretive approach to guiding. In Mecklenburg-Vorpommern we already have about 400 certified nature and landscape guides working in the different National- and Nature Parks (ZNL). After a period of five years, every ZNL guide needs to do collegial consulting in order to get requalified. Therefore, colleagues qualified in didactics are much needed.

The course was split into two parts and took place in two very different locations. At the end of October we spent the first three days of our course in Mueß, an old fishing village now part of the town of Schwerin, and then the last two days of the course, now in November, were spent in Teterow, a small rural town set in the heart of Mecklenburg-Vorpommern. This way we had the chance to get to know two very different places. In Mueß we could take advantage of an open-air museum as a location to practice.

The museum, with its old traditional houses and objects, made it easy to find interesting phenomena to work with. In Teterow we found them in the nature reserve surrounding the youth hostel.

Our group of 15 was very diverse, from people who have been guides for 15 years to complete beginners just doing the ZNL course (including me). Getting to know the other participants and their very different backgrounds and sharing ideas and experiences was very inspiring.

At first, having done a lot of educational work in other fields, I was very skeptical of the method of interpretation as a part of leadership didactics. I have to admit it took me a while to understand its approach. Just preparing some facts following a central idea, posing open questions to connect with the audience? Really? Is that enough? Will people not be disappointed if I am not lecturing them about everything I know about the great plantain? But after a while, listening and experiencing some short interpretations from our trainer and my course mates, it grew on me. I began to understand the

beauty of the concept. Interpretation is an important part of communication. By interpreting phenomena we invite people to make their own experiences with plants, places, and other phenomena and share their own thoughts and questions. People build connections and later on remember stories and details which goes far beyond just memorising some facts they have been told.

As a new ZNL guide and CIG this is what motivates me; to enable people to build meaningful connections with our natural and cultural heritage and by doing so raising awareness for our shared values. During our exams on the last day of the course it became obvious that I was not the only one who grew fond of the new technique. For some of us it was our first IE event but definitely not the last!

Josefine Schulz is a theologian working in human resources development and about to start working as a certified nature and landscape guide in Mecklenburg-Vorpommern, Germany. You can get in touch with her at: [Josefine.Schulz@gmail.com](mailto:Josefine.Schulz@gmail.com).



Getting to know the open air museum  
Old village school at the open air museum  
(Images: Josefine Schulz)

## Inspirational Route of the Frankopans for a better future

Sandra Polić Živković (Croatia)

**Mastering interpretation by turning phenomena into experiences, evoking participation, taking care of heritage and offering deeper meanings.**

Following the Frankopan route, you can get to know 17 castles, fortified towns, towers and manors, as well as three religious buildings. If you'd like to hear captivating stories about an unknown and unusual history, this route is an excellent choice. The buildings along the route may be experienced as 'time gates' through which you can reach another, ancient world – distant and exotic, yet somehow close, as if always and only about people.

The route stretches through three areas of Croatia with diverse landscapes: the island of Krk, Gorski Kotar, and Vinodol. Since there are so many choices, you will probably wonder where to start, and which way to go. There is no wrong answer to these questions. Whether you start from Gorski Kotar, Vinodol or the island of Krk, and go from the sea to the mountains or vice versa – it doesn't matter. The route is so interesting that you'll always be on the right track.

While managing this kind of cultural and tourist potential the next logical step was to educate all of us who are connected to the route so we can provide the same but modern and splendid experience to all visitors. So, we joined the IE Certified Interpretive Guide (CIG) course and it was definitely one of my personal highlights of this year. Mastering the tools for interpreting heritage, 15 of us future interpreters pushed our personal boundaries at the same time, breathing as a whole. In addition to enriching us with new skills and knowledge in a short and intensive time, the course also served as an excellent team building for people who work on the same Route of the Frankopans project, but have not worked closely together until now.

Interpretation brings numerous benefits for the visitors of our interpretation centres, for local communities, and contributes to the sustainability of our Route. Interpretation enriches the visitor experience. We believe this is one of the most significant and effective ways to build our KTRPF brand. The cultural interpretation promotes each individual locality on our Route and motivates the visitor to actively participate in discovering and visiting other points on it. It leads to new creative ideas and we hope to attract many people and especially create new jobs on our Route.

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Drivenik Citadel (Image: Petar Fabijan)

Interpretation contributes to every project, including ours. It teaches us that inspiration for a good story can be found in everything. That stories are all around us, in the past but also in the present...and all of this leads to a better future. It teaches us who we must include in the creation of our cultural and touristic product, which is extremely important. When we recognise our unique and authentic stories, we add a pinch of art to them – music, architecture, theatre, film, culinary, natural beauty, heritage... with a little imagination and a good interpretation, there you have good cultural tourism and 1,000 reasons to come. We invite you to visit our route, because heroes have their end, but their stories live on!

More information can be found on our website: [www.frankopan.eu](http://www.frankopan.eu).

Sandra Polić Živković is a senior expert associate for the programme of Cultural-Tourist Route The Routes of the Frankopan at the Maritime and History Museum of the Croatian Littoral Rijeka in Primorsko–Goranska County. She can be contacted at: [sandra.policz@gmail.com](mailto:sandra.policz@gmail.com).



Our great group getting inspired by nature (Image: Sandra Polić Živković)

## Congratulations to our newly certified members

### Certified Interpretive Guides (CIG)

Shiva Alcazar Gomez, Spain  
Tomislav Anić, Croatia  
Roberta Bengez, Croatia  
Vit Březina, Czech Republic  
Ivana Briški Đorđević, Croatia  
David Cano Giménez, Spain  
Tamara Crnković, Croatia  
Gail Fernández, Costa Rica  
Ana Glavan, Croatia  
Martin Hagemann, Germany  
Martin Hůlka, Czech Republic  
Marina Iskra, Croatia  
Jiří Jung, Czech Republic  
Jana Kajnarova, Spain  
Doreen Köppen, Germany  
Nikoleta Kos, Croatia  
Veronika Kupková, Czech Republic  
Ines Loknar Josić, Croatia  
Sergi Lozano Garcia, Spain  
Tihana Lukić, Croatia  
Karolina Marohnić, Croatia  
Lorena Matušan, Croatia  
Monika Michałek, Poland  
Marta Montserrat Mestres, Spain  
Víctor Monzonís Albalat, Spain  
Xavier Muñoz Cañadas, Spain  
Malgorzata Nowak, Croatia  
Jaromír Olšovský, Czech Republic  
Sandra Polić Živković, Croatia  
Tomáš Potfaj, Czech Republic  
Tereza Ptácková, Czech Republic  
Adrià Reales Ramos, Spain  
Julian Riemenschneider, Germany  
Pavčina Šámalová, Czech Republic  
Josefine Schulz, Germany  
Šárka Šeráková, Czech Republic  
Alisa Škvorc, Croatia  
Alenka Spoja, Croatia  
Andrej Štefan Martić, Croatia  
Nina Štimac, Croatia  
Lara Troha, Croatia  
Marijan Zidarić, Croatia  
Andrea Zubović, Croatia

### Certified Interpretive Writer (CIW)

Iva Silla, Croatia

### Certified Interpretive Trainer (CIT)

Pedro Morais, Portugal

## 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).

Date	Language	Location	Trainer
<b>Certified Interpretive Guide (CIG)</b>			
31/03-02/04/2023 27-28/05/2023	German	Fällanden, Switzerland	Thorsten Ludwig
24-26/04/2023 15-16/06/2023	German	Babenhausen, Germany	Thorsten Ludwig
<b>Certified Interpretive Writer (CIW)</b>			
None yet - keep an eye on the website			
<b>Certified Interpretive Planner (CIP)</b>			
None yet - keep an eye on the website			

### Upcoming IE webinars

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

**25/01/2023 at 18.00 CEST**

**Interpreting Islamic heritage in Croatia with Rijeka mosque as a phenomenon**

Presented by Ivana Karanikić (Croatia)

**15/02/2023 at 18.00 CEST**

**Is HI the answer for museums and tourism? – Looking at examples from Bulgaria**

Presented by Simana Markovska (Bulgaria)

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.

Don't forget that IE members can catch up on previous webinars if you missed them – the recordings are available in the members' area of the website.

## Understanding the fishing heritage of Ližnjan through inventive self-guided interpretation

Iva Silla (Croatia)

**Augmented reality and gamification connect generations in a village of abundant fishing heritage.**

Ližnjan is a small town in the Croatian region of Istria. It lies on the coast of the Adriatic Sea. It doesn't come as a surprise that the fishing tradition is a big part of its identity. Ližnjan County Tourism Board decided to present that part of the heritage with the help of gamification, augmented reality, and, last but not least, heritage interpretation.

Ližnjan had already opted for interpretation to steer the wheel of its tourism development. Its example is even mentioned in Interpret Europe's brochure 'Recreating tourism through heritage interpretation'. This year, the local tourism board gathered an interesting group of people who worked together to bring the fishing heritage closer to younger generations and visitors. Together with its partners, the Ližnjan district school, and Kindergartens Bubamara - Scuole dell'infanzia Coccinella from the towns of Ližnjan and Šišan, the tourism board started a project called Fisherman - Digital Fishing Window.

The project was almost fully financed by the European Union through the European Maritime and Fisheries Fund. It was the only project in Croatia this year supported by this fund, that is exclusively based on heritage presentation.

The goal of the project was to create two educational and entertaining products. One of them was a mobile app that included two augmented reality guides. In fact, the Croatian word for a fisherman is 'ribar', and the Croatian title contains the word ribAR, which immediately implies augmented reality as one of the project tools and outcomes.

The other is a self-guided gamified booklet that invites people to explore the area on their own, in an engaging and interactive way, by 'decoding' the Ližnjan coastline and learning about what makes it special. Both the booklet and the app are available in four different languages, and they are free of charge. If you happen to pass by Ližnjan, stop by the tourist office and pick up the brochure.



The RibAR app and self-guided tour leaflet (Images: Ližnjan County Tourism Board)



As for the app, you can download it right away. You are able to read about the exciting residents of the waters around Ližnjan and about its fishing heritage wherever you are in the world. However, you can only activate augmented reality once you actually visit Ližnjan. Only then will you be able to meet the charming characters of fisherman Bepo and his wife Marija. Together, they will tell you about the life of fishermen through the cycle of the year. Download the app here: <https://liznjaninfo.hr/index.php/en/ribar>

One of the challenges for interpreters these days is digitalisation. How to create self-guided tours, or tours based on technology, and still offer a hands-on experience? How did the two animated characters within this project become interpretive guides? The key ingredients for this recipe are experience, expertise, and community.

Experts in different fields were gathered to produce content. Marine biologists were consulted, and they conducted workshops for local children. Exhaustive interviews were conducted with local fishermen and residents about their experiences and memories. This was one of the most valuable parts of the project, as their personal touch was added to the characters. In the Croatian version of the app, the characters even talk in the local dialect. The community, in the shape of local children, actively contributed to the creation. They discussed the fishing tradition, created illustrations, learned the benefits of consuming fish, and even cooked themselves and prepared some recipes that are included in the app and the booklet. With such a synergy, the characters truly embody the spirit of Ližnjan. If you ever get to visit Ližnjan, don't forget to stop and say hi to Bepo and Marija and listen to their vivid stories.

Iva Silla, from Croatia, is active in the fields of creative tourism and heritage interpretation as a content creator, product designer, and a trainer. Her project most relevant to this topic is Playful Croatia ([playful-croatia.com](http://playful-croatia.com)), gamified activities design. Contact her at: [iva@questoftales.com](mailto:iva@questoftales.com).



**Presentation of the project**  
(Image: Ližnjan County Tourism Board)

## Third Space in culture, heritage and learning

Nicole Deufel (Germany)

**Some observations as our Erasmus+ project, Negotiating Identities in the Third Space, comes to an end.**

I have previously shared my thoughts and work on the topic of creating agonistic (third) spaces through heritage interpretation, most recently at IE's 2020 web conference, 'Fostering heritage communities'. (Conference proceedings: [https://www.interpret-europe.net/fileadmin/Documents/publications/ie\\_conference\\_2020\\_fostering\\_heritage\\_communities\\_proceedings\\_2nd\\_ed.pdf](https://www.interpret-europe.net/fileadmin/Documents/publications/ie_conference_2020_fostering_heritage_communities_proceedings_2nd_ed.pdf))

The Third Space (Bhabha 1994) as a concept for democratising cultural practice has gained traction in the arts, library and education sectors across Europe. Combined with the ideas of Agonistics (Mouffe 2013) as a political practice, the Third Space envisaged as an agonistic public space also has relevance for the heritage sector. In particular, third spaces provide heritage interpretation with the flexibility required to represent the values of diverse heritage communities and enable the constructive negotiation of new heritages and related practices. This latter aspect is becoming increasingly important in societies that change through migration.

The Erasmus+ Strategic Partnership my organisation has been leading on has been dedicated to the Third Space and to negotiating (European) identities therein. Now that we are in the final stages and pulling together all the agreed outputs, I'd like to share a few personal observations. These have already been discussed in more detail on my blog, which you can read in full here:

<https://nicoledeufel.com/2022/10/26/third-space-in-culture-heritage-and-learning/>

**The physical in Third Space:** Location matters, as a lived-in environment that shapes our experiences and which can, in its own right, be an important element in community-building, orientation and comfort. By the same token, however, it can also exclude people, either actively, by denying them entry altogether, or passively, by making them feel uncomfortable for various reasons.

**Diversity and Third Space:** Using diversity (or anti-discrimination) approaches when working with Third Space helps us examine power relations from a variety of perspectives. Checking a space that is intended to be a Third Space through these diverse lenses can identify power imbalances

that may otherwise remain unnoticed, and thus unchallenged.

**Challenge in the Third Space:** To make a Third Space work, it is important to enable challenges to the inevitable power imbalances between diverse groups. One of our project partners noted that everyone in the Third Space at all times must be empowered to change the rules of engagement.

**Facilitation and Third Space:** A successful Third Space is always facilitated. Without some form of facilitation, the imbalance of power cannot be addressed, and those people excluded from certain spaces will not, or are less likely to, attend.

**Goals of Third Space:** A desire to be 'welcoming to all' is not enough. To make a Third Space is hard work, because it questions many of our certainties. The key goal of a Third Space is to facilitate a co-creative process that changes the dominant dynamics. Co-creation and change are key elements of a true Third Space. And in my mind, that change must aim at something beyond the boundaries of the temporary Third Space itself.

**The digital Third Space:** Even before the Covid-19 pandemic, the digital space was an important space for learning in my organisation. During the pandemic, it became the only space, not just for learning, but for all of our engagement. I am convinced that the digital space, where it is facilitated well, offers as many, if not more, opportunities to become a Third Space than physical space does.

Nicole Deufel is managing director of an adult education centre in Germany, focusing on cultural practices. She was previously Head of Museums at a local authority in Germany and has been a manager of interpretation departments and cultural heritage sites, and worked as a heritage consultant in the UK. She holds a PhD in Archaeology/Heritage Studies and was a founding member of IE. Nicole can be contacted at: [nicole@nicoledeufel.com](mailto:nicole@nicoledeufel.com).



The Erasmus+ project team discussing nature and cultural landscapes as Third Spaces (Image: Nicole Deufel)

## Sharing of wine is sharing of stories

**Max Dubravko Fijačko (Croatia)**

**If interpretation creates meaningful connections and if wine can connect people – then what is better than sharing stories while tasting wine?**

Wine can tell us many stories and reveal secrets. Not only because of the old Latin saying “in vino veritas”, but also because of something that the famous artist Salvador Dali described: “He who knows how to enjoy, no longer drinks wine, but tastes secrets”.

The Danube macroregion has many secrets. And wines. And stories.

Here, along the Danube, we share many stories about lifestyle, tradition, cooperation, influences, but also about sustainability and diversity. Wine (and food) is all about variety. And diversity is actually identity.

In the ‘Transdanube Travel Stories’ project, we tried to inspire local, small family wineries to prepare new tourist products, using an interpretive way of connecting guests with their heritage, through wine. So, all those stories about tradition, history, influences, special events, families and their relationships with other people, nature or terroir can reveal many secrets.

The Danube has a unique identity, but every small place, village... even every family, has some special unique points of identity. In marketing, we know it as a USP – a Unique Selling Point.

In Tourism, we can definitely say: our heritage (it doesn’t matter if it is a personal or national level of heritage).

It was an honor to be invited to speak in front of a collection of great winemakers, experts, sommeliers, historians, museum curators, and journalists. It was a great opportunity to share a few thoughts in an interactive presentation on how to inspire our guests, evoke resonance in them using the attitude towards their daily life and provide them with a real opportunity to get closer to our destination in a way that is understandable and relevant to them, through our local specialties – to feel the place. Or, in this case, maybe it’s better to say: taste the place. All participants of the presentation agreed that education for an interpretive approach in Eno-Gastro tourism can add additional value to the already high-quality wines in the Danube Region. And also, the desired recognition

To finish, I will share just one small personal observation and a big thing about gastronomic interpretation: Along with good wine and food, half the work in these meaningful experiences is actually done by them themselves with their taste, smell, and color. Meaningful relationships are just beginning to flow like wine.

Max Dubravko Fijačko is an award-winning heritage interpreter and an IE Certified Trainer for interpretive guides (CIG). He is IE’s Gastronomic Heritage Coordinator. He was involved in the Interreg project ‘Transdanube Travel Stories’ as an educator and guest speaker. You can get in touch with him at: [dubravko.fijacko@gmail.com](mailto:dubravko.fijacko@gmail.com).



Presenting with words that flow like wine  
(Image: Max Dubravko Fijačko)

## Adventures in the UK

Inesa Sulaj (Albania)

**A whirlwind year gaining much more than a degree in museum studies – so many new friends and rich experiences – all thanks to a scholarship.**

It was July 2021. I just went to my office to continue my everyday tasks and an email arrived in my inbox that said Congratulations. I couldn't believe my eyes! I had won a Chevening Scholarship to study in the UK, competing with 60,000 professionals from all over the world and I was one of the 1,600 winners.

I didn't think that my life was going to change from that moment. After preparations, a lot of documents and a visa, I arrived in the UK to start my Master of Arts in Museums Studies. The university I chose to continue my studies is the University of Leicester with a museum studies department established in 1966 – the only autonomous department in the UK dedicated to the study of museums and galleries. It is the oldest and largest academic unit of its kind in the world. Over the past 50 years, this department has acquired a global reputation for leading-edge thinking and experimental practice in museum studies.

This academic experience was quite challenging for me, coming from a country with a very different education system, but also very enjoyable while reading a lot of new materials and spending most of my days in the library, exchanging information with other students from all over the world, including China, Japan, India, USA...

During the year, I enjoyed a lot of field trips and visited several museums in London, Bristol, Cambridge, Oxford, and even up to Scotland, and we looked carefully at their programmes. One of the best things about this course was that the theory was combined very well with practice or hands-on training in the museum studies department, where we received training on collection management, museum environments, safety & security, risk management in museums – a subfield that I had never worked in before and had no background on.

In the same year, I also had the chance to work as a gallery education assistant at the Attenborough Arts Centre and I volunteered as a tour guide at the King Richard III Visitor Centre in Leicester. The Attenborough Arts Centre (<https://attenborougharts.com/>) is a socially and civically engaged public cultural venue based at the University of Leicester, producing visual arts, live performance, learning, community, and research programmes.

The King Richard III Visitor Centre (<https://kriii.com/>) tells the fascinating and moving story of the life, death, and discovery of King Richard III, using great storytelling, beautiful design, and 21st-century technology. Both experiences were very wonderful opportunities for me, not only professionally but also personally. I gained a lot of skills and it helped me to improve my communication skills and not be afraid that my English was not perfect. In both institutions, I also shared my experience and expertise and challenges as a museum professional from another country.



Let me briefly describe the city I was living in during my studies. Leicester is a small student city, 2.5 hours from London by bus and just 50 minutes by train. The city is rich in culture and famed for diversity, making it feel like the world is on your doorstep. The city is home to one of the biggest celebrations of Diwali outside of India, centred on the city's Golden Mile. By 1936 the city was recognised as the second richest in Europe thanks to its booming textile industry. The remains of Richard III, the last English king killed in battle, were discovered within the site of the former Grey Friars Priory in Leicester, in September 2012.

This scholarship also helped me get to know people from all over the world. I felt incredibly lucky to have found lifelong friends from Kenya, China, Japan, Nepal, and all over the world and to be able to travel together, and share cultural experiences, customs, and traditions. I have been organising and welcoming my friends, as Albanians do back in my country, for delicious and very big dinners. I am a very proud Albanian and have tried to share my culture with a

lot of people that maybe didn't have any idea about Albania and the richness of our country.

While my education journey was ending, I had the opportunity to choose my placement somewhere far from Leicester, in a very small seaside town in Scotland. Arbroath is a beautiful coastal town in the east of Scotland with a rich history stretching as far back as 1178, when Arbroath Abbey was founded by King William the Lion of Scotland. This traditional seaside town, with its picturesque harbour, is also home to the famous Arbroath Smokie – haddock smoked over hard wood – which is considered a delicacy all over the world. I did my placement at Hospitalfield Arts and Crafts Centre and helped with a very important project for them, the museum accreditation, while I worked very closely with volunteers and the education team. I had the chance to meet a lot of people that stayed at the Hospitalfield to do their artist residencies and see their artworks and get so much inspiration.

At the same time, I was lucky to attend some important events of Hospitalfield such as exhibiting one of the artworks of Scottish artist Eduardo Palazzi. Rio is a bronze sculpture on loan to Hospitalfield from the Hunterian Museum in Glasgow. Another important event to mention is Echo in the Dark Silent Raves by artist Hanna Tuulikki. Echo in the Dark is a major collaborative music and performance project by artist, musician and vocalist Hanna Tuulikki. It explores the interconnections of raving and bat echolocating as a model for ecological coexistence. The last one to mention is Beer and Berries 2022, where locals celebrated the food and drink production of the Angus region.

While this was my first experience in museum accreditation, I had a chance to visit museum professionals all over Scotland and share experiences and discuss more about how museums function in Scotland and their programmes. I fell in love with Scotland. The nature there was fascinating, the seaside, and the gardens were amazing, and the people were very welcoming and friendly. Not to forget to mention, that during my stay, I also made a very special friend and his name was Isaac. I have been afraid of dogs all my life but since I first met Isaac, I knew that we were going to be very good friends.

My experience in the UK came to an end very fast and the year went so quickly but I can say that this experience has changed my life and made me see the world from another perspective. I am very happy that I made my dream come true, obtained a degree from one of the best universities in the UK, to have met people from all over the world, and to have

spent most of my days between the library of the university and a hundred museums in the United Kingdom.

Inesa Sulaj has worked in the field of cultural heritage and museums field for eight years in the Balkan Region. She is the Co-founder of MuZEH Lab ([www.muzehlab.org](http://www.muzehlab.org)), a community center based in Durres, Albania. Inesa is also the office manager for Interpret Europe. She can be contacted at: [inesa.sulaj@interpret-europe.net](mailto:inesa.sulaj@interpret-europe.net).



Some of the museums and landscapes from my UK tour (Images: Inesa Sulaj)

## Winter romance in a national park

**Paweł Głowacki and Alicja Fischer (Poland)**

**We invite you to experience the natural and cultural beauty of Pradnik Valley – one of the most romantic places in Poland.**

The coming end of the year also ends the Year of Polish Romanticism established by the Parliament of the Republic of Poland. The Pradnik Valley in Ojców National Park fits perfectly in this context: monumental rocks, medieval castles, dark caves, wild forest foothills and legends at every step. And then on top of this heritage sits this aura: December emptiness, frost, snow and fog. Those who experience the reality here will understand that realism and phantasmagory are becoming hard to separate in this land.

During the period of Romanticism, the elements of nature were confronted with the smallness and fragility of man. It was then that the creators saw and demonstrated the vastness and power of nature in a variety of ways. But first of all, they saw it as synonymous with unrelenting freedom. Nature was the theme of their paintings or the backdrop for numerous literary dramas. It drew people to express emotions and feelings.

Pradnik Valley is permanently set in this era. The leading Romantic artists found inspiration here. Under her charm was Chopin, who visited in the summer of 1829. The Polish painter Jan Nepomucen Głowacki was here, leaving us colorful carvings of rocks and castles (interpreted well). The famous improviser "Deotyma" apparently lived in the villa Pod Korona (villa Under the Crown) during her stay at the spa. The famous painter Andriolli also rested in Ojców, seeking inspiration for his work. These majestic, natural landscapes have attracted and inspired, and continue to do so today. They are of both natural and cultural value.

Our park is a great place to experience the main topics of the Romantics – abundant pristine nature and the civility of a small village located in a deep valley. We cordially invite you, whether you have visited before – maybe not for a long time – or whether you are new to the area. Our tourist trails are waiting for you under this winter wonderland blanket of snow!

Paweł Głowacki is a Ranger at Ojców National Park and Alicja Fischer is a chief of Tourism and Education Department.

The romantic Pradnik Valley (Images: Paweł Głowacki)

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## Linking tourism, conservation and community development

Gregory Bakunzi (Rwanda)

### An insight into the work of IE Institutional Member, Red Rocks Initiative from Rwanda.

Ravenswood Media and Red Rocks Initiative recently held a filmmaking class for national park rangers, trackers and guides. The training provides Rwandans with a media voice in the global discussion of our changing environment and shines a spotlight on the amazing heritage of the Volcanoes National Park.

The wildlife filmmaking class have completed their first film, One Health Rwanda. The students surpassed our hopes by using their new skills to produce a film that not only highlights Rwanda's stunning wildlife but also addresses the critical issue of planetary health.

The film introduces the One Health concept, explains why One Health is important for Rwanda, and explores how human, animal, and ecosystem health are linked together. You can watch the short film here: <https://www.youtube.com/watch?v=pWxrgpo2qKc>

Red Rocks Initiative for Sustainable Development came from an idea from Red Rocks Rwanda, an ecotourism company and social enterprise that promotes sustainable tourism through community and cultural programmes. It brings under-served communities into the tourism supply chain and supports community development projects that help people help themselves. The initiatives are based on the principle that sustainable tourism and community-driven environmental conservation are effective tools for poverty eradication when done correctly and in an inclusive manner.

The wildlife filmmaking project was one of many projects that are helping the local community gain access to education, health care, and sustainable income that honours their traditional way of life, protecting their heritage for future generations. A respectful environment is created where the local community feels comfortable with tourists and we work to position conservation as a competitive land use that delivers benefits to local communities, creates jobs, stimulates local micro-enterprise development, promotes local procurement, develops skills and knowledge, and ultimately improves livelihoods within the Volcanoes National Park.



Budding wildlife film makers in action and a Mountain Gorilla - some of Rwanda's amazing natural heritage (Images: Ravenswood Media)

The work of Red Rocks Initiative is really wide-reaching. Some of the other projects are described overleaf.

Some of the other important community projects delivered by Red Rocks Initiatives for Sustainable Development have included:

- partnering with government institutions to preserve community cultural heritage for tourism and organising and conducting annual Cultural Harvest Season festivals as preservation of culture and heritage, with the overall goal of increasing public awareness of our nation's cultural and natural heritage
- working with community partners and cooperatives to host farm tours and activities such as planting indigenous fruit trees and learning about domestic farm animals and horticulture
- promoting artists to preserve the national park's animals and plants that can't speak for themselves
- supporting small-scale dairy farmers to improve livestock nutrition, facilitate healthcare for women-headed families and discourage them from poaching for meat in the park
- enabling women to learn skills from which they may earn income by selling woven baskets, mats, and other artisanal pieces
- training farmers to maintain organic agriculture practices to conserve biodiversity as well as create a culture of financial savings for sustainable development
- preserving traditional plant species with historic and medicinal value
- promoting educational opportunities, including volunteer-led English programmes and computer literacy, as a way to expand local youths' resources and broaden their horizons
- using sports to bring together communities and individuals to discuss environmental conservation
- working with local communities on all aspects of healthcare, including clean water, nutrition, women's health, family planning, hygiene and sanitation
- supporting single mothers and vulnerable populations to secure permanent housing and facilitate long-term education for children
- developing a community-based literature and art programme that includes cinema, music, theatre, poetry, drama, storytelling, sewing, and a school children's library – all designed to improve community livelihood around the Volcano Massif.

Gregory Bakunzi works for the Red Rocks Initiative for Sustainable Development, based in the Northern Province, Musanze Town, Rwanda. Red Rocks Initiative is an IE Institutional Member. You can find out more at: [www.redrocksinitiative.org](http://www.redrocksinitiative.org). Gregory can be contacted at: [info@redrocksinitiative.org](mailto:info@redrocksinitiative.org).



# What's going on elsewhere

## The Sustainable Museum

Angus Forbes (Germany)

**A review of *The Sustainable Museum: How Museums Contribute to the Great Transformation* by Christopher Garthe, 2022, Routledge.**

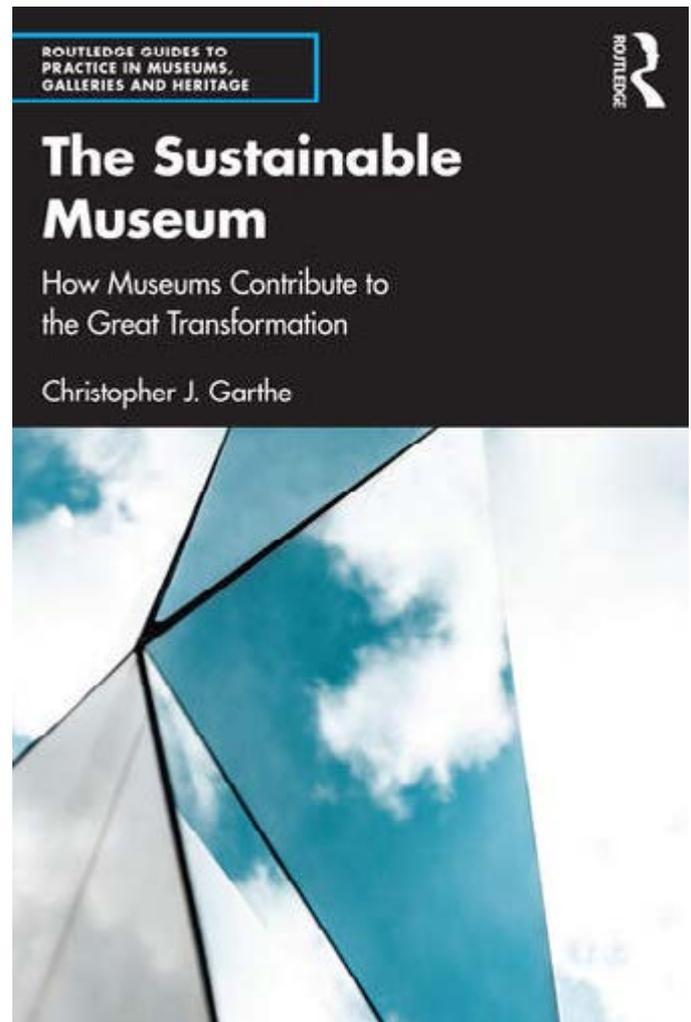
As a keen museum visitor, I'm intrigued by the vision Christopher Garthe sets out in his new book, *The Sustainable Museum*, contextualising museums within the global drive towards sustainability, and how this also provides a way out of the problem of inbuilt cultural bias: the impossibility for a museum to have an unbiased viewpoint on its own collection. The collection itself and the simplest of labelling are already loaded with an implicit world view and systemic value-judgements. An institution which maintains that it is objective is all the more dubious, since its vested interests lie hidden even from itself. Perhaps the honest thing for a museum to do would be to clarify what it believes in, and to advocate that in a clear and transparent way. However, no intelligent person likes being told how to think, and it would be both tedious and socially divisive for museums to entrench themselves in a particular interpretive position and then glare out at the others across ideological divides.

So, is there any common ground for all to stand on; a base-line we can all agree on?

Yes, there is, says Dr Garthe, and that is the urgent task of achieving sustainability in all areas of life. His vision is for museums to see themselves as pivotal agents in our efforts towards social justice, ecological care and against climate change. In short, museums are, potentially, engines for a sustainable future.

This means museums taking on a clear societal mission; a politically active standpoint, stimulating reflection and debate, recognising their potential as multipliers, bringing together different spheres of life and positively influencing both visitors and stakeholders towards sustainability. Their work and collections are employed to provide new perspectives on where we were, where we are, and where we want to be. Museums not just as places of the past, but as workshops for the future.

In order to take up this task, museums must be sustainable in themselves, throughout their management and administration, research, collecting, curation, participation and education: the sustainable museum, from the procurement of stationery through to the interpretation of artifacts.



Book cover (Image: Routledge)

Just how to achieve that, is what this book is all about.

Christopher Garthe has worked for years on museums and science centres and has a doctorate in education and tourism in national parks. The book is available in German language and in English, as an e-book as well as a real book.

<https://www.routledge.com/The-Sustainable-Museum-How-Museums-Contribute-to-the-Great-Transformation/Garthe/p/book/9781032049267>

Angus Forbes is IE's Architects Coordinator. He lives and works as a landscape architect in Berlin, Germany. He can be contacted at: [angus.forbes@interpret-europe.net](mailto:angus.forbes@interpret-europe.net).

## Round-up of European policy and news

### IE News Team

**Here we include summaries of some developments that we are aware of that may be of interest to members. Follow the links to read more detail.**

#### EU Work Plan for Culture 2023-2026 adopted

On 29 November, the Council of Culture Ministers of the EU adopted a Resolution on the EU Work Plan for Culture 2023-2026. It sets out priorities to address the main challenges facing the cultural and creative sectors today and corresponding actions to address them.

The implementation will involve close cooperation between the Member States, the Commission and the Presidencies of the Council. Among the priorities related to cultural heritage are:

- enhancing participation in culture and cultural heritage, creativity and the arts
- preparing cultural heritage and the cultural and creative sectors for future challenges, including climate change
- supporting innovation in the cultural and creative sectors, digital transformation and the accessibility of culture and cultural heritage in the digital space, in order to contribute to the sustainability transformation needed to meet the objectives of the European Green Deal and the 2030 Agenda
- cultural co-creation in order to underpin and communicate our European values, including artistic liberties and cultural rights, in large parts of the world

Specific actions will be carried out in relation to the priorities identified, in the form of conferences, workshops, peer-learning activities, ad hoc expert groups, to name just a few. You can read more here: <https://www.consilium.europa.eu/media/60399/st15381-en22.pdf>

#### New report on culture for sustainable development in EU actions

On 9 December, the European Commission published a report on the cultural dimension of sustainable development in several present and upcoming EU policies, programmes and initiatives, such as sustainable cultural tourism, the protection of our cultural heritage, and the New European Bauhaus and its cross-cutting objectives.

This report follows an invitation in the Council's Work Plan for Culture 2019-2022 for an action plan in this field. The report builds upon the results from UNESCO's MONDIACULT 2022 conference (which called for culture to be included as a specific objective in its own right among the next United Nations Development Goals) and reconsiders the current role of cultural policies in the EU, and how aligned they are with the Union's commitment to deliver on the United Nations' 2030 Agenda for Sustainable Development (<https://sdgs.un.org/2030agenda>).

A core message of renowned experts is that the challenges the EU faces linked to sustainable development require greater policy coherence between cultural policies and sustainable development strategies at different levels of policy making in Europe. The report suggests that a common approach, in the form of an EU strategic framework for culture, would strengthen the effectiveness of public policies on culture. The report complements the recommendations of EU Member States' experts on the cultural dimension of sustainable development of 20 September 2022, and it follows the new EU Work Plan for Culture 2023-2026. Read the full report here: <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=COM:2022:709:FIN>



Walking through a wintry cultural landscape  
(Image: Anna Carlemalm)

## Adoption of EU Action Plan against trafficking in cultural goods

On 13 December, the European Commission adopted the EU Action Plan against trafficking in cultural goods. The Action Plan aims to provide a clear, comprehensive and effective framework to the EU contribution to the fight against trafficking of cultural goods in the years 2023-2025.

The action plan focuses on four strategic objectives:

- it proposes how to improve prevention and detection of crimes by market participants and cultural heritage institutions
- it lists actions aiming to strengthen law enforcement and judicial capabilities
- it proposes how to boost international cooperation on combatting illicit trade
- it announces measures to raise awareness amongst other key stakeholders to protect cultural goods from crime

The document not only outlines the actions to be implemented by the EU but it also encourages the Member States to put in place solutions to curb trafficking in cultural goods. Read more here:

[https://home-affairs.ec.europa.eu/eu-action-plan-against-trafficking-cultural-goods\\_en](https://home-affairs.ec.europa.eu/eu-action-plan-against-trafficking-cultural-goods_en)



The historic town of Kotor, Montenegro  
(Image: Thorsten Ludwig)

## Winner and finalists of the Religious Heritage Innovator of the Year

Future for Religious Heritage (FRH) is delighted to announce the 2022 winner and four finalists of the Religious Heritage Innovator of the Year.

<https://www.frh-europe.org/religious-heritage-innovator-of-the-year/>

The award launched on 9 May 2022 with the aim of celebrating excellence and highlighting best practices in the protection, enhancement and promotion of European sacred heritage. The first edition has been dedicated to the theme of sustainability, one of the five pillars of the European Commission's Framework for Action on Cultural Heritage.

The five selected projects exemplify the different facets of sustainability and demonstrate that innovation does not have to be digital. FRH hopes that these noteworthy examples will serve as an inspiration to the cultural sector and as evidence of the efforts that heritage organisations are making to ensure a more sustainable future for cultural religious heritage.

The Award Ceremony of the Religious Heritage Innovator of the Year will take place in Lund, Sweden, on 21 April 2023 during the 2023 FRH Biennial Conference, 'European Sustainable Religious Heritage': <https://www.frh-europe.org/events/conferences/frh-conference-2023-european-sustainable-religious-heritage/>

## Increase the social impact of your museum with new tool MOI Framework

The MOI! Museums of Impact project (2019-2022) has developed the MOI Framework to help museums discuss, evaluate, and choose development goals to increase their impact in society. It complements already existing models of quality requirements and impact measuring by focusing on internal capacity development in museums, helping organisations to take control of their own impact.

NEMO has been part of developing the framework and they are proud to host it on their website at: [www.ne-mo.org/museumsofimpact](http://www.ne-mo.org/museumsofimpact)

The free to use framework and tools are currently available in English and Eesti (Estonian). German, Italian and Icelandic translations will soon be made available. Find out more in this press release issued by MOI! Museums of Impact:

[https://www.ne-mo.org/fileadmin/Dateien/public/NEMO\\_Press/MOI\\_Framework\\_Tool\\_for\\_increased\\_impact\\_Press\\_release\\_08.12.2022.pdf](https://www.ne-mo.org/fileadmin/Dateien/public/NEMO_Press/MOI_Framework_Tool_for_increased_impact_Press_release_08.12.2022.pdf)

## Stories from the AHI conference

**Beth Môrafon (UK)**

**In October, AHI members gathered to explore how heritage interpretation can adapt, embrace, and connect in an age of change.**

The highlight of our 2022 calendar was undoubtedly the fantastic conference we held on 12-14 October at the Hilton Garden Inn in Snowdonia National Park, Wales. It felt like a gleaming jewel of brightness, set within the heavy arc of another uncertain year. Aptly named The Connection/ Y Cysylltiad, we joined together and celebrated our first in-person conference since the merriment of pre-pandemic times.

The conference was opened with a beautiful keynote from Andrew White, Wales Director of the National Heritage Lottery Fund (NHLF). He shared how an open definition of heritage has helped communities build meaningful connections in Wales and across the UK. Drawing on rich case studies, he shared principles and examples of working with young people and hard-to-reach communities.

Site visits included the spectacular Great Orme and Penrhyn Castle, industrial Blaenau Ffestiniog, the Deep Mine Tour of Llechwedd Quarry, and a walking tour around Dolgarrog on the Rural Conwy Sacred Trails route.

A rich palette of parallel sessions preceded and followed. Workshops and presentations included Cadw's 15-minute Heritage which gave members of the public a way to interpret heritage on their doorsteps, there were exciting games workshops by the Royal Botanic Gardens at Kew and Upstart Theatre, a micro-workshop to interpret wildlife of The Great Orme by VisitMôr, Bath Preservation Trust shared ways to re-interpret colonial heritage at Beckford's Tower through community engagement, and Wrexham Museum and Haley Sharpe Design presented how they developed A (football) Museum of Two Halves.

We also explored how the AHI Code of Ethics can support interpreters to embrace challenges with safety and professional confidence. With over 20 presentations and workshops, packed into three days, plus site visits, the programme provided a sense of intrigue for every interpreter.

The conference also offered a springboard to launch the bi-annual AHI Engaging People Awards which will be held next year in Lincoln. The team introduced the eight award categories for project nominations,

plus individual awards for Young Interpreter and Outstanding Contribution to Interpretation. It's exciting to see award nominations rolling in and you can still nominate a person or project. Find the details here and check eligibility:

<https://ahi.org.uk/awards/entry/>

True to its theme, it was wonderful to connect with so many interpreters after so long. We were inspired by the rich interpretive stories shared by our presenters, the energy and enthusiasm of our delegates, the impeccable scene set by the hotel and its staff, and the spectacular landscape of Snowdonia and its Welsh heritage.

We are very grateful to Core for being our main Conference sponsors. We were proud to provide five early career interpreters living or working in Wales with support to attend or stay at the conference with bursaries from Haley Sharpe, ATS Heritage, NGX, Barker Langham, and Heritage Insider. We also want to thank our conference team who created this stellar event.

Beth Môrafon is the AHI Chair and VisitMôr Director. She can be contacted at: [beth@visitmor.co.uk](mailto:beth@visitmor.co.uk).



The Connection/ Y Cysylltiad AHI conference 2022 (Image: AHI)



SignEd by VisitMôr micro-workshop; Jim and Myfanwy share work from their group (Image: Beth Môrafon)

## Interpretation Rocks: Celebrating the old and the new in the home of Rock and Roll

**Amy Lethbridge (USA)**

**Members of the USA's National Association for Interpretation (NAI) gathered in Cleveland, Ohio, for their annual conference.**

Held during the last week of November, almost 700 people attended in person with another 200 joining digitally. What struck me about the week of meetings, sessions, special events and field trips was the wonderful combination of traditions that so many of us missed during the covid pandemic and an exciting new energy reflected by a significant number of first timers, a new President in Charnell Parker McMullen Bushman and the appointment of Paul Caputo as our new Executive Director.

The conference opened with keynote speaker Talon Silverhorn, Cultural Program Manager from Ohio's Department of Natural Resources, a citizen of the Eastern Shawnee Tribe intersection of culture, race and tribal lands. Talon oversees American Indian historic cultural content in interpretive programming at 75 parks.

Our closing keynote was culinary historian Sarah Lohman, who spoke on food as a representation and entry to culture. Formerly the Curator of Food Programming at the Lower East Side Tenement Museum, Sarah currently works with institutions around the country to create public programmes focused on food.

Sessions were diverse and represented all aspects of interpretation, from field practices to planning to academic research. A conference opening at the Rock and Roll Hall of Fame was heartily enjoyed by all. It was good to be back in the company of fellow interpreters.

You can watch a round-up video of the event here:  
[www.interpnet.com/NAI/NAIConference](http://www.interpnet.com/NAI/NAIConference)

Amy Lethbridge is the Chief of Staff for the Mountains Recreation and Conservation Authority (MRCA) based in Los Angeles. She was formerly the President of NAI and is still on the Board of Directors. Amy has joined several Interpret Europe conferences and enjoys keeping in touch with events on both sides of the ocean. She can be contacted at: amy.lethbridge@mrca.ca.gov.



The Rock and Roll Hall of Fame, Cleveland, Ohio  
(Image: Amy Lethbridge)



NAI's Board of Directors 2022 (Image: NAI Board)

## Funding opportunities and support

### IE News Team

**There are several open calls to look at and some new tools to help identify long-term opportunities. Take a look and good luck!**

### Horizon Europe work programme 2023-24

**€13.5 billion available through this fund for cultural heritage and cultural and creative industries.**

On 6 December the European Commission officially adopted the main Horizon Europe Work Programme 2023-24, with a budget of around €13.5 billion out of the Horizon Europe total budget of €95.5 billion. The first calls for proposals are now open on the EU Funding & Tenders Portal: <https://ec.europa.eu/info/funding-tenders/opportunities/portal/screen/programmes/horizon>

All research topics on cultural heritage and cultural and creative industries are under cluster 2 "culture, creativity and inclusive society", while cluster 5 "climate, energy and mobility" contains a topic on future-proofing of historical buildings for clean energy transition.

The Commission is offering Horizon Europe Information Days targeting potential applicants. The info day on Cluster 2 will take place on 17 January 2023. More detailed information is available in this press release:

[https://ec.europa.eu/commission/presscorner/detail/en/IP\\_22\\_7404](https://ec.europa.eu/commission/presscorner/detail/en/IP_22_7404)

### Culture Moves Europe 2022-2025

**€21 million available under the Creative Europe programme – Europe's largest mobility scheme for artists and cultural professionals.**

On 10 October, the European Commission launched Culture Moves Europe, its new permanent mobility scheme for artists and cultural professionals, as well as a first call for individual mobility. A total budget of €21 million is available under the Creative Europe programme for a three-year-period (2022-2025). This makes Culture Moves Europe the largest European mobility scheme for artists and cultural professionals targeting all Creative Europe countries and sectors covered by the Culture Strand of the programme.

<https://culture.ec.europa.eu/creative-europe/creative-europe-culture-strand/culture-moves-europe-mobility-for-artists-and-professionals>

The mobility scheme is particularly focused on emerging artists. Culture Moves Europe will allow around 7,000 artists, creators, and cultural professionals to go abroad for professional development or international collaborations, to co-produce, to co-create, and to present their works to new audiences. More information can be found here:

[https://culture.ec.europa.eu/funding/calls?facets\\_field\\_eac\\_topics=363](https://culture.ec.europa.eu/funding/calls?facets_field_eac_topics=363)

### New European Bauhaus call under EU Cohesion Policy

**€50 million available for innovative projects in cities – up to €5 million per project.**

On 11 October, the European Urban Initiative launched a €50 million call to support urban innovation and cities' capabilities to promote sustainable urban development. This call is a perfect translation into practice of the core values of the New European Bauhaus (NEB): aesthetics, sustainability, and inclusion. The NEB is a creative and interdisciplinary initiative in the making; connecting the European Green Deal to our living spaces and experiences.

The call will allow the second generation of NEB demonstrators to be implemented after the first six projects that were financed under Horizon Europe. Each project can receive up to €5 million. Part of this allocation will support the transfer of these innovative solutions to other cities in Europe to have an even bigger societal impact. Cities are invited to present project ideas on four associated themes most relevant to mobilise Cohesion policy at wider scale: circular economy and carbon neutrality; preservation of cultural heritage; adaptation of buildings for affordable housing solutions; and regeneration of urban spaces. The European Urban Initiative is part of the European Regional Development Fund (ERDF).

The call is open until 19 January 2023 – 2pm. More information here: <https://www.urban-initiative.eu/news/open-now-european-urban-initiative-innovative-actions-call-proposals>

### New European Bauhaus prizes

**15 winners could receive up to €30,000 for projects highlighting how to reach a more sustainable and inclusive future.**

On 6 December, the European Commission launched the 3rd edition of the New European Bauhaus prizes. Applications are open until 31 January 2023 at 19:00 CET. The goal of the prizes remains unchanged: to highlight outstanding projects and ideas that bring people together to build a more beautiful, sustainable and inclusive future.

The 2023 edition introduces two novelties: applications are open to the Western Balkans, in addition to the EU Member States; and a new education and learning strand has been added to celebrate the upcoming European Year of Skills.

Each of the 15 winners will receive up to €30,000 and a communications package. More info can be found on the dedicated platform [www.prizes.new-european-bauhaus.eu](http://www.prizes.new-european-bauhaus.eu) and the New European Bauhaus website: [https://new-european-bauhaus.europa.eu/get-involved/2023-prizes\\_en](https://new-european-bauhaus.europa.eu/get-involved/2023-prizes_en)

### Two new tools launched on the Creatives Unite platform

**Creatives Unite, set up to respond to the covid crisis and beyond, has launched: 'So you need money' and 'My intellectual property'.**

On 11 October, these two new features were launched on the Creatives Unite platform:

- So, You Need Money? guides CCS professionals through 700 different private finance and national public funding providers. The goal is to raise awareness among the CCS about different financing instruments, to provide an overview of long-term opportunities tailored to users' specific needs and to provide capacity-building through inspiring cases, useful toolkits, etc. This tool is envisaged to be complementary to the CulturEU funding guide, and to provide information on financing resources which are not covered by it. <https://creativesunite.eu/sym/>
- My Intellectual Property gathers over 250 available Intellectual Property (IP) tools specialised for CCS, with the goal of making the CCI-related IP information/sources/tools (available in different languages) directly accessible for the final users, i.e. businesses and professionals in the CCI, to increase their awareness and use of IP. <http://www.creativesunite.eu/myip/>

The Creatives Unite platform (<http://creativesunite.eu/>) was set up with the help of the Commission and the European Parliament Pilot project FLIP (Finance, Learning, Innovation and Patenting for CCIs). The Creatives Unite platform offers a common space for all cultural and creative sectors in Europe and further afield to share their initiatives and actions in response to the COVID-19 crisis and beyond.



# IE announcements

## IE Conference 2023: Registrations are now open!

Tea Štifanić (Croatia)

Join us in Romania on 12-15 May for our theme, 'Creating learning landscapes through heritage interpretation'.

It is time to get ready for a long-awaited Interpret Europe live conference – a diverse, inspirational, and impactful gathering of heritage experts from all over Europe and beyond, with an exciting range of learning and networking opportunities. The conference theme, 'Creating learning landscapes through heritage interpretation', has been inspired by Interpret Europe's partnership with UNESCO's Regional Bureau for Science and Culture in Venice. We'll explore how value-based interpretation can pave the ground for heritage sites to play a key role in regional development towards inclusive, participatory and reflective landscapes.

### Venue

The Historic Centre of Sighișoara World Heritage Site provides the ideal setting for discussing such topics at our 2023 conference. The oldest inhabited mediaeval citadel in Europe, with its multi-ethnic atmosphere, will be our host and an ideal springboard for our study visits into the heart of the mythical 'land beyond the forests' – Transylvania.

### Programme

The conference starts on Friday 12 May with a guided walk around Sighisoara and the conference opening in the evening. Renowned speakers will open each day with a keynote and contribute to the conference theme from different perspectives. We will welcome **Graham Black**, Nottingham Trent University (UK) and **Irena Lazar**, Head of the UNESCO Chair for Interpretation and Education for Enhancing Integrated Heritage Approaches (Slovenia), and a representative from the Global Geoparks Network (TBC). For the duration of the conference, you will be able to choose between parallel presentations and workshops that have been previously peer reviewed, bringing expertise from various fields of heritage and sharing experiences from various European countries.

### Study visits

We will embark on study visits on Sunday, so get ready for a full day excursion of your choice, combining natural and cultural heritage around



UNESCO designated sites in Transylvania, as well as talking with site managers and local NGOs about heritage interpretation management.

Here is a taste of the sites you can find described in detail in the conference programme: The village of Saschiz, part of the World Heritage Site Villages with fortified churches in Transylvania. Cobor Biodiversity Farm, a great example of how biodiversity conservation, traditional architecture and a profitable business can go hand in hand. Carpaterra Geopark, the land of past and present volcanoes. Breite Oak Forest, the largest grassland plateau in Europe in combination with Biertan and Mălâncrav, where old and new is reconciled in workshops that brought back to life once-thriving crafts: locksmithery, masonry, joinery and metalworking, brick and tile making, painting, stucco work and carving, linen making and basket weaving.

You will be asked to select your preferred study visits during registration. Make sure you take a good look at the study visit descriptions and chose your first as well as a second preferred choice.

### Pre- and post-conference tours

Don't forget to check our pre-conference tour to Hateg Country UNESCO Global Geopark and the post-conference tour to Bran Castle and the Black Church, which you can align with your arrival and departure into the country, especially if you first travel to Sibiu. Check the tours' programme and practical information when planning your travel.

## Registrations & scholarships

Registration for the IE Conference 2023 opens on 20 December. You can register for the conference by completing the online form on the conference website. In case you wish to attend the conference but are short of funds, you'll be pleased to know that we're happy to offer the chance to cover part of your conference costs. IE grants five scholarships of €200. Check the details regarding registration and scholarship at:

<https://www.interpreteuropeconference.net/registration/>



Traditional Romanian crafts (Images: Helena Vičič)



Alma VII Square (Image: Helena Vičič)

## Call for papers

Are you ready to share your experiences with the heritage interpretation community? We'd love to hear about your projects. The deadline for submitting your abstract for peer review is 15 February 2023, so why not complete and submit it over the holidays?

IE conferences gather heritage professionals and interpretive consultants from all over the world to invite exchange on theory and practice of contemporary interpretive approaches. They inspire heritage sites, parks, monuments and museums to engage people with heritage. In Sighișoara, we would like to develop an exchange on the role heritage properties can play as initiators and co-creators of learning landscapes through interpretation, bringing visitors and residents together to cope with global challenges by supporting local developments.

In relation to our theme, 'Creating learning landscapes through heritage interpretation', UNESCO recently defined requirements for value-based heritage interpretation to foster peace and sustainability. Participation, co-creation and inclusion became buzz words, also in IE's cooperation with UNESCO. But how can all those concepts be grounded in practice?

## Questions relating to proposals

When preparing your proposal for either a presentation or workshop at the conference, please consider questions such as:

- How can heritage properties play a key role in shaping learning landscapes in which locals and visitors learn from the past for the future? What good practice examples are there?
- What challenging attitudes or other obstacles around heritage sites discourage dialogue about critical subjects? How can they be overcome?

- How can human values that encourage sustainable attitudes and behaviour be triggered by heritage experiences?
- How can whole interpretive experiences at heritage sites (including physical, intellectual, emotional, spiritual and social components) complement distant and formal learning?
- While heritage interpretation can help people to grow as people, reflect upon their learning experiences and remember them, can it be proven that this also has an impact on fostering more sustainable and inclusive societies?
- We also welcome papers on the theory and practice of heritage interpretation as a discipline.

You can submit your proposal via the online template here: [www.interpreteuroconference.net/call-for-papers](http://www.interpreteuroconference.net/call-for-papers). You will find all information about requirements for the abstract there.

The 2023 conference is organised in partnership with AICI Architecture Studio. For general enquiries about conference registration or submitting your proposal, please contact the events team at: [management@interpreteuroconference.net](mailto:management@interpreteuroconference.net).

We are looking forward to welcoming you to Sighișoara.

Tea Štifanić is the IE Events Coordinator. She can be contacted at [tea.stifanic@interpret-europe.net](mailto:tea.stifanic@interpret-europe.net).



Hateg House of Volcanoes (Image: Helena Vičić)

## Other upcoming events

Keep an eye on the IE website for details of other international heritage interpretation events that we are aware of: <https://interpret-europe.net/events/categories/others/>

# Welcome to our new members

## Individual members (entry level)

Levke Adomeit, Germany  
Claudio Agosti, Italy  
Shiva Alcazar Gomez, Spain  
Laura Aluja, Spain  
Tomislav Anic, Croatia  
Katharina Antensteiner, Austria  
Adela Luiza Avram, Romania  
Maja Barić, Croatia  
Laia Becerra, Spain  
Tommaso Beltrami, Italy  
Roberta Bengez, Croatia  
Martina Bradacova, Denmark  
Espen Bråstein, Norway  
Ivana Briški Đorđević, Croatia  
Britta Burkhardt, Romania  
Silvia Camagni, Italy  
Aragay Camprodon, Spain  
Antonio Cangelosi, Italy  
Joan Cartanya Marti, Spain  
David César Hernández, Spain  
Sylvie Claudon, France  
Tamara Crnković, Croatia  
Kristina Cvetković, Croatia  
Piotr Cypriański, Poland  
Valeria Di Cola, Italy  
Frédéric Durand, France  
Iris Egelseer, Austria  
Nina Erjavec, Slovenia  
Maren Evers, Germany  
Maria Facci, Italy  
Núria Foguet, Spain  
Maja Galić, Croatia  
Cornelia Gillmann, Austria  
Charlotte Giraudou, France  
Isilay Gursu, Turkey  
Cornelia Hagen, Germany  
Saakje Hazenberg, France  
Traugott Heinemann-Grüder, Germany  
Alissa Holleis, Austria  
Marina Iskra, Croatia  
Zuzana Jakobová, Czechia  
Maria Kamińska, Poland  
Susanne Kirchberger, Norway  
Doreen Köppen, Germany  
Nikoleta Kos, Croatia  
Ralf Koseck, Germany  
Mariam Kostanian, France  
Anna Koszorek, Poland  
Paweł Krajewski, Poland  
Martin Kurzthaler, Austria  
Sandy Lantelme, France  
Olivier Leonard, France  
Alessandra Licheri, Italy  
Ines Loknar Josić, Croatia  
Nikolina Luketić Delija, Croatia  
Tihana Lukić, Croatia  
Sandra Marcos Bonet, Spain  
Jelena Marković, Serbia  
Karolina Marohnić, Croatia  
Shanai Martin, Spain  
Mate Marušić, Croatia  
Elena Maselli, France  
Anamarija Matijaš, Croatia  
Alfons Mengod, Spain  
Dejan Mihailovic, Serbia  
Ivica Miličević, Croatia  
Àngels Morera, Spain  
Laura Moruno, Spain  
Malwina Niemier, Poland  
Karena Nowak, Poland  
Bruno Pastore, Italy  
Tijana Pavliček, Croatia  
Edeltraud Platzer, Austria  
Anita Plazibat, Croatia  
Sandra Polic Zivkovic, Croatia  
Eulàlia Pons Heras, Spain  
Tena Potlimbrzović, Croatia  
Chantal Puig Garcia, Spain  
Eulalia Puig Garcia, Spain  
Adria Reales, Spain  
Raimund Reiter, Austria  
Julian Riemenschneider, Germany  
Andrea Rimpf, Croatia  
Raquel Sala Aulet, Spain  
Juliane Schröder, Germany  
Paweł Sikora, Poland  
Nadia Šimić, Croatia  
Alisa Škvorc, Croatia  
Trude Sølilen, Norway  
Alenka Spoja, Croatia  
Monika Šrajbek, Croatia  
Petra Sterl, Austria  
Nina Štimac, Croatia  
Angelika Stückler, Austria  
Giorgio Tanzi, Italy  
Clemens Thiele, Germany  
Lara Troha, Croatia  
Ewa Tyszevska, Poland  
Georgiana Cristina Zahariea, Romania  
Marijan Zidarić, Croatia  
Ivan Žižić, Croatia  
Andrea Zubović, Croatia

# And finally...

## Thank you for your contributions.

Warm greetings from your IE News Team.  
Marie Banks (UK) – News Coordinator, supported by Anna Carlemalm (Sweden), 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 2023 edition: Tuesday 28 February 2023**

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.facebook.com/interpreteurope>



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



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

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

Albania: [Interpret Europe Albania](#)

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

Croatia: [Interpret Europe Croatia](#)

Greece: [Interpret Europe Greece](#)

Italy: [Interpret Europe Italy](#)

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North Macedonia:

[Interpret Europe North Macedonia](#)

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**Empowering all who inspire meaningful connections  
with Europe's natural and cultural heritage  
to shape our common future**