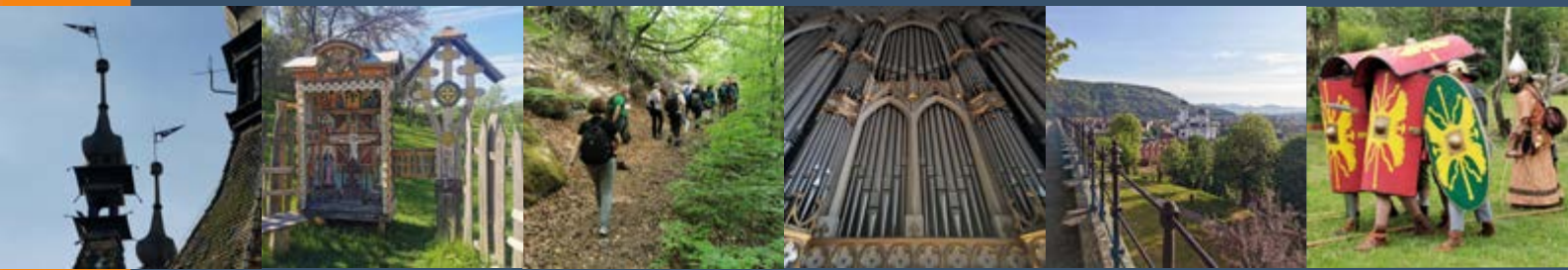


Newsletter

Summer 2023



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Dear members

If natural rhythms are still set to their default mode, summer must have arrived to all of you living in the northern hemisphere.

Some of you are nevertheless working hard to offer meaningful heritage experiences to travellers and other holiday makers. What are your experiences with involving some provoking, yet rewarding experience that would make people reflect about our common future? The so called value-based heritage interpretation is being increasingly often discussed in our network and it will be even more relevant in the years to come. The most recent conference proceedings offer some food for thought and you might enjoy it as your summer read. Find them under the Material section on our website.

Before IE enters holiday mode too, the IE Events team has worked hard throughout June and now we are immensely excited to announce next year's conference! Please save the dates 21-24 March 2024 and join us in Slovenia! The theme will be Sustainability: Challenging mindsets through heritage interpretation. Don't you think it is intriguing enough to win your curiosity?

Meanwhile, the Learning landscape initiative is maturing in collaboration with UNESCO. One of its focal points will be strategic planning for regions and one of the first steps will be looking into existing practice and high-flying ideals. Can we come up with an efficient methodology that will help planners to work with regions and conduct inclusive and participatory strategic interpretive planning exercises? With the aim to tap into our network, but also upon several similar requests of our members, IE is launching an interpretive planners network. Find out how to join it and contribute in this edition.

It is not a surprise, therefore, that this newsletter edition features several thoughts on sustainability. How can we engage people to consider the past, present and future at heritage sites and how challenging it apparently is to deal with emotions linked to the changes? You will also find details about a newly published manual on the sustainability of cultural heritage, which will be particularly useful for our Croatian colleagues or at least anyone with a good enough grasp of the language.

You can also read about experiences of slow travel from our recent conference in Romania and get inspired for your journey to iecon24. The upcoming

conference logistics are in fact adapted to attendees arriving by train so let's challenge our own mindsets and habits at our next joint opportunity!

Those of you who missed our hybrid General Assembly, please find the decisions about the motions in these pages. We are also sharing reflections from our recent conference to bring you back memories, or to share some atmosphere and vibe with those who missed it.

IE members are becoming beneficiaries of another membership service – the IE digital library! Whenever you are in need of resources for your research, inspiration for work, or just some reading out of curiosity, you can from now on browse among resources on heritage interpretation, accessed through the IE members' area.

Besides dozens of new members from our traditionally well represented countries, we are enthusiastically greeting our numerous new colleagues from Serbia where IE was almost unknown until recently. IE courses are being organised there in collaboration with our Croatian trainers.

At the same time, our friends from Italy share stories about the mountainous traditional cheese making. Maybe it is not Italy on your itinerary this summer, but wherever you travel, would you want to meet heritage lovers or IE certified guides from that country? Just get in touch and we can connect you to our members there. Get inspired for such meetings by one of the articles about one Sunday afternoon for two members meeting and visiting places in Mechelen, Belgium.

Wishing you a rewarding summer break from work and, if you can, afford yourself some digital detox in nature in your favourite company.

Helena Vičič
IE Managing Director

The discovery of slowness

Thorsten Ludwig (Germany)

Taking time to enjoy the journey as well as the destination. Could travel to IE conferences be even more enriching as well as more sustainable?

'The discovery of slowness' is a 1980s novel by Sten Nadolny. It is woven around the (rather fictional) attitude to life of the 19th century Arctic explorer John Franklin, to which the author attributes the special quality of deliberation. In fact, the whole book is a provoking hymn to the virtues of slowness.

I remembered this novel when I recently travelled to Sighișoara in Romania for iecon23. In fact, travelling overland to conferences is not always a pleasure – but this time it was different.

I had arranged to meet Ondřej in Prague, and it was a pleasure to see his smiling face when he picked me up at the metro station. Ondřej had offered to organise a carpool. Our first destination was Český Krumlov, where we visited the Historic Centre World Heritage site and spent a nice evening with Ondřej's family. The next stop on our tour was Brno. There we picked up Michal which led to a well-informed ride along the Carpathians that he had previously hiked. We spent the next night in a small hotel near the Dacian Fortresses of the Orăştie Mountains World Heritage and visited one of them the next morning. It was surrounded by nature bursting into spring – our first impression of Romania. Following the pre-conference tour to Hațeg Global Geopark, we took Eva with us in our group, and on the final stage to the venue, Michal showed us a Scout centre that he was involved in setting up. I don't want to deny that there were some hours on the motorway where I didn't envy Ondřej for his role as driver, but all in all the two-day journey felt like we would arrive in Sighișoara in no time.

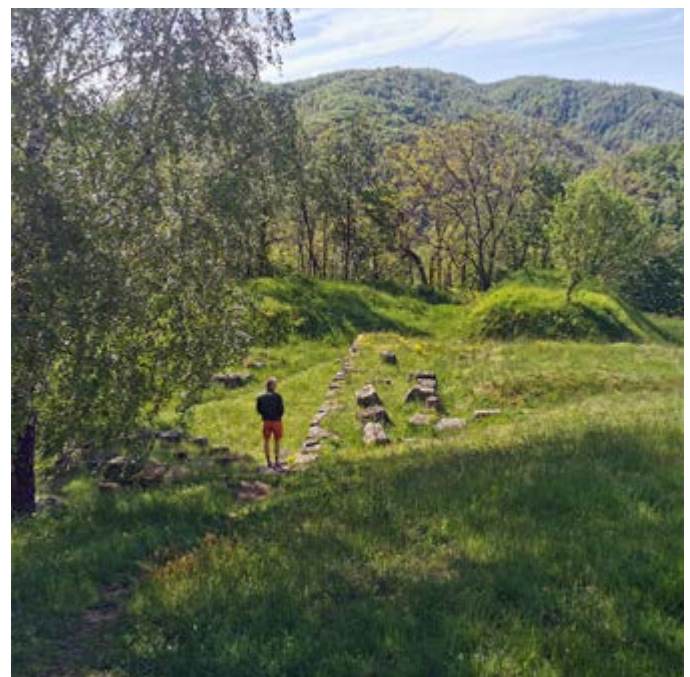
I'm not sure to what extent the activities of Greta Thunberg and friends had an impact on the attendees, whether it was the now obvious effect of the climate crisis or just the coincidence of fortunate circumstances, but after our arrival we learnt that more than ever before had travelled overland, met on the way and obviously had a lot of fun and exchange before the conference even started. Some tested the merits of new or reinstated night trains, some used the opportunity to take some days off with their partners and families, and our Croatian colleagues even hired a minibus plus driver, which

turned out to be a surprisingly economical solution.

All of this encourages me to plan a few more days for the upcoming IE conference 2024 in Koper, Slovenia. Have you thought about some of the fascinating places that might be on your route to the Adriatic Sea as you travel to iecon24? I will be seeking contact with others with whom I can share part of the journey. Not only does this promise considerable joy and inspiration, it also helps to meet what is perhaps the greatest challenge of IE's annual conferences: reducing our carbon footprint.

And if someone really has to cover a longer distance unaccompanied, I heartily recommend 'The discovery of slowness' as inspiring travel reading.

Thorsten Ludwig is an interpretive trainer, planner and consultant based in Germany. Since 1993, he has run Bildungswerk interpretation as his own company. You can get in touch with him at: Th.Ludwig@interp.de.



Dacian Fortresses of the Orăştie Mountains World Heritage site (Image: Thorsten Ludwig)

Time Stand Still

Sandy Colvine (France)

It's tough for people to consider the past, present and future when attitudes to change are so tied to emotions. Let's explore some thoughts.

How would you feel if a long-established, family-run shop in your high street closed for the last time or if an old town-centre school forming the backdrop to your childhood was replaced with a modern building on the outskirts?

For many individuals, losing such 'pillars' of their own personal heritage can be deeply unsettling, sometimes reflecting a broader unease with change and a desire for stability. "It's aye been the same" (it's always been that way so no need to change) is an expression I heard often when I worked in rural development in South West Scotland, UK. In reality, people and places form fleeting physical landmarks of our lives, yet both linger long in our minds.



High street Dieulefit, France (Image: Sandy Colvine)

Heritage is commonly associated with times gone by and preserving the past. It's an established way of thinking that can also provide reassurance and a sense of origin, especially in an increasingly unstable and uncertain world. So, how can we, as interpreters, overcome the whiff of nostalgia and a tendency to cling to the past to really help people to engage with the process of time and change, to reflect on the past, consider the present and even envisage the future?

One way to start is to encourage people to consider that we live in an historic environment, i.e., "the material and natural world around us, as shaped by people's activities through time and perceived by people now" (Mus. London Archaeology). Our historic environment features tangible and intangible phenomena connected to sociocultural

values (symbolism, aesthetics, historical). As soon as the ice sheets retreated, people moved in and settled or roamed and in doing so, left their mark. We're still doing it today albeit on a potentially greater transformative scale with all the modern means and technology available to us.

Change is an inherent part of the historic environment, in the sense that 'life goes on', so this allows people to view a site or place in the process of transition (to different degrees). Interestingly, Historic England publishes a similar definition on their website to that given above, emphasising the "interaction between people and places through time". By contrast, Historic Environment Scotland refers to the past, as "physical evidence of past human activity... that connects people with place, and with traditions, stories and memories linked to those places" (HES website), so even different authorities within the same country have different interpretations.

Taking a concrete example of an historic environment, 'Plotland' retreats, or refuges, such as that at Dungeness on the south coast of England, UK, were a reaction to intense industrialisation and a desire for renewed contact with nature. Influenced by the arts and crafts and garden city movements after WWI, they are typically unique, simple, self-built wooden off-grid chalets set in the countryside or coastlines. Nowadays, they appeal to those wanting a change of lifestyle and are at risk of creeping gentrification to suit modern needs. While the nature around them often has protected status the buildings do not. Plotland campaigners are dealing with a delicate balancing act. People need well-equipped, comfortable homes but at the same time they see the importance of protection to retain the unique atmosphere together with the underlying values and awareness of social history of the place. So, is it still a plotland retreat if your wooden chalet has central heating and solar panels?

Next, we might consider cultural differences. At the risk of being deliberately provocative in an interpretive sense, France is an 'old' country and fosters a fairly conservative attitude to heritage. My personal experience largely bears this out. Perhaps Greece is similar, whereas 'new' European countries may adopt a more liberal stance. Gross generalisations, I admit, but when heritage is managed by a hierarchy of established institutions and policies, the challenge of change is big yet should still be confronted. Exhibitions often show how a site has changed to the present day although fewer extend into the future. Evoking cultural attitudes to change is one way of encouraging people to reflect on their own position and underlying values through heritage experiences, although clearly sparking a heated argument in

a visitor centre is not the best way to go about it. The interpreter's dexterity and sensitivity is vital to formulating the appropriate open questions to initiate this internal debate, ideally when reflecting after visiting a site.

Let's change tack. Just how familiar are you with the past? Many might answer positively but another approach to reflecting on the past and change is the concept of palimpsests. According to the dictionary, palimpsest means something reused or altered, still bearing traces of its earlier form. Most old buildings, from humble homes to the Palace of Versailles, are palimpsests. They reflect changing practices, values and ways of life. Intangible heritage, such as local dialects, recipes or knitting patterns, has often experienced layers of change too. Language, for instance, constantly evolves. New words are added each year and dictionaries are updated to include them. We might not like recently introduced words such as 'deepfake', 'metaverse', or 'anti-vaxxer' yet these are natural processes that reflect social shifts in human cultural evolution. Indeed, many people can appreciate that if a language stops evolving its days are numbered. So, using the strange technical yet oddly memorable term of palimpsest might help broaden perspectives on the heritage we perceive.

There are also many sayings and stories we can draw on. For instance, a Greek proverb states that a society grows great when old men plant trees in whose shade they shall never sit. Yet attitudes to change are often tied to how long we live or are in power (certainly that applies to politicians' promises!). We are on the Earth for a fleeting moment while, natural and human catastrophes aside, our environment, particularly the countryside, generally changes at a much slower pace. When we consider our ancestors, ourselves and our future descendants, is keeping things as they are (the aforementioned "it's aye been" saying) a selfish position? Are we not rather guardians of change than defenders of it?

On the subject of setting something in stone or stopping time, Canute (or Cnut), King of England in the 11th century, is popularly associated with trying to use his royal powers to stop the tide from his throne on the seashore. He fails of course and the water laps around his feet. Actually, it is believed that his exercise was to demonstrate that only a higher (religious) power could command the elements and all human authority was futile. He was wrong on both counts but as Mark Twain said, "never let facts get in the way of a good story". Twain would have made a great interpreter!

More seriously, we can consider that people are knowingly or unknowingly agents of change. Plant

hunters often risked their lives to bring back exotic trees and shrubs that escaped greenhouses and landscape gardens to smother Scottish heather hillsides in bright rhododendrons from the Himalayas or prickly pears cacti originally from Mexico that are now an iconic feature of the Mediterranean coast. These are technically invasive species but should we intervene to eradicate them from these landscapes?



Prickly pear and agave, Corfu (Image: Sandy Colvine)

Agricultural landscapes might seem a constant in our lives but they have also experienced much change over time. Some change year to year. Last year it was maize, this year it's oilseed rape. In my part of rural South East France, lavender fields line the landscape. They seem timeless yet everything is in movement here, including the related land management knowledge and traditions. Before, every square metre was used to grow cereals to provide food while only the small stone cabins in the middle of the fields seem to have miraculously survived the centuries. What did our ancestors see at this precise spot and what will our grandchildren see? Local lavender producers are attempting to secure UNESCO status for "olfactory and poetic landscapes of lavender". They, and the local authorities, see the lavender fields as sufficiently important to designate as heritage whereas fields outside the zone will continue to change. While lavender doesn't yet have the iconic status of the Barolo vineyard landscapes of the Italian Piedmont, historical tradition is being recognised and with it preservation of a landscape.

Of a far greater scale is the climate crisis, largely driven by increased human activity since the industrial revolution. If we take the history of humanity and an average generation time of 26 years, from Neanderthal man to Homo sapiens, a period of roughly 100,000 years, some 4,000 generations passed without remarkable change whereas it took just nine generations since the industrial revolution to have a major impact on our environment with often irreversible consequences we will struggle to avoid. One of the goals of interpretation is provocation

and, put in this context, the consequence of change is a seriously sobering thought.



Timeline, Grotte Chauvet II, France (Image: Sandy Colvine)

Wherever humans have upset the natural balance and order of things, the consequences of climate change will compound the effects. Invaluable rock art found in the Cosquer Cave near Marseille in 1985 is disappearing due to rising sea levels, a process that began naturally 10,000 years ago since the end of the last ice age. Four-fifths are gone and seawater in the remaining fifth is now rising fast, by 3mm a year, erasing our ancestors' artistic expression. Digital models and a replica have captured what remains but the process of change is irreversible. In this case and others, people will adapt to experience heritage through digital technology providing us with a record of something that no longer exists. Likewise, despite significant conservation efforts, some sources fear New Zealand's iconic bird, the Kiwi, could be extinct in 50 years. The wild population is being ravaged by rats and weasels while breeding in predator-proof sanctuaries remains an uncertain practice. Might videos and reconstructions (or stuffed animals) be the only way to observe these unfortunate flightless birds in the future? Should we accept that or are we duty-bound to intervene, and why?

Finally, returning to the closure of the family-run shop, the high street has always changed and will change again. We just see it at that instant in time. No matter how good an interpreter you are, it's a lot to expect people to properly consider the present and future there and then at a heritage site. It's most likely to be a slow-burn process rather than a 'eureka' moment. The journey home and subsequent conversations days after are more realistic moments. So, completing any interpretive talk with a food-for-thought (or evaluation) question such as, "What should we do if we want to keep this historic park true to the landscape architect's vision in the face of climate change?" can be a pretty effective way of inspiring these considerations.



Cave art interpretation, Grotte Cosquer, France (Image: Sandy Colvine)

As for change, a favourite song writer of mine once wrote, "Most things I worry about never happen anyway" – and he was right, at least while he was alive.

Sandy Colvine is a self-employed interpretive and rural development consultant based in South East France. He is an IE Certified Interpretive Trainer and member of the IE Supervisory Committee. He also runs a Facebook page called 'Open to interpretation' promoting interpretive practice in France and elsewhere in Europe. You can contact him at: sandy@opentointerpretation.net.

Reflections on the future of heritage interpretation

Elena-Maria Cautiș (Italy)

Attending iecon23 in Romania gave a chance to reflect on personal and professional experiences and the future role of interpreters.

Between 12-15 May 2023, I participated for the first time in an Interpret Europe conference. The event was of particular importance for me for three reasons:

- As an emerging heritage researcher, it was my first time participating in an international conference of this scale.
- The occasion brought together both researchers and practitioners to discuss heritage processes, with a particular focus on interpretation. A balanced discussion encompassing both theory and practice offered the ideal point of reflection with regard to the limitations and possibilities of heritage interpretation.
- The conference was held in Sighișoara, Romania. The gathering of interpreters also offered the perfect occasion for experts and practitioners from Romania to meet and discuss future developments of the heritage sector in the country, which is important to me as my research project is jointly looking at interpretation of cultural heritage at sites in Italy and Romania.

During the conference, I was able to attend multiple sessions and workshops grouped around thematic topics such as Interpretive planning, Learning for the future, Nature and us, and Different perspectives. While a good amount of the presentations looked at interpretation coined as an educational process, it seemed to me that there was unanimous agreement between participants that a shift towards a heritage interpretation practice as a hermeneutical process, rooted in life-centered and value-based approaches, is needed. Discussions led me to believe this need is perceived as a way to expand the role of the interpreter in the realm of heritage practice, as an agent who can deepen experiences, meaning and link different environments and communities together for enhancing both relationships between heritage experts, heritage experts and the public and human communities and multiple environments. In short, an increased emphasis was put on the reclaiming of the role of the interpreter as facilitator – not just for producing and exposing knowledge, but also as a facilitator of creating understanding between 'worlds' as well.



Thorsten Ludwig presenting (Image: Elena-Maria Cautiș)

The study visits that we undertook in the surrounding areas of Sighișoara raised important questions and debates precisely regarding this need in shifting understanding of the role of interpreter. A visit to the Breite Oak Tree Reserve cultural landscape, where a local biologist told us the story of both the species found there and the history of the nature-culture relationship throughout centuries, made me reflect on this delicate dance that humans have with the rest of the environment. While centuries back local communities turned the area into pasture for their animals, the disappearance of traditional agricultural practices which kept alive the landscape, has led to the reclaiming of the area by 'unruly' species. The biologist explained the impact is twofold: it leads to the disappearance of a cultural memory and of current ecosystems. This made me think of what a conflicting relationship we have with nature: while we praise wilderness and the purity of nature untouched by humans, we also quickly seek to control it.

The visits to Biertan and Mălâncrav raised debates related to conflicts of interpretations: in a multicultural community, deeply and historically impacted by power imbalances and social injustices, who gets to be represented? What is the role of the interpreter in this case?

My main takeaway (and the main point I tried to make during my presentation) from this gathering is that the heritage sector is in need of a general paradigm shift and interpretation might just be that process which could lead to this change. Taking seriously the role of facilitator of connecting diverse understandings of landscapes, could turn the role of the interpreter into an expression of freedom of thought, empathic relations and repositioning of humans within environments. I believe this is desperately needed in a fast changing and possibly future disruptive world. Perhaps the heritage interpreter could lead this process of change, while easing anxieties rising from uncertainty.



Elena-Maria Cautiş is a PhD student at the University of Ferrara, Italy, working on a research project focusing on the interpretation of cultural landscapes as an asset for sustainable development. She can be contacted at: elenamaria.cautis@unife.it



Impressions of iecon23 (Images: Thorsten Ludwig)

Decisions from IE's General Assembly

IE Management

IE held its General Assembly in Romania ahead of iecon23. The results of the motions are shared below.

Members could join online if not able to travel to the venue and the online voting system was active, allowing members a period of 24 hours to cast their votes.

On 12 May, 44 members joined the GA in person and 10 joined online to receive the 2022 reports from the Supervisory Committee and Management and to discharge both bodies from liability.

Four motions were raised and the following decisions were made, with 26 votes cast in each case (from 52 members that had registered and were eligible to vote):

1. As from January 2024, for an unlimited period, because of his meritorious service on behalf of Interpret Europe, Thorsten Ludwig should be awarded honorary member status of IE. (From the Supervisory Committee and IE Management). The motion was passed: 100% for.

2. The current administration fee for attendees in IE training events shall be included in the individual entry membership fee. (From Thorsten Ludwig). The motion was passed: 77% for; 11.5% against; 11.5% abstention.

3. IE should retain compulsory membership for IE course participants and agree to reconsider the question of compulsory course participant membership when IE has secured financial stability through fundraising and wider membership offer of products and services meaning that it is less dependent on its training programme for income and membership growth. (From the Supervisory Committee and IE Management as a response on the motion from 2021 on obligatory membership for IE course participants). The motion was passed: 81% for; 15% against; 4% abstention.

4. The Vote for Supervisory Committee candidate, Jurn Buisman, was passed: 100% for.

As usual, the full minutes will be shared with all members before the next General Assembly.



iecon23 (Image: Thorsten Ludwig)

Are we all tourism experts?

Max Dubravko Fijačko (Croatia)

Smart tourism cultivated by smart interpretive approach—Getting the balance right: expectations, meaningful experiences and respect for locals.

As tourists and locals, our diverse experiences shape the tapestry of smart tourism, fostering a nice balance, enriching visitor experiences and empowering communities. So, are we all experts in tourism? Absolutely! While some may not hold professional positions in the tourism industry, we frequently don the hat of tourists, and always embrace the role of locals. Whether consciously or not, our experiences and perspectives shape the world of tourism. From exploring as travellers to living in destinations that attract visitors, we each possess a unique expertise that contributes to the tapestry of smart tourism.

When we consider tourism solely as an industry, we often overlook the fact that it is fundamentally a human experience. It is a dynamic interplay between visitors seeking meaningful experiences and locals who embody the spirit of their destinations. As tourists, we have first-hand encounters with different cultures, heritage sites, and natural wonders. We carry the responsibility to engage respectfully, appreciating the significance of our actions on local communities and the environment.

Simultaneously, we are also locals in our own right. Our home cities or towns, which may be visited by tourists, form the backdrop to our daily lives. We understand the pulse of our communities, their values, and aspirations. This intimate knowledge enables us to advocate for a balanced approach to tourism that ensures the well-being and dignity of locals while providing enriching experiences for visitors.

To achieve this delicate balance, we must embrace the concept of inclusion, actively involving and engaging visitors during their experiences, as well as local communities in the preparation and planning of those experiences. It recognises that every individual possesses unique values, perspectives, and aspirations that shape their understanding of a destination. However, despite the fact that we often embody multiple roles as stakeholders, why is it still challenging to fully engage and incorporate all points of view?

Maybe it's time to expand our perspective and consider the importance of value-based interpretation. Built upon the theory of human values by Shalom Schwartz, this approach recognises that visitors



bring their own unique set of values that shape their interactions and perceptions. By understanding and aligning with these values, interpretation can bridge the gap between visitors and locals, fostering deeper connections and mutual respect. This broader inclusion of value-based interpretation allows us to create more meaningful and impactful experiences for all stakeholders involved.

Value-based interpretation encourages interactive and participatory experiences that allow visitors to engage with the destination on a personal and meaningful level. It taps into their intrinsic motivations and desires, promoting a sense of ownership and active learning (yes! focus is now on learning, not on teaching). By including visitors in the process, interpretation becomes a transformative tool, transcending traditional information delivery and becoming a catalyst for personal growth and understanding.

Similarly, value-based interpretation also takes into account the values of local communities. It recognises the importance of preserving cultural heritage, protecting the environment, and promoting sustainable practices. By involving locals in the planning and development of tourism activities, their values and aspirations are integrated into the visitor experience, creating a more authentic and inclusive destination.

Instead of asking, "How can tourism add value?" my colleague and award-winning writer and consultant, JoAnna Haugen, beautifully articulated it as: "How can tourism amplify and enhance the value this community/destination already has through exposure, support, and promotion?" I will just add through value-based interpretation and insightful experiences that inspire meaningful connections for visitors!

This perspective recognises the value of the community/destination and aims to elevate it by offering engaging and thought-provoking experiences that foster deep connections and leave a lasting impact on visitors. By embracing inclusion and value-based interpretation, we can foster a sustainable and balanced approach that respects the needs and aspirations of both visitors and locals. Let us unite our expertise, creating transformative and enriching experiences that celebrate diversity, promote mutual understanding, and empower communities.

This is what I pointed out in Brussels, in May, at the final SmartCulTour conference, where I had a chance to represent the interpretive approach and Interpret Europe's strive towards value-based interpretation, coined in connection with UNESCO. It was really an honour to be part of this fruitful conference, Culture as catalyst: Redefining cultural tourism for sustainable destinations, which was the grand finale of a five-year project that has supported the development of European regions by providing them with a set of strategies to engage with stakeholders and co-create sustainable cultural tourism experiences. The great line-up of speakers included experts from the European Union, the United Nations Educational, Scientific and Cultural Organization (UNESCO), the International Council on Monuments and Sites (ICOMOS), universities, the business sector and representatives from SmartCulTour and other European projects currently working on cultural tourism.

Max Dubravko Fijacko is an IE Certified Interpretive Trainer for the CIG course and is IE's Gastronomic Heritage Coordinator. He is a professional and expert in tourism as the owner of a tour agency, but also sometimes as a tourist and always as a local in Croatia. Max can be reached at: dubravko.fijacko@gmail.com.



New digital library

Carmen Granito (Italy)

IE's Research Team has been busy behind the scenes and is ready to launch the new IE Digital Library.

Are you a trainer in need of more in-depth information to use in your courses? Do you need solid references to strengthen your project proposals? Would you like to know more about the research findings behind interpretation work practice? Are you simply curious to delve more into heritage interpretation?

The IE Research Team has developed a new tool to support, enrich and share inspiration and knowledge among all members of the IE community: the Interpret Europe Digital Library. Research, evidence and inspiration about heritage interpretation are now gathered all in one place and accessible to all IE members.

Entirely dedicated to heritage interpretation and related disciplines, the IE Digital Library is:

- Not a static list, but a dynamic archive: it can be easily searched thanks to a system of tags and categories, and – above all – its collection is always growing;
- More than academic: it does not only include research articles and academic books, but also reports, videos, podcasts and formats for all preferences;
- Participatory: members have the chance to submit their favourite references to be added to the collection;
- A time saver: the platform allows users to create bibliographies automatically and quickly;
- Human-powered: the IE Library Manager will be available for customised suggestions and technical support for users;
- Free for all IE members.

How to access the digital library:

All IE members can access the library. You just need to: 1) log in to the Members' Area on the IE website, 2) open the Digital Library tab, 3) follow the instructions for first access. You can find simple instructions here:

<https://interpret-europe.net/wp-content/uploads/2023/07/User-Instructions-STEP1.pdf>.



Get lost in a library (Image: vnwayne - Unsplash)

The library would not have been possible without the contribution of all members of the Research Team: Carmen Granito, Daniela Jelinčić, Natasa Mihajlovic, Nigel Mills, Edo Mesic, Orzolya Szilágyi, Nouha Ben Salem, Laura Time, Labrini Tsitsou. Thank you!

Carmen Granito is IE's Research Coordinator. She can be contacted at: carmen.granito@interpret-europe.net.

Heritage interpretation is not a fairy tale

Julia Janowska (Poland)

For a Polish group of museum employees, heritage interpretation is no longer a fairy tale as they joined an IE course in Ogulin.

March was an exceptional month for the team of the Józef Piłsudski Museum in Sulejówek in many respects. One was certainly the opportunity to go to Ogulin and participate in the Interpret Europe Certified Interpretive Writer (CIW) course organised by Muses Ltd. After two previous groups of museum employees were trained on the Certified Interpretive Guide (CIG) course, the time had finally come for those who wanted to develop their writing skills. What awaited them?

Ogulin greeted our group of eight with beautiful views and friendly smiles from the locals. It is a town situated in the region of the majestic mountain Klek, where, according to legends, witches meet for their rally. The beautiful location of Ogulin, through which the Dobra River flows, running into caves and digging a network of tunnels under the city, is truly delightful. No wonder that it became an inspiration for the work of Ivana Brlić-Mažuranić, one of the most famous Croatian writers. In this way, the town also became the cradle of fairy tales.

The participants of our course also found a lot of inspiration there. Together we walked the nearby park alleys, watched the gorge and the river flowing through it, visited the nearby square with the church and the Frankopan castle, which now houses the Heritage Museum. In the surrounding landscape and historic buildings, we looked for stories that we could convey to the audience in our texts using the tools we learned. We worked both individually and in groups, getting to know each other's perspective. An important element of each task was its evaluation, including asking questions of the author and providing feedback. Thanks to this, we were able to discover a new approach to our work and set ourselves specific goals for the future.

The course was very intensive, but the programme was varied, which allowed us to work in deep concentration for longer periods. All the time we were under the watchful eye of our trainer, who gave us tips and patiently guided us through the successive stages of initiation into writing our own

interpretive texts. Thanks to the presence of friends from Croatia, we had the opportunity to get to know the local culture and delve into the world of legends and myths from Ogulin. In many cases, they became part of our narratives, revealing new meanings and inviting readers to relate to the story.

How did it go for us? What did we learn? We hope a lot! and also hope that our museum audience will soon see that history can become exciting for everyone through our interpretive writing.

The Józef Piłsudski Museum in Sulejówek is a place where the past meets the present. A historic manor house with a surrounding garden sits adjacent to a modern complex, where a permanent exhibition devoted to the life and political thought of Józef Piłsudski – one of the most important people involved in Poland's regaining independence – was created. Every year, we are visited by guests from various parts of Poland and the rest of the world who are waiting to hear what we tell them. We strongly believe that participation in the CIW course, implemented in our institution thanks to the Erasmus+ programme, will help us make their visit to the museum interesting and more meaningful.

Julia Janowska is a deputy head of the education department at Józef Piłsudski Museum in Sulejówek, Poland (www.muzeumpilsudski.pl). You can get in touch with her at: j.janowska@muzeumpilsudski.pl.



Outdoor exercises (Images: Iva Klarić Vujović)

Phenomena created friendships

Žana Kirasić (Croatia)

Acquiring knowledge for interpretive guides in the city of fairy tales also encouraged the creation of friendships.

In Ogulin, a fairytale town in the heart of Croatia, a group of hard-working, enthusiastic and cheerful people gathered in March for IE's Certified Interpretative Guide (CIG) course. The course leaders, with their knowledge, enthusiasm and cheerfulness, imparted knowledge and skills to the group and enriched us with new knowledge, as well as friendships that were born thanks to the workshop. My colleague, Sabine Gvozdić, and I from Croatia were joined on the course by a group from the Polish museum Muzeum Józef Piłsudskiego w Sulejówka.

We spent the first four days acquiring theoretical knowledge and practicing what we learned in pairs or groups. We spent a lot of time outside visiting the phenomena in the inner city centre of Ogulin and preparing for the last day with various activities. We spent the last day of the workshop holding our interpretive talks in which we presented all the skills we had learned, and at the same time we practiced mutual evaluation. In addition to excellent interpretive speeches, we showed mutual support, motivation and pride in each other.

Although we agreed that the week was quite tiring, we parted heavy-hearted from each other, grateful because in addition to the invaluable knowledge that we had gained, we also created wonderful friendships that we believe will last a long time.

Žana Kirasić has a master's degree in Croatian language and literature education. She is currently employed as an expert associate for educational and creative programmes at Ivan's House of Fairy Tales in Ogulin, Croatia.

Welcome reception at Ivana's House of Fairytales (Image: Ivana Jagić Boljat) (top); Experiencing the exhibition at Ivana's House of Fairytales (Image: Ivana Jagić Boljat) (middle); Participants experience the phenomenon in Đula's park in Ogulin (Image: Žana Kirasić) (bottom)



CIG gives a fresh perspective

Matija Kulhavi (Croatia)

In the picturesque city of Lipik, interactive learning and encouraging collaborative work gave a fresh perspective on familiar landmarks.

The IE Certified Interpretive Guide (CIG) course held in May 2023 in the eastern Croatian city of Lipik was organised through the Terme Lipik integrated project for the development and revitalisation of the cultural heritage of Lipik. The CIG course was part of the project aiming to enhance the skills of guides and interpreters in presenting cultural and natural heritage using interpretive guiding methods and techniques. The training was organised by Muses Ltd.

Ivona Pavković, one of the trainees, expressed her deep appreciation for the course:

"The training provided me with a fresh perspective on heritage and equipped me with practical tools to engage the general public. I found the acquired skills to be applicable not only in my professional life but also in everyday situations. Additionally, I cherished the opportunity to meet wonderful people, share valuable experiences, and have a lot of fun throughout the course."

Another trainee, Ivana Pleše, who works as a tourist guide, shared similar sentiments about her experience:

"The inspiring leadership of the creative team of trainers and their encouragement to actively think about the interpretation of cultural heritage has further affirmed the quality of their work which I already experienced while collaborating on the conceptual phase of the Interpretation Centre in Lipik. This training programme enables tourism professionals like me to expand and refine the knowledge that we already use with new methods and techniques. The course fosters an intensive and interactive learning environment that encourages both independent and collaborative work, facilitating the development of new ideas and narratives. Fieldwork conducted at local tourist sites offered participants a fresh perspective on familiar landmarks. Through this education, the significance of preserving and interpreting the heritage of Lipik became evident, sparking valuable ideas from all participants that will lead to numerous future collaborations and content creation."

Interpret Europe's CIG training in Lipik represents for cultural heritage interpreters a significant step towards the professional development of guides in Lipik. It provides them with the opportunity to acquire new knowledge and skills while strengthening their ability to inspire visitors and foster a deeper connection to the region's rich cultural and natural heritage.

Matija Kulhavi is a media and communication professional who works as Editor in Chief for the media and news company Compas Lipik (<https://compas.com.hr/>).



Participants doing indoor and outdoor exercises, and the course group (Images: Meri Vesanovic (Muses Ltd))

New perspectives

Iva Hrdlicka (Croatia)

The Interpret Europe Certified Interpretive Guide (CIG) course may tell you where to look, but not what to see.

A brief: Turning things upside down to get a better perspective of our heritage is always a good idea! How breaking the old patterns of thought, though difficult, can lead to greater new perspectives.

Trying to study or make an important decisions during strong "juzina", a warm southern wind bringing rain to Dubrovnik, is never a good idea! The feeling during juzina is equivalent to wearing a cheap polyester suit while meeting your mother-in-law for the first time: hot and sweaty! It just so happened that on a day like this, our Interpret Europe course started.

I joined on an invitation of my good friend and now mentor, Max, though I did not need much convincing since a 'curiosity killed the cat' kind of attitude is what brought me to this line of work in the first place. Unhappily I will admit part of me was thinking what kind of mumbo jumbo this was, however, I would feel bad for passing on a great opportunity to see what was out there.

The classroom was located in an old Austro-Hungarian building from the turn of the century where Dubrovnik's archives and county offices are located; its long corridors and ceiling windows did not promise much. Some new faces in the classroom mixed with some old ones and with an inevitable double shot of espresso in my hand from a nearby coffee machine, I raised my expectations.

Right from the start, our trainer unleashed his endless enthusiasm, questioning what could be considered as heritage, while sliding through the presentation. It was a great way of starting the course which already had our little grey cells lined up for an early morning fitness routine you keep putting off. The first day ended with many question marks, but we were promised a light at the end of the tunnel.

The first couple of days of the course felt like studying Chinese while having a very bad hangover. A change of perspective was needed, and it was time to pull out all the deep-rooted patterns of learnt presenting skills like weeds. Going out of the classroom was a literal out of the box thinking experience as we went to a nearby forgotten little park for some activities. The adult in us was put on stand-by, and we turned on that childhood feeling when learning was fun

and you were completely unaware of it. Something had to give. The top became bottom, left became right, and that once forgotten detail blossomed into an idea. Like the much awaited wind of "Bura", a northern wind which clears the sky, our minds began to open to some new ideas. The hangover was gone.

A few new friendships forged, and with a shot of "travarica", we ended the course leisurely hanging out in the evening. Chatting away with my fellow colleagues I realised that probably the best decision in my life was to become a guide. This course made me appreciate my calling even more as being an interpreter not only requires certain skills, but holds a fair amount of responsibility – at the end of the day you are trying to find some sense of a place and put some substance to a meaning, hoping that the people who join you can do the same.

Iva Hrdlicka is a Guide working in the town of Dubrovnik, Croatia, and its surrounding area.

After a colourful career working in international companies in the field of real estate, executive search consultancy and event management, she came back to her hometown Dubrovnik, where inspired by its intriguing history, she embarked on a new career as a tourist guide. She can be contacted at: ivahrd@yahoo.com.



Interpretive talk about the old galleon (Image: Iva Hrdlicka)

Eastern Serbia on a roll

Iva Silla (Croatia)

CIG and Eastern Serbia – The magic is mutual

A rare and exciting sight happened in the first days of June in the Serbian town of Zaječar. The first group of Interpret Europe's Certified Interpretive Guides (CIG) in the country received their certificates, while, at the same time, the second training was already underway. The participants of the second training joined the newly certified ones in their celebrations.

EU for cultural heritage and tourism - that is the name of a project, managed by the German development cooperation organization (GIZ), that made the first Interpret Europe training in Serbia possible. The project recognises tourism as a significant economic potential for the development of Eastern Serbia and the Lower Danube region. Building capacities is a part of the project. Some international consultants and trainers were a part of the capacity building, including Croatian agency IRTA. They already had insights to the potential of Interpret Europe training and suggested its implementation in this particular project. The project team felt there was an alignment of the goals of Interpret Europe's training, and the project's goals, and organised the training perfectly, gathering interested stakeholders from all over the region, from very diverse backgrounds.

The first CIG training was marked by the motivated and positive attitude of the participants, which led to many fun moments of serious learning. The participants practiced by sharing inspiration about the phenomena of the towns of Veliko Gradište, Kladovo, and the entire region. The region at the banks of the mighty river Danube enchanted the training team and re-enchanted the participants with its unique historical monuments, natural wonders, colourful personalities from the past, folklore, and even some real magic. Yes, Eastern Serbia is a magical place, sometimes quite literally. But that part of its heritage is covered by a thick veil of secrecy. When it comes to magic, I learned from the residents to give you nothing but a teaser.

Most of the participants were quick to deliver their homework. They used it as an opportunity to think deeply about interpreting their sites. Medieval castles, archaeological sites, exhibitions, a national park, and more, are now ready to be presented through meaningful walks.



Back to the Roman days at Felix Romuliana
(Image: Miloš Jakovljević)



Family legacy as a choice for interpretive talk
(Image: Iva Silla)

Participants from the National Museum of Zaječar, led by its manager, saw the potential of this training, and soon enough, he organised another course for his destination. This time, a special perk for the whole group was a day at a UNESCO site, Felix Romuliana, the place of the last apotheosis. Apotheosis is a rite of turning a Roman emperor into a god. The day at Felix Romuliana was inspiring, as the participants revived the place by trying out some skills of live interpretation.

In their final presentations, the 25 participants of the two courses chose some surprising details and presented their astonishing heritage. We found out how to trick a catfish the traditional way, with the help of a simple bučkalica device. We learned about some incredible musicians, including the one who knew how to stir spirits with the sounds of his violin so that people wouldn't want to leave a bar for seven days! By the way, the event organised for the newly certified members was in a similar style – the training team from Croatia understood quite well what the kafana bar and its musicians mean for life in those parts. We hope one of the future Interpret Europe events will take place in the region so you can get a taste of this unique experience, too.

We heard about the villages that lie at the bottom of the fierce Danube, and we felt its might on our skin, on a cold windy day. We participated in cherishing the Vlach tongue, and the story of the intimidating forest goddess Muma Paduri. Some participants were brave enough to try live interpretation, and many dared to take up the difficult task of interpreting intangible heritage, through music, dances, customs, and stories. All of us fell in love with every corner of the region, constantly amazed by its wonders.

Interpret Europe has had members from Serbia for years now. But it wasn't until 2023 that a real opportunity for a CIG course to take place in the country showed up. It so happened that it landed on the most fertile soil of Eastern Serbia. We hope this is just the beginning. Just like the beans from Veliko Gradište, that supposedly bring good luck and fertility, we all hope the interpretive seeds will grow all over the country and beyond. A big welcome to our new members and certified members from Serbia! Let's cherish the CIG magic together!

Iva Silla is an Interpret Europe Certified Interpretive Trainer for the CIG course. She is the author of Secret Zagreb walking tours (www.secret-zagreb.com) and Croatia Underrated podcast (www.croatiaunderrated.com). Contact her at iva@questoftales.com.



The first Serbian group of CIGs receives their certificates

Congratulations to our newly certified members

Certified Interpretive Guides (CIG)

Dena Babajić, Serbia
Ivna Bevanda, Croatia
Per Christian Burhol, Norway
Gisela Caballero, Cuba
Sara Castellví Rosell, Spain
Leonardo Castillo, Chile
Ivana Damnjanovic, Serbia
Laila De Bruyne, Belgium
Elisabet Diaz Guerrero, Spain
Roger Farreras, Spain
Tuva Flor Lien, Norway
Kristin Gansmo Brenna, Norway
Barbara Gołębiowska, Poland
Maja Haraminčić Cebalo, Croatia
Željka Ivošević, Croatia
Ilija Jacanović, Serbia
Maria Kamińska, Poland
Arne Kolb, Germany
Anna Koszorek, Poland
Alexandra Kovács, Hungary
Paweł Łukasz Krajewski, Poland
Nejc Lovšin, Slovenia
Yosbel Mendez, Cuba
Jelena Milenković, Serbia
Dijamanta Milošević, Serbia
Malwina Niemier, Poland
Vladimir Nojkovic, Serbia
Karena Nowak, Poland
Maja Pajić, Serbia
Tijana Pavlović, Serbia
Alejandra Ramos, Ecuador
Mireia Ribas Monfort, Spain
Anja Rudež, Slovenia
Maria Sabrià Torras, Spain
Friederike Schneider, Germany
Andrea Tedeschi, Croatia
Hana Turudić, Croatia
Ewa Tyszevska, Poland
Aina Vila Domenech, Spain
Joan Villagrassa, Spain
Sunčana Žaknić, Croatia
Heidrun Zeus, Germany
Nemanja Zurkic, Serbia

Certified Interpretive Writers (CIW)

Špela Čonč, Slovenia
Agnieszka Cygan, Poland
Katarzyna Fajak, Poland
Paweł Główka, Poland
Magdalena Kuś, Poland
Katarzyna Śnigórska, Poland
Jasna Tarman, Slovenia
Anja Trobec, Slovenia

Certified Interpretive Planners (CIP)

Bojana Cibej, Slovenia
Barbara Gołębiowska, Poland

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 and training modules available near you:

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

You can email training@interpret-europe.net for further information.

Date	Language	Location	Trainer
Certified Interpretive Guide (CIG)			
None yet - keep an eye on the website			
Certified Interpretive Writer (CIW)			
07-11/08/2023	German	Seebach, Germany	Thorsten Ludwig
18-22/09/2023	English	Trollhättan, Sweden	Thorsten Ludwig
Certified Interpretive Planner (CIP)			
17-22/09/2023	English	Pieterburen, Netherlands	Valya Stergioti
Certified Interpretive Trainer (CIT)			
20-22/11/2023	English	Arnoga, Italy	Valya Stergioti

Upcoming IE webinars

30/08/2023 at 18.00 CEST

Interpreting heritage without any heritage around us

Presented by Pedro Morais (Portugal)

IE webinars are free for members and are conducted in English. Keep an eye on the website for further details of upcoming webinars and how to register:

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

12/09/2023 at 18.00 CEST

Heritage interpretation or not? – Glimpses from a museum study

Presented by Simarna Markovska (Bulgaria)

Email 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.

Kunstuur – An extraordinary exhibition in Mechelen

Laila De Bruyne (Belgium)
& **Helena Vičič (Slovenia)**

Did you ever cry looking at a painting? Here's some reflections on the Kunstuur, record-breaking arts exhibition in Belgium.

Inviting her to Mechelen

We had the pleasure to meet in Mechelen this Spring, Helena and I. For me it was a throw back to 2016 when we organised the Interpret Europe conference there. Only good memories and so many places there with a special connotation because of the stories and the people related to these places. I was happy to share them with Helena again.

A curious exhibition concept

But the main reason to invite Helena to Mechelen specifically, was the exhibition named 'Kunstuur'. The Kunstuur Mechelen (<https://hetkunstuur.com/>) exhibits top works from the period 1850-1950. Each painting is accompanied by a story told by a well-known or less well-known Fleming. Together with the unique lighting and the adapted music by Dirk Brossé, this ensures an hour of enchanting art in a historic location, the Heilige Geestkapel, right opposite St Rumbold's Tower.

Kunstuur breaks all records in Belgium. More than 150,000 people have visited this experience so far, which is organised by one of the country's most mainstream culture producers (used to making TV programmes for children, so not a traditional museum team). The concept is simple: a one-hour exhibition, strictly timed, with a limited amount of people walking from one dark room to the next, where you follow an audio voice telling a story about the painting you see highlighted in the dark in front of you. But you are not just hearing a voice (or music), you also see this person in a 3D video screen next to the painting. The voice/person is different for every painting, because every painting has its own story.

It is already the fifth exhibition in Mechelen and the concept (with other paintings) is executed in two other locations in Belgium. This could be considered very successful. Also, because it is now a known experience, this exhibition doesn't attract the 'typical museum lovers'; it is loved by a wider range of people.

I was so curious how an expert interpreter would experience this exhibition. Is this interpretation? What can we learn from this? We experienced it together, Helena and I. For me it was the second time and it fascinated me again; I even cried at one point. Did you ever cry looking at a painting?

Interpretation or not? I asked Helena a few questions afterwards

Helena, you were most curious about the proposal of visiting this exhibition; what did you expect when I told you we would visit a one-hour exhibition without a guide but with an audio system?

Considering that you proposed it, I figured it would be something different (for example, such as the Tate in London), but I didn't expect it to be so thoughtful, personal, emotional and... interpretive.

Do you remember your first impression when the audio voice started to speak and told a story?

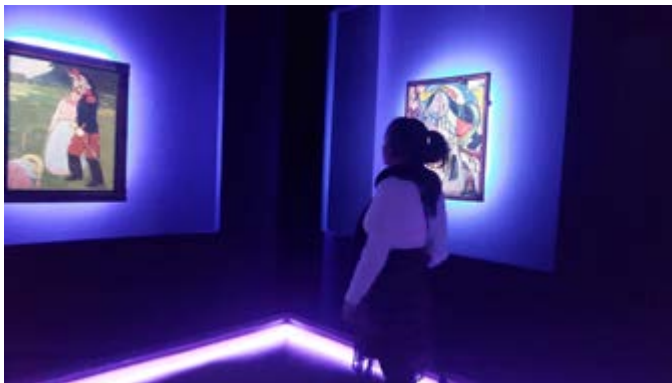
I needed some time to understand the concept and, to my surprise, it crossed my mind that the authors have followed interpretation principles. I also thought that this is a wonderful training for non-arts audiences on how to view paintings or any arts. How liberal you could be in your own interpretation and that interpreting arts doesn't necessarily mean you need a background in arts-history.

Do you remember one painting in particular? Why this painting? What struck you the most? And why?

Just like you, I cried too, at the painting of a soldier and his wife with a child, taking a farewell. It was interpreted by a Ukrainian refugee in Belgium (that was at the same time projected on the wall next to the painting). She shared her own interpretation of the painting and she didn't know much about it or its author at all, but she was asked to share her own thoughts and emotions and so she explained how the motif touched her due to her own situation, having her husband at home defending the country.

Did you feel any other emotion during this one-hour trip? When? And why?

It was a very intense journey into various interpretations that often didn't have anything to do with the context and facts around the art works or artists. The stories connected to the paintings were told by ordinary people, sharing their own memories and personal connections to something in the painting. So, I tried to follow the stories and think of how I would interpret the particular painting. However, I must confess that most of the time, I was evaluating the 'product' so to say!



Experiencing the Kunstuur exhibits (Images: Laila DeBruyne)

What is your overall impression of this exhibition? Is this interpretation? Why? Or why not?

Yes, to a higher degree, it is interpretation. It involves surprising and intriguing audio and video effects, personal stories and connections and it is serving facts only to a lesser degree. It involves human values and universal concepts and thus tries to be relevant for all people. However, there is still room for improvement. This was interpretation that is served to the public. It was seemingly a product of interpretation by quite ordinary people, so you don't have a feeling that some authority or expert is talking to you from a higher stance. Still, it is not your own interpretation, which would have been the optimum. In addition, there were no moments (or media) created where the group (of eight) could interact with each other, were they could share some thoughts or feelings in order to reflect together. In each room, once the 'virtual guides' guide you through all the paintings, there was a minute of classical background music that gave you little time to reflect for yourself. But I personally took that time to reflect upon what was told to me and I didn't come up with my own connections.

Could you give a tip for the makers of this exhibition to improve it? Or what would you advise them?

Indeed, there were a couple of elements that can make every interpretation exquisite, but were missing in this particular exhibition which was a pity. Visitors/spectators/audience, if you will, remain in the passive role of a spectator/audience.

Besides, the social aspect of a whole interpretive experience was just not there. Although we spent one hour with several others, probably very interesting people on the same tour in the same space, we were not brought once into an exchange. Even if that could have happened spontaneously during the tour, we wore a headset all the time, which broadcasted classical music when there was time for absorbing the arts on our own, so each of us walked through in a separate bubble. Imagine how rewarding the experience could have been if people could have talked with strangers, or with a live guide, about all those strong feelings!

Just the same conclusion I have about another 'must see' place in Belgium that I visited the day before. Again, devices, such as VR, audio tour, headsets, video, all wonderfully embedded in the exhibition, and again, you spend one full hour with other people, even sit at the same table at one point. However, the creators didn't think of how important it is for people to express themselves, to actively participate and to build their own interpretation on interactions with other people. So, one conclusion is definitely, that digital devices should not isolate people from each other or prevent them from creating their own meanings in a direct experience of heritage.

Thank you, Helena, for this meaningful contribution. I can speak for both of us, that we share such a valuable experience together now. Visiting places and sharing opinions on interpretation and presentation across borders is so wide-ranging and meaningful.

Let's invite each other from time to time to visit places and share opinions. And build a connective network of heritage professionals together.

And now, let's have some tea together! Our approved address for tea, beer and cookies is the Art-Nouveau café 'The Golden Fish' in Mechelen. You can find us there, from time to time.

Laila De Bruyne is community manager at Revive, a developer of (historic) brownfield sites where she manages community building projects and heritage interpretation initiatives. She is also a freelance consultant in participatory future vision planning of religious patrimony (reevaluation of places). And is Country Coordinator for Belgium at Interpret Europe. Get in touch with her at: laila.debruyne@interpret-europe.net.

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

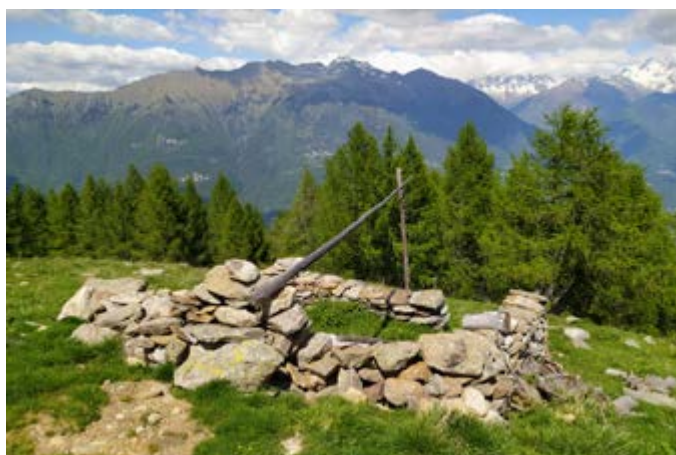
The 'Calécc' of the Valli del Bitto

Giorgio Tanzi (Italy)

In the 'Valli del Bitto' a traditional way of producing an excellent cheese survives, compelling wise use of local environmental resources.

Hikers walking the paths of the so-called 'Valli del Bitto' (five valleys that originate from the harsh peaks of the Pizzo dei Tre Signori – Monte Ponteranica Group, in the western portion of the Orobie Alps in Lombardia, between Valtellina and Como Lake), often meet strange square buildings of about 4x4 metres in size, bordered by low dry-stone walls.

These artifacts are named 'Calécc' in the local language. They are semi-mobile structures that were used to process milk directly on the pastures, thus reducing the risk of contamination and alteration of the milk itself. The cheese thus produced is called 'Bitto'. It maintains the aromas of the alpine flowers, and it is suitable for long maturations, which made it a precious product and which could withstand long journeys on the back of a mule. In past centuries it was a highly sought-after and appreciated product, often present on the tables of Popes, Doges and transalpine nobles: a product which was literally worth its weight in gold.



Remains of a Calécc - outside and inside
(Images: Giorgio Tanzi)



Cows at pasture (Image: Giorgio Tanzi)

The light structure of the Calécc allowed wise use of the pasture. Every few days the shepherd and his animals would move; the mobile part (consisting of the cover sheet and the cheese-making tools) was disassembled and moved to the adjacent structure, a few hundred metres away. This rotation of the pastureland used for the animals allowed the regeneration of the recently used area.

The invention of the Calécc is probably due to the local climatic and orographic characteristics, which determine, now and then, a high amount of summer rainfall. On the one hand, this abundance of water favours the presence of very rich and productive pastures, but on the other, it made it difficult to store the milk: hence, the need to process it directly on site, to break down the bacterial load and, therefore, help to conserve it.

The fresh milk (mainly cow's milk, with the addition of between 10% and 20% of Orobica breed goats' milk), was quickly heated to 35-37° in a large copper vessel named 'culdéra', which was placed on a fire of larch wood (*Larix decidua*); then animal rennet was added and the temperature was brought to 50-52° in about two hours.

The curd was then removed, using a linen cloth, and pressed into wooden bands with a diameter of about 50cm. The forms created were salted and left to drain the excess whey, which was recovered to produce the 'Maschèrpa' (another typical product of these mountains).

After seasoning for at least 70 days, the Bitto was ready and was carried on to the 'Casèra' for further aging (up to five or ten years for the most promising and valuable cheese shapes).

The traditional procedure, without the Calécc processing, is still followed by a small number of producers who, repeating ancient and wise gestures handed down by generations of cheesemakers, are keeping the tradition alive, producing an excellent

cheese called 'Storico Ribelle', which is a Slow Food presidium.

This cheese, that is produced exclusively during the summer on alpine pastures, when combined with some bresaola, some black rye bread, and accompanied by a glass of a good red wine from Valtellina, makes a pleasant and corroborant snack to taste on a long walk (or a short one) among the paths of the Orobie Valtellinesi mountains.

Giorgio Tanzi is a hiking guide in the Orobie Valtellinesi park in Italy. He makes his passion for nature and the mountains his job and shares it with groups through heritage interpretation. He can be contacted at: insubria.trekking@gmail.com.



The Culdéra for heating the milk (above)
Working the cheese (top right)
Shepherd cooking polenta (bottom right)
(Images: Giorgio Tanzi)



Manual for sustainability of cultural heritage

Marta Šveb Dragija (Croatia)

A new book launched in Croatian for professionals and enthusiasts.

We are excited to share some remarkable news with you! It is with great pleasure and excitement that we announce the release of a highly anticipated book, which we believe will captivate the hearts and minds of professionals and enthusiasts alike.

The book, 'Manual for sustainability of cultural heritage', is published in the Croatian language and the original title is 'Priručnik za održivost kulturne baštine'. Its goal is primarily to provide a deeper understanding of the topic of sustainability of cultural heritage so that, among other things, heritage is understood as a significant development resource.

To do that, the book highlights different aspects of sustainability of cultural heritage (economic, environmental, sociocultural, and political) and proposes specific measures and indicators for the sustainability of cultural heritage which may be incorporated into public policies.

Heritage interpretation is dealt within the book from different aspects. Thus, it is considered as a means for ensuring financial sustainability of heritage assets alongside being an important factor for attracting visitors. For example, the book puts emphasis on and proposes design techniques for the multisensory interpretation of cultural heritage, because quality and interesting interpretation is appealing for the visitors, which adds to its sustainability. The same is illustrated with examples of good practice, while the text is enriched with special sections offering advice from case studies.

Hence, the book will equip cultural heritage professionals and decision makers with additional knowledge and inspirational examples of good practice in terms of interpretation of cultural heritage, but also in terms of financing, marketing and other heritage management dimensions.

The book was originally prepared within the Interreg Europe KEEP ON project, while this version has been extended and adapted for the Croatian market.



The full details are:

Manual for sustainability of cultural heritage (Priručnik za održivost kulturne baštine)

Authors: Daniela Angelina Jelinčić, Dragana Glivetić and Sanja Tišma

Publisher: Jesenski i Turk, Zagreb, Croatia

You can order your copy here:

<https://www.superknjizara.hr/hr/prirucnik-za-odrzivost-kulturne-bastine-2022-daniela-angelina-jelincic-sanja-tisma-dragana-glivetic>

Marta Šveb Dragija is a research assistant from the Institute for Development and International Relations (IRMO), Zagreb, Croatia. Her main research interest is focused on an interdisciplinary, socio-psychological, approach to the study of experience design in cultural tourism. Marta can be contacted at: marta.sveb@irmo.hr.

What's going on elsewhere

Culture and democracy – The evidence

IE News Team

A new report from the European Commission supports IE's beliefs on the importance of participatory, value-based interpretation.

On 23 June, the European Commission published a report on how citizen participation in cultural activities enhances civic engagement, democracy and social cohesion. In the run-up to the European elections in 2024, international research shows that citizens who participate regularly in cultural activities are more likely to vote, to volunteer, and to participate in community activities, projects, and organisations.

The report, which also gives guidance for actions at national and local levels, presents evidence that the density of the local cultural offer and the volume of available public funding are positively linked to patterns of civic and democratic behaviour. It concludes with key policy lessons and a set of 14 concrete recommendations for policy makers.

IE has been emphasising that interpretation needs to be participatory and that it should discuss European values and encourage critical reflection. As such, interpretation is a perfect tool for all sorts of heritage sites to contribute to more mindful, democratic and inclusive societies.

This report is the result of a study announced in the EU Work Plan for Culture 2019-2022. The report and more information can be found here:

<https://culture.ec.europa.eu/news/new-report-participation-in-cultural-activities-strengthens-democracy-and-social-cohesion>

European Heritage Alliance roundup

IE News Team

A summary of the top news stories from our colleagues in the EHA.

Laptops for Ukraine initiative extended to help museums and libraries safeguard cultural heritage [European Commission / Europeana Foundation]

Laptops for Ukraine is an initiative by the European Commission, the Ukrainian Ministry of Digital Transformation and Digital Europe, a European organisation representing the digital technology industry. It aims to collect and deliver laptops, smartphones and tablets for schools, hospitals and public administrations in Ukraine's most affected war regions.

On 15 June, the European Commission announced the expansion of the Laptops for Ukraine initiative in order to help cultural heritage institutions in Ukraine. There is a pressing need for equipment, such as laptops, 3D scanners and data storage devices in order to be able to scan and digitally document Ukraine's cultural heritage. The aim is to be able to trace destroyed, lost and stolen cultural heritage objects, to restore and bring them back to life, preserve and make them available online to everybody. The Europeana Foundation supports the initiative by reaching out to its stakeholders.

Organisations interested in donating equipment to Ukrainian cultural heritage institutions, such as libraries and museums, are requested to contact by email the European Commission's Directorate General for Communication Networks, Content and Technology (DG CNECT), unit responsible for digital cultural heritage: CNECT-CULTURAL-HERITAGE@ec.europa.eu. More information here:

<https://digital-strategy.ec.europa.eu/en/news/laptops-ukraine-initiative-extended-help-museums-and-libraries-safeguard-cultural-heritage>

Call for nominations: 7 Most Endangered Program 2024 [Europa Nostra / European Investment Bank / Creative Europe, EU funding]

If you know of important heritage in Europe that is endangered, nominate it for the 7 Most Endangered program 2024 and join Europa Nostra in its efforts to save our heritage! Both tangible and intangible heritage are eligible for the programme, regardless of whether it is publicly or privately owned.

Launched in 2013, the 7 Most Endangered Program forms part of a civil society campaign to save Europe's endangered heritage. In most cases, the listing of an endangered site serves as a catalyst and incentive for the mobilisation of necessary public or private support, including funding.

The listed sites are also eligible for an EIB Heritage Grant of €10,000 per selected site to assist in implementing an agreed activity that will contribute to saving the threatened sites.

The 7 Most Endangered Program is run by Europa Nostra in partnership with the European Investment Bank (EIB) Institute. It also has the support of the Creative Europe programme of the European Union as part of Europa Nostra's network project "European Cultural Heritage Agora".

All info can be found here:

<https://www.europanostra.org/wp-content/uploads/2023/06/7ME2024-Call-for-Nominations.pdf>

Capacity-building programme for the safeguarding of Intangible Cultural Heritage in Italy [UNESCO]

In the year that marks the 20th anniversary of the Convention for the Safeguarding of Intangible Cultural Heritage, the Ministry of Culture of Italy and UNESCO are pleased to announce the launch of the capacity-building course on the safeguarding of Intangible Cultural Heritage in Italy. The course, which is part of UNESCO's global capacity-building programme for the safeguarding of the intangible cultural heritage, is primarily aimed at communities involved with the Italian elements inscribed on the UNESCO Lists of Intangible Cultural Heritage and the Register of Good Safeguarding Practices, staff from relevant institutions, civil society organisations, researchers, and other practitioners in the field of living heritage. The course is organised by the UNESCO Regional Bureau for Science and Culture in Europe in close cooperation with the General Secretariat of the Ministry of Culture of Italy.

Survey on digital preservation practices in European cultural heritage institutions by the Climate Action Community of the Europeana Network Association

If you are a digital professional working in a cultural heritage institution, or part of a heritage institution IT team, or involved in any way in the digital preservation or management of digital content in your organisation we need your help.

The Environmental Sustainability Practice Task Force of the Europeana Network Association Climate Action Community has launched a survey to evaluate the sustainability of digital preservation practices in European cultural heritage institutions, with a view to finding ways to mitigate our sector's environmental impact. The survey is accessible here:

<https://survey.zohopublic.eu/zs/RuDHy>

If you feel that you and your institution can contribute to this effort **please respond to this survey by Wednesday, 13 September 2023** and share your ideas, experience and challenges. Your feedback is essential to inform the work of the Climate Action Community, including awareness-raising and advocacy actions for climate-conscious working practices in the digital cultural heritage sector, to minimise our environmental impact.

Be part of the New European Bauhaus Festival 2024! [European Commission]

In April 2024, the European Commission will organise the second edition of the New European Bauhaus Festival – and we invite you to be part of it! On the theme of 'Resources for all', the 2024 edition of the hybrid event will bring together people from all across Europe and the world to debate how we can shape a sustainable, inclusive and beautiful future.

The New European Bauhaus Festival encompasses four key pillars: The Forum provides a platform for engaging discussions and the exchange of ideas surrounding the New European Bauhaus; The Fair provides a space for local communities, regional/national actors, EU-wide organisations and project representatives to showcase their initiatives; The Fest provides a space for cultural representatives, actors, artists, citizen associations and others, to contribute to the creation of a cultural programme including performances and art works; Satellite events are organised independently in Brussels and beyond, with core activities in line with the New European Bauhaus values.

Interested organisations and individuals can propose their own activities, projects or satellite events to

one of the three calls to become a spotlight feature of The Festival. A fourth call is for media partners.

You can apply until 15 September.

Read all about it here:

https://new-european-bauhaus.europa.eu/get-involved/festival_en



(Images: Janja Sivec (top), Thorsten Ludwig (bottom))

Erasmus+

IE News Team

It's always worth checking the Erasmus+ website for the latest calls and opportunities.

Erasmus+ is the EU's programme to support education, training, youth and sport in Europe, with an estimated budget of €26.2 billion.

The 2021-2027 programme places a strong focus on social inclusion, the green and digital transitions, and promoting young people's participation in democratic life.

Keep an eye on the Erasmus+ website for the latest open calls and opportunities to get involved. There are current opportunities for higher education institutions to get involved with various cut off deadlines until April 2027.

There are often also opportunities for organisations and individuals.

<https://erasmus-plus.ec.europa.eu/funding>



IE announcements

iecon23: Proceedings

IE News Team

The conference proceedings from the IE conference 2023 in Romania are now available online.

If you would like to spend your summer reading time discovering more detail from some of the presentations you attended at iecon23, or if you missed the gathering in Romania and would like to know some of the content that was discussed, look no further!

The full conference proceedings can be downloaded from the Materials section of the IE website:

https://interpret-europe.net/wp-content/uploads/2023/06/ie_conference2023_proceedings.pdf

The keynotes and conference wrap-up are also included to give additional context of the Learning landscapes initiative and value-based heritage interpretation that IE has been pioneering with UNESCO for best practice interpretation at World Heritage Sites.

iecon24: Save the date!

Bettina Lehnies (Germany)

Block 21-24 March 2024 in your calendar for the Interpret Europe conference, Sustainability: Challenging mindsets through heritage interpretation.

There is hardly any layer in our societal tissue that is not concerned by the serious situation that we are currently facing. Mainstream politics advocate more sustainable growth, since any solution other than growth seems unacceptable to many people. On the other hand, activists believe that people need to make a radical shift in their mindsets and lifestyles.

Could museums, monuments, parks and other heritage sites help people to interpret heritage in a way that makes them more mindful towards our common future? Could they complement formal learning that is usually more focused on knowledge by reflecting upon our shared values? Could they also use the interpretive approach to initiate bottom-up movements and foster local small-scale initiatives leading to more sustainable thinking and acting?

Value-based heritage interpretation has been recognised by UNESCO as a promising approach for fostering peace and sustainability and it is already being adopted by dozens of World Heritage Sites across Europe. Can it challenge people's mindsets in



interpret europe
European Association for Heritage Interpretation

20th Anniversary
UNIVERSITY OF KOPER
FACULTY OF ARTS AND HUMANITIES

unesco
World Heritage Site

Interpret Europe conference 2024

Sustainability: Challenging mindsets through heritage interpretation
21-24 March 2024 in Koper, Slovenia

#iecon24

a way that doesn't focus on doom and gloom but keeps their spirits up for successful transition?

Koper, a green-labelled multicultural destination, will be the location for our exchanges on such questions. Capodistria or Capo d'Istria, as the Venetians called it, is a small harbour city and the bilingual capital of the Slovenian coastal region, but the conference will also be hosted by a dozen of other heritage sites from Slovenia, Croatia, and Italy. This lively crossroads area of cultures and languages, the junction of South, West and East, is rich in history, with a difficult past but now a more peaceful coexistence in a united Europe that should be able to inspire us. What's more, the karst hinterland with its countless underground caves, Mediterranean vegetation and the wild fir and spruce forests of the Dinaric Alps, home to numerous rare species, will provide us with many opportunities for taking deep breaths in nature.

Our pre-conference Alpe-Adria tour starts on 20 March in Villach (Austria), a historic Alpine city in the province of Carinthia and about 2.5 hours drive by car from Koper. You can also reach Villach or Koper by train from Venice (Italy), which will be the final destination of our post-conference tour ending on 25 March so you may choose to begin your conference experience there. Koper can be reached by public transport from Ljubljana in 1.5 to 2.5 hours and from Trieste centre in 30 minutes. Please consider travelling across Europe slower and cleaner by train or by bus, meeting colleagues and visiting places on your way.



The conference will be organised by the UNESCO Chair for Interpretation and Education for Enhancing Integrated Heritage Approaches at the University of Primorska and the Faculty of Humanities UP. Primorska, on the Adriatic coast, is the westernmost region of Slovenia and the university building, on the picturesque mediaeval town square of Koper, will be our main venue.

Make sure you join us in March 2024 at the IE conference, Sustainability: Challenging mindsets through heritage interpretation!

It will offer an exciting programme created by colleagues from all over the world with speeches, workshops, presentations, study visits and much more. You will be informed about travel, accommodation, presentations and much more in September.

We look forward to welcoming you to Slovenia – and its neighbours!

Bettina Lehnies is IE's Event Coordinator. She can be contacted at: Bettina.lehnies@interpret-europe.net.



The university and palace buildings where iecon24 will be held (Images: Bettina Lehnies)

IE interpretive planners network

IE Management

IE is calling for interpretive planners. Members with related background and experiences are also welcome to join the network.

As heritage interpretation is increasingly becoming a recognised approach to non-formal learning in Europe, so is interpretive planning becoming a sought-after service. IE's goal is to promote and enhance standards of excellence in interpretation, and also support and direct the development of our profession.

IE's activities in this concern so far have been the development of the Certified Interpretive Planner (CIP) course and collaboration with UNESCO on the WH-Interp Planning course that has trained 42 WHS managers across Europe in interpretive planning. Based on this collaboration, we are adapting all other IE courses and training modules to the ideas around value-based interpretation. The latter has been suggested as a core mandate for WHS visitor centres by UNESCO (2019) after their collaboration with IE.

Further, the IE Architects team has published a brochure Heritage interpretation for architects and landscape architects, that presents the basic principles of HI to architects.

Finally, the most recent endeavour – Learning landscapes initiative – aims to develop and test a strategic planning methodology for entire regions in collaboration with UNESCO.

As demonstrated by these efforts, Interpret Europe represents the highest standards in planning that promotes co-creation by various stakeholders, sees heritage as an inspiration to consider our human values in the past as well as in the present and future, sees interpretation not only in service of protection but also fosters consideration and critical reflection of contemporary problems about which we can learn from heritage. We like to say that heritage interpretation makes heritage more meaningful to people, and people more mindful towards our shared values.

Against this background, we would like to better understand which of our members deal with interpretive planning and what kinds of projects they work on. This is a call for all interpretive planners, consultants, managers, designers, landscape architects, architects and other related professions to join a new IE interpretive planners network.

In the context of the Learning landscape initiative, which is still seeking for more considerable funding and, therefore, its timeline and scope is not yet known, we intend to tap into experiences of the IE interpretive planners network, to involve its members wherever needed. The initiative also aims to deliver on methodology and other outcomes that will benefit the network in the longer term.

The network might grow into an IE team with a work plan and vision if there is a will from its members to initiate and sustain it.

If you are interested to be in the loop, please complete this form by 15 August.

We'll organise an introductory online meeting in September.



(Image: Thorsten Ludwig)

Welcome to our new members

Institutional member

Barbara Struys, Belgium

Individual members (full membership)

Dunja Bethge, Switzerland

Individual members (entry level)

Daria Adžijević, Croatia
Frøydis Akse, Norway
Qaisar Ali, Pakistan
Igor Andrejevic, Serbia
Katarzyna Andrzejewska, Poland
Agata Augustynowicz, Poland
Arpine Avetisyan, Armenia
Dena Babajic, Serbia
Sonja Badjura, Serbia
Elisa Bailey, Spain
Elena Balatel, Moldova
Danijela Baltić, Croatia
Mateusz Bartnicki, Poland
Sameer Bhatti, Pakistan
Ewa Bielecka, Poland
Kristian Bjørnstad, Norway
Raphael Johannes Böhm, Switzerland
Kjell André Brevik, Norway
Gisela Caballero Barnet, Cuba
Elena Maria Cautiş, Italy
Eleonora Cozzolino, Italy
Ivana Damnjanovic, Serbia
Ivana Damnjanović, Serbia
Katia Dianina, United States
Nicole Dietzel, Norway
Angelika Dłuska, Poland
Marija Dragišić, Serbia
Anita Dvorski, Croatia
Elzbieta Finzi, Poland
Henning Flørenes, Norway
Antigoni Gjergji (Suli), Albania
Iva Glibo, Croatia
Dragana Gogić Rajković, Serbia
Sabina Gvozdić, Croatia
Nikolina Hačka, Croatia
Inger Toril Holte Breien, Norway
Iva Hrdlicka, Croatia
Marta Idziak, Poland
Bojana Iljić, Serbia
Ilija Jacanovic, Serbia
Milos Jakovljevic, Serbia
Michal Janik, Poland
Julia Janowska, Poland
Teodora Jordacevic, Serbia
Marta Kałuska, Poland
Ana Katić, Croatia
Mario Katić, Croatia
Ivana Ketović Marjanović, Croatia

Individual members (entry level) (continued)

Žana Kirasić, Croatia
Andreas Koenig, Switzerland
Torje Lien Kolbu, Norway
Sanja Kolić, Croatia
Dorota Koral, Poland
Zdenka Kovačević, Croatia
Hrvoje Kovačić, Croatia
Ana Krznarić, Croatia
Jasmina Kukić, Croatia
Matija Kulhavi, Croatia
Jelena Lakicevic, Serbia
Lucia Leca, Romania
Branka Leist, Croatia
Izabela Lewoczewicz, Poland
Nusch Noël Locher, Switzerland
Olena Lokutova, Ukraine
Marijana Lukačević, Croatia
Božica Lukšić, Croatia
Cornelia Lütcke, Germany
Viviane Magistra Balz, Switzerland
Ivana Manevska, Serbia
Rosa Maria Mascarell Canet, Croatia
Yosbel Mendez, Cuba
Sara Mesiti, Norway
Mária Michalčíková, Slovakia
Tihana Mikša, Croatia
Diana Mile, Albania
Jelena Milenkovic, Serbia
Milica Milenković, Serbia
Olga Milinchuk, Sweden
Jelena Milojevic, Serbia
Vujadin Milosevic, Serbia
Dijamanta Milošević, Serbia
Marija Milovac, Croatia
Kjell Mongstad, Norway
Beth Môrafon, United Kingdom
Fabian Moser, Switzerland
Eleonora Narvselius, Sweden
Sandra Nasser, Germany
Vladimir Nojković, Serbia
Katarzyna Nowosad, Poland
Ivona Odvorčić Kahanek, Croatia
Ivana Ognjenčić, Croatia
Tetyana Oliynyk, Ukraine
Maja Pajić, Serbia
Ivona Pavković, Croatia
Tijana Pavlovic, Serbia
Jelena Petrovic, Serbia
Marcel Pfister, Switzerland
Ivana Pleše, Croatia
Anna Postek, Poland
Tarquin Prince-Pike, Norway
Paweł Przeździecki, Poland
Tina Pütz, Germany

Individual members (entry level) (continued)

Alejandra Ramos, Ecuador
Ariadna Reida, United States
Karlo Rek, Croatia
Maria Angela Reyes Aponte, Colombia
Mar Sabrià Torras, Spain
Sani Sardelić, Croatia
Elena Šarić, Croatia
Magdalena Sawińska, Poland
Berislav Schejbal, Croatia
Daniela Karin Schumacher, Switzerland
Nathalie Séchaud, Switzerland
Anna Serafin, Poland
Marko Sibinovic, Serbia
Josipa Simunovic, Croatia
Marita Solheim, Norway
Katahrina Sparstad, Norway
Milica Stojanović, Serbia
Bjørn Inge Strand, Norway
Rutt-Lovise Strand, Norway
Katarina Svetozarevic, Serbia
Joanna Świeczko, Poland
Irina-Mihaela Tătăranu, Romania
Kenneth Tschorn, Norway
Aggeliki Vaxali, Greece
Sabina Viezzoli, Italy
Anita Vondrak, Croatia
Marina Vrenko Bajurin, Croatia
Eilen Bjotveit Wiborg, Norway
Adrian Włodarczyk, Poland
Flavia Zangerle, Switzerland
Zuzanna Zasacka, Poland
Ana Živanov, Serbia
Kristina Zorbas, Croatia
Nemanja Zurkic, Serbia

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

Welcome to our new coordinators

For our first welcome it is really 'welcome back' as one of IE's founders and former Assistant Director, Bettina, joins our team of managing coordinators.

Bettina Lehnes - Events Coordinator



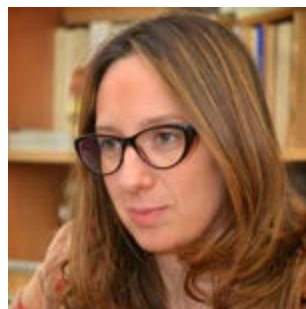
The Events Team contributes to the creation of meaningful events that promote Interpret Europe's principles and inspire others to adopt our approach to heritage interpretation. In collaboration with members and partners, we organise IE's principal annual event.

Working with children of all ages for most of my life, I came across interpretation at a visitor centre during a family holiday in Wales. This was different from everything we knew at the time and it started to shape a new life for us.

It was my husband, Patrick, who started his business as an interpreter first. My own interpretation 'career' started as his non-expert proofreader and consultant in children's affairs. I joined the business full-time in 2009. It was the same year that we started to work on the foundation of Interpret Europe.

The task that I enjoyed most during my time as Interpret Europe's Assistant Director, was organising the annual conferences in different countries. Now I am happy to take on the task again as conference coordinator. Together with the conference team, I will do my best to create new inspiring and unforgettable conference experiences for you. Let's see where we meet next...

Ana Radovanac Živanov - Country Coordinator Serbia



I am happy to join the team of enthusiasts who share a love of history, art and heritage and can help in interpretation, communication and outreach education, as well as enabling deeper meaning in interpreting our shared history. I hope that my team's cooperation with IE will help to implement a new, contemporary way of approaching and describing valuable heritage and promoting it to the world in a different way.

I am an art historian and work as a senior consultant researcher at the Institute for the Protection of Cultural Monuments of Serbia in Belgrade, at the Department for Research, Protection and Documentation. As I am always interested in the interpretation of cultural heritage, I am trying to introduce interpretive practices within the framework of the institutional system. In addition, I am finishing my PhD thesis at the Faculty of Philosophy, University of Belgrade, Department of Art History, at the Seminar for Museology and Heritage studies.

You can find out more about all of IE's coordinators and teams on the website:

<https://interpret-europe.net/our-structure-and-bodies/managing-coordinators/>

Further announcements

Upcoming events

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

Europarc Conference 2023 - Tribute to our landscape (& Europarc's 50th anniversary)

3-6 October 2023

Leeuwarden, The Netherlands

<https://www.euoparc2023.nl/>

AHI annual conference: ReBalance/Exploring Balance, equity and the environment - changing the climate of natural and cultural interpretation

11-13 October 2023

Lincoln, UK

<https://ahi.org.uk/events/>

ENCATC Annual Congress

11-13 October 2023

Helsinki, Finland

<https://www.eventbrite.co.uk/e/2023-encatc-congress-on-cultural-management-and-policy-tickets-652080760107>

16th ECTN International Conference for Cultural Tourism in Europe: 'Smart Tourism - Smart Destinations: Cultural heritage & creativity, digitalisation, sustainability'

18-21 October 2023

Pafos, Cyprus

<https://www.culturaltourism-network.eu/conference-2023.html>

NEMO European Museum Conference 2023: 'and... ACTION! Museums in the climate crisis'

19-21 November 2023

Lahti, Finland

<https://www.ne-mo.org/about-us/european-museum-conference.html>

IE conference 2024 - Sustainability: Challenging mindsets through heritage interpretation

21-24 March 2024

Koper, Slovenia

<https://www.interpreteuropeconference.net/>
(Details coming soon)

And finally...

Thank you for your contributions.

Warm spring greetings from your IE News Team.
Marie Banks (UK) – News Coordinator, supported by
Anna Carlemalm (Sweden), Abby McSherry (Ireland),
Elisabeth Nübel-Reidbach (Germany), 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/](https://interpret-europe.net/news/guidelines-for-authors/)

**Deadline for contributions for the autumn 2023
edition: Thursday 31 August 2023**

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[https://www.youtube.com/channel/
UCDbwylo-tJugfsKXIEI21fQ](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](#)

Kosovo: [Interpret Europe Kosovo](#)

North Macedonia:

[Interpret Europe North Macedonia](#)

Poland: [Interpret Europe Poland](#)

Scandinavia: [Interpret Europe Scandinavia](#)

Slovenia: [Interpret Europe Slovenia](#)

Interpret Europe
European Association for Heritage Interpretation
Carl-von-Ossietzky-Straße 3
14471 Potsdam
Germany

+386(0)41 911 112
office@interpret-europe.net
www.interpret-europe.net

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