

Newsletter

Summer 2024



Editorial	3
Thoughts	
Lessons from our parents: Heritage isn't just about the past	4
IE activities	
Back to school to practice value-based interpretation	5
Interpret Visegrad initiative – Regional success	7
Training	
Further development of IE's training programme	8
Getting familiar with interpretive planning	9
Taking you to another time and place	10
Lessons from South America	12
Congratulations to our newly certified members	14
Upcoming courses and webinars	15
IE member activities	
Interpretive news from Bakar, Croatia	16
Natural Sanctuaries in the Collsacabra bioregion	17
Can we live up to what we preach about?	18
Per aspera ad astra: The rebirth of Rione Sanità from neglect to rediscovery	20
Touch the heritage	22
What's going on elsewhere?	
Outstanding heritage	23
Funding	
Erasmus+	24
IE announcements	
Welcome to our new members	25
Welcome to our new coordinator	25
iecon25: Heroes, anti-heroes and villains	26
Further announcements	
Upcoming events	27
And finally...	28

Dear members,

It's my pleasure to bring you this issue of news to keep you entertained and inspire you during your summer break.

Sitting where I am in the UK, on the edge of Europe and looking back into the EU post-Brexit, the political landscape is looking rather alarming as the right and far-right take greater holds across the continent following the recent elections. The growth of nationalism, populism and the more radical stances of some political parties are not good news for our interpretive vision for a shared and more sustainable future, as even the green agenda is being dropped or severely diminished from many of the political agendas.

Ahead of the elections, Europa Nostra gathered a list of all parties that pledged to support culture and heritage in their manifestos and made a call for people to cast their vote in favour of the Cultural Deal for Europe to help protect our cultural heritage. We can only hope that all of our voices together will be loud enough to keep the preservation and interpretation of heritage closer to the forefront. IE will certainly continue to spread our ethos of value-based heritage interpretation, along with UNESCO, to strive for greater recognition of the power of heritage interpretation to transform communities, recognise opportunities for learning from our heritage and use them to discuss our shared future together with visitors and locals around our heritage sites.

So, what have we got for you to help combat the political blues?

As just mentioned, our Learning landscapes initiative is taking shape. The IE trainers have recently been 'back to school' to reconnect with each other and strengthen the training community between them, with a very particular focus on instilling the value-based heritage interpretation principles in all IE courses. This will become the heart of the training to be delivered at and around UNESCO World Heritage Sites during the coming months. You can also read about the success of the Visegrad initiative that has promoted regional cooperations between organisations in the Czech Republic, Hungary, Poland and Slovakia.

In a heartfelt piece, we hear how important it is to listen to the lessons from our parents or elders to keep heritage alive for future generations, and a case study from Hungary looks at some of the challenges

and considerations in creating truly sustainable exhibitions. Members have also shared inspiring stories of good examples of interpretation, providing you with a mini tour of Europe from your armchair. These include an exhibition for the visually impaired in Albania, the latest developments from beautiful Bakar in Croatia, the rediscovery and reinvigoration of ancient sacred sites and catacombs in Italy, and changing visitor behaviours at tourist hot-spots in bioregions of Spain. Enjoy the journey!

As usual, we also have a roundup of recent activities from our training programme. You can hear how participants of a Certified Interpretive Planner (CIP) course held in Greece provided meaningful interpretive planning for century-old refugee houses. The long-awaited Module on Live Interpretation (MLI) reached a milestone with its first proper test run in Prague. Iva and Michal, the new Training Coordinators, share a little of their thoughts for the future, and one of IE's longest-serving trainers shares some experience from ten years of working in remote natural areas in South America as well as Europe.

As you hopefully get to enjoy a peaceful and restorative summer siesta, the IE Events team is busy preparing next year's conference. iecon25 will take place in Poland in March next year and there is a teaser to find out a little more about the theme and location, so that you can start to get excited as we continue to make the plans for our next lively in-person gathering.

Sending you all good wishes wherever you spend your holidays.

Marie Banks
IE News Coordinator

Lessons from our parents: Heritage isn't just about the past

Max Dubravko Fijacko (Croatia)

Parents are our first teachers, and their relationship with their children often reflects key principles of the interpretive approach to heritage.

What can we learn about heritage from our parents? I've been reflecting on the invaluable lessons my parents imparted, particularly my father, who recently passed away. Their guidance has profoundly influenced my perspective on life and instilled in me the core values that define my worldview. After all, values are our drivers...

I've considered these five points we can apply.

1. Storytelling: Parents use stories to teach us about the world.

Similarly, heritage comes alive through stories that connect the past and the present, making it relevant and inspiring. It's even more important to listen to others' stories and help people connect with our stories (this is what I like to call story-sharing), creating a shared space of understanding and respect.

2. Emotional connection: Heritage, like parental love, should evoke emotions.

By creating emotional connections, visitors become engaged and motivated to preserve heritage. Emotional connection should be linked to values that the community holds dear. Interpretation should encourage visitors to recognise and connect with universal values such as respect, freedom, and justice.

3. Learning through experience: Parents guide us through life lessons via practical experiences.

Heritage interpretation uses interactive methods to enable visitors to gain deep understanding and learning. Learning through experience should be designed to allow visitors to reflect on personal and community values. Activities should encourage critical thinking and self-awareness.

4. Adapting to different needs: Every child is unique, and good parents adapt their approach to each child.

Similarly, heritage interpretation must be inclusive and tailored to diverse visitors. Adapting to different needs also means including various perspectives and,



Building relationships with each other, nature and our culture (Image: Marie Banks)

especially, values. Interpretation should recognise and respect cultural diversity, making everyone feel included.

5. Building identity: Parents help us understand who we are and where we come from.

Heritage plays a key role in shaping our identity, allowing us to appreciate our history and cultural diversity. Building identity through heritage should be linked to promoting shared values that connect people. Interpretation should foster a collective sense of belonging, respect for all heritage, and a shared responsibility for the future.

Heritage is not just about the past, but about connecting people today and inspiring the future.

Just as parents shape future generations, so can we, through heritage interpretation, shape conscious and engaged stewards of our shared legacy for our common future.

Max Dubravko Fijacko is an IE Certified Interpretive Trainer and IE's Gastronomic Heritage Coordinator. He is also a Sustainable Tourism Trainer through EUROPARC. In his work, he inspires and designs new tourism products, winning the 'Simply the Best' award in 2021. Max can be contacted at: dubravko.fijacko@interpret-europe.net.

Back to school to practice value-based interpretation

IE Management

Many IE trainers honed their skills together as the Lym fjord in Istria, Croatia, hosted the first ever summer school for them.

Besides team-building and bonding, the primary reason for IE trainers to gather in person for a five-day long training was to acquaint themselves with the principles of value-based heritage interpretation and discuss its applicability in the IE training courses.

23 trainers from 12 countries, from Portugal to Hungary and from Greece to Sweden, worked hard all day long, but also found time to enjoy time on the beach, feast on local food and discover the natural and cultural heritage of Istria.

While the term 'value-based heritage interpretation' has been used for some time, there were very few opportunities for the trainers to explore and discuss the ideas behind it.

A summer school for IE trainers had been on IE's wish list for some years, but with the covid-19 pandemic and lack of financial support, it remained on the wish list until now. Finally, this school was organised within the Learning landscape initiative for 2024, with the help of UNESCO's co-financing.

Ever since the UNESCO Regional Bureau for Science and Culture in Venice published recommendations for this approach in 2019, the main developer of IE's training programme, Thorsten Ludwig, has worked hard to adapt all IE certification courses to them. UNESCO's aim is that IE trainers offering their service within the Learning landscape initiative can pass on these ideas and know-how to UNESCO sites and areas surrounding them.

However, dealing with environmental and social sustainability is no longer in the domain of the United Nations only, and value-based products and services seem to be a promise of a better future, including when it comes to heritage interpretation. IE trainers should, therefore, in future, run courses according to the new programme which even more emphasises the importance of a dialogue between people and interpreters, encouraging even more self-interpretation, and renegotiating various narratives about heritage which might be only one-sided interpretations.



Challenging mindsets starts within our own group
(Image: Iva Klaric Vujovic)

Guides, writers, planners and other interpreters will be even more able to direct our thinking and emotional processes towards active listening and active communication in order for visitors to see, hear and consider various points of view. These aspects give the value-based interpretation its name. Interpreters are sometimes worried that they need to reinforce values upon people, but this can't be farther from IE's proposition. The mode of interpretive presentation, active listening and opening space for people to interact are at the heart of the proposed approach to interpretation. To the satisfaction of many trainers, this is not far away from what they were already practising all these years; the renewed training programme only emphasises further a dialogue and an open space as currently the best tools for self-interpretation by people.

Let's hear from some of our IE trainers who participated in this year's summer school:

"The Summer School was a rare opportunity for a get-together of so many Interpret Europe trainers. Five intense days together gave all of us a chance to discover more about each other. Learning how many unusual and inspiring persons we have in our training network is my biggest discovery. If anyone considers joining one of our trainings, it doesn't matter which trainer you choose - I am now certain that you are in good hands. Buckle up and get ready for a journey full of discoveries." (Iva, Croatia)

"You always learn and re-learn, get inspired, gain new perspectives among IE's Certified Interpretive Trainers (CITs). Meeting in person during the summer school elevated these to another level." (Zsuzsa, Hungary)

"As interpretation is about connection, nothing less could happen between so many interesting and inspiring people that gathered with a summer mood

in a forest by the sea. Meetings and exchanges that offer new paths and new friends.” (Penelope, Greece)

“Amazing summer camp: an alive picture of diversity and compromise with interpretation from the training team. I hope it will be the first of many!” (Evarist, Spain)

“I learned from the different experiences with other participants here that there should always be enough space to understand one more perspective.” (Arpad, Hungary)

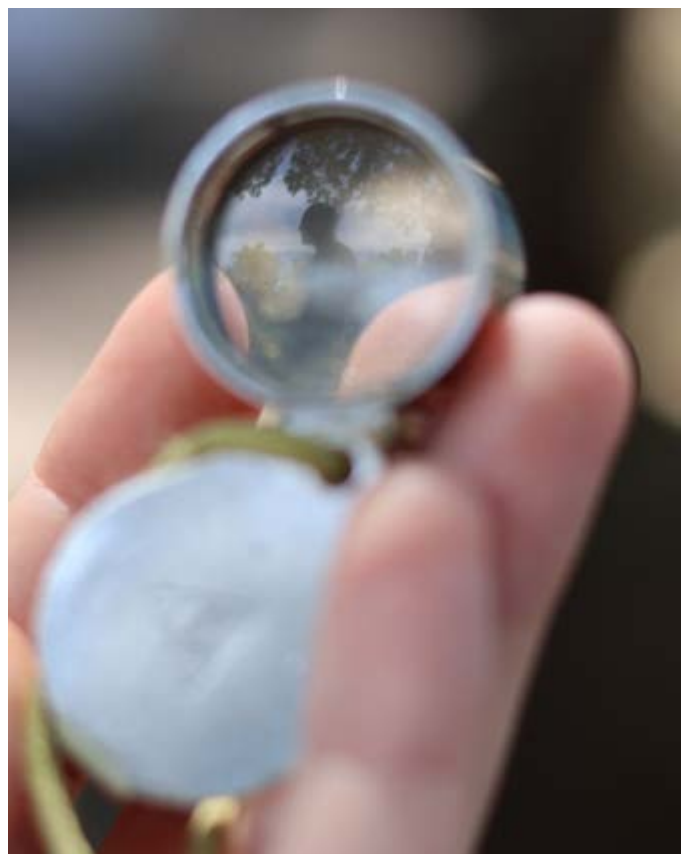
“To meet and learn together with all these experienced trainers and nice persons has been so rewarding and fun!” (Per, Sweden)

“I have a sense of time well spent. I leave with satisfaction and a sense of training fulfilment. It was a fantastic work, laugh and talk. I already miss my training colleagues.” (Mateusz, Poland)

“Meeting all the trainers in the House of Nature in Kontija was a great experience! All our meaningful conversations about value-based heritage interpretation reminded me of how much I enjoy being a part of our inspiring interpreters’ tribe.” (Vida, Croatia)

With these ideas, and upskilled trainers, we are entering the first phase in the Learning landscapes initiative. Right now, the call for participation is closing and the UNESCO areas that have applied to take part are being selected. In autumn, the representatives of participating areas will become newly trained interpretive agents who will start engaging their local communities in the interpretive process and gather for face-to-face training in Kotor (Montenegro). Then next year, the training and planning process will take place.

You can read more about the whole Learning landscapes initiative in the article published in the previous spring 2024 edition of IE’s newsletter.



Getting a different perspective on things
The trainers’ open mindsets come across in their smiles
(Images: Iva Klaric Vujovic)

Interpret Visegrad initiative – Regional success

Zsuzsa Tolnay (Hungary)

The third round of projects promoting regional cooperations among the Visegrad countries has come to an end.

While Interpret Europe offers invaluable continent-wide opportunities for cooperation and learning for professionals in heritage interpretation, regional cooperations present somewhat different landscapes for more specific needs and interests, with opportunities for learning from each other and experimenting.

The Interpret Visegrad initiative (for the Visegrad countries of Czech Republic, Hungary, Poland and Slovakia) has been doing exactly that for the past six years and has just finished its third round. After the first two rounds of running certified Interpret Europe courses, and increasing the number of IE Certified Interpretive Trainers (CIT), this round was more about experimentation. Learning from the participants' feedback on the IE training courses – which focussed on meeting some difficulties in finding local organising partners, or recruiting participants for the 40-hour format of the courses and the level of commitment it means for organisations delegating participants – there seemed to be a gap to be filled.

It is partly due to the fact that heritage interpretation, as understood internationally and within Interpret Europe, is not an established notion in Central and Eastern European countries. Advocating requires more effort, and flexible approaches. Hence the partners aimed for shorter formats and possibly lower thresholds. Six certified interpretive trainers from the IE network were involved in developing new training offers and workshops, which can be used both as teasers for the certified IE courses, and even as practice opportunities for former trainees, as they fully build on the principles of heritage interpretation. One- and two-day training and workshops have been developed with close cooperation of pairs of the Visegrad countries.

The results are:

Małopolski Instytut Kultury (MIK, PL) and Kulturális Örökség Menedzserek Egyesülete (KÖME, HU) have developed and tested two one-day events on interpretive writing. One is about the use of plain language, and the other is about enhancing interactivity in written texts.

MIK (PL) and Ústav pro interpretaci mísniho dědictví ČR (UIMID, CZ) have developed and tested a two-day training offer on interpretive planning.

UIMID (CZ) developed and tested a two-day training event on live interpretation, also cooperating with Croatian colleagues. In fact, this effort contributed directly to the efforts of Interpret Europe in this same topic, creating even more synergies.

KÖME (HU) and Občianske združenie Hrad Uhrovec (SK) also developed and tested a one-day workshop on interpretive guiding, focusing on strengthening involvement of participants.

The Slovakian partner facilitated the participation of Slovakian professionals in these trainings and workshops. The project also resulted in new Certified Interpretive Guides (CIG) in Slovakia, and one new Certified Interpretive Trainer (CIT), as well as hopefully one more in the pipeline.

The project has further strengthened this lively professional partnership, and has also reached out to nearly 100 professionals in the four Visegrad countries as active participants. The closing event and partner meeting took place on 28-30 May 2024 – this project was evaluated and the results shared, but also new plans were formed for the future. So watch this space for more news on this successful initiative.

Zsuzsa Tolnay is a freelancer engaged in heritage interpretation and World Heritage. She is an IE CIG, CIW and CIT, based in Hungary. She can be reached at: tolnayzs@gmail.com.



**Interpret Visegrad closing event
(Image: Zsuzsa Tolnay)**

Further development of IE's training programme

**Iva Čaleta Pleša (Croatia)
& Michal Medek (Czech Republic)**

Our new Training Coordinators say hello and give an insight into their thoughts for the future of IE training.

After seven years of extraordinary work, Valya Stergioti stepped down from the role of Training Coordinator at the end of 2023. Her legacy is a fully working training programme, which includes a selection of courses, many qualified trainers and thousands of participants who have taken hundreds of training courses.

From the start of this year, Iva Čaleta Pleša and Michal Medek have jointly taken over the role. This seems like good combination. Iva has close connections with the largest group of IE members and a large trainers' community in Croatia while working for the Ministry of Tourism and Sport. She has a good understanding of heritage interpretation perspectives in the field of politics. Michal has a background in academia and is skilled in organisational issues since he established and managed two environmental education centres as well as programme development.

Regarding the future development of the IE training programme, the new training coordinators - together with the newly establishing training team - will continue with the development of new courses and modules, as well as some upgrades to the existing ones, taking input from trainers and other experts.

The open discussion with the trainers will also continue and one result of this so far is to introduce new criteria for maintaining IE trainer status. The aim is to offer trainers multiple ways to keep their IE training status valid.

Since the IE training programme is already a robust one it would not be wise to introduce wide-ranging changes. Iva and Michal thus rather focus on strengthening IE capacities in the programme development while giving support and voice to both the existing and future trainers.

Iva Čaleta Pleša and Michal Medek are joint IE Training Coordinators. You can contact the IE training team at: training@interpret-europe.net.



Examples of great group dynamics during IE training courses
(Images: Thorsten Ludwig)

Getting familiar with interpretive planning

Katerina Mela (Greece)

How a course can inspire and become a meaningful experience.

It was my pleasure to attend the IE Certified Interpretive Planner (CIP) course that took place recently in Athens, Greece.

I work for a company with extensive experience in producing high-quality natural and cultural interpretations. Due to my completely different background, it wasn't clear to me what interpretation is, or that it even existed.

To assist me in gaining a thorough understanding of the concept and principles of interpretation, my employer arranged for me to attend this IE course.

During the six-day course, we all worked in planning teams and visited a heritage site in Kaisariani, to gain insights and develop our proposals. A piece of history is lost with time. To prevent this from happening in Kaisariani, we made an interpretive plan for its refugee houses that are a century old.

We walked around for hours to provoke curiosity and interest by relating the area to people's knowledge, experience, background and values. We wanted to become familiar, collect as much information as possible, create experiences and inspire people to find their meaning and interact.

We visited the GAIA exhibition, the first interactive exhibition on climate change, to get some inspiration on interpretation interactive tools.

We enjoyed every minute of the procedure and were excited that our plan was taking shape. On the final day, we presented our plan proposals to our fellows and a few members of the Kaisariani community. Although it was our first attempt to interpret, we received positive feedback. My understanding as a newcomer to the field is that balancing the needs of the visitors, the stakeholders and the heritage itself can be quite challenging, but once this balance is achieved, it benefits all parties involved.

The course was not only an inspiration, but it has also been a complete revelation. It has changed my perspective on work and showed me how to create experiences and tell stories that allow visitors to discover the deeper meaning of our heritage. Greece has a huge cultural heritage and interpretation can play an immense role in its preservation and promotion.



Storytelling exercise & Exploring the site
(Images: Ronia Anastasiadou)

I was lucky to benefit from the experience of an amazing and inspiring IE Certified Interpretive Trainer and Planner, and I now realise that I am on the right path working and enjoying every step of the way to become a Certified Interpretive Planner.

As I said to the other participants, I attended this course looking for knowledge and inspiration and transformed it into a meaningful experience.

Katerina Mela has worked in secretarial support at OikoM Ltd. since 2023. She has recently joined IE and is a newbie to interpretation. She can be contacted at: kmela@oikom.gr.

Taking you to another time and place

**Iva Silla (Croatia)
& Michal Medek (Czech Republic)**

IE's Module on Live Interpretation (MLI) reached a milestone when it was tested in Prague.

Interpret Europe has been working on the development of training for live interpretation for years. Costumed performances immerse the visitors into another time and place. It presents an opportunity to bring a historical site to life, to reflect on the past, and to craft a meaningful experience. However, crafting such training brings a lot of challenges. Over the years, we have tried to overcome those challenges. This spring, we tested the completed module in Prague.

Development of the training

The original plan was to create a five-day certified training course. We still haven't abandoned that idea, but the practice has shown that it's difficult to organise. We have been focused on making a shorter module work as smoothly as possible.

The first pilot training took six days, and it took place in Budapest, Hungary, back in 2018. It was organised in collaboration with the UK-based company, Past Pleasures, and the trainers were Past Pleasure's Kate Howard and Mark Wallis, both experienced live interpreters and trainers in that field. Some Interpret Europe trainers took part in this course, and this was very beneficial as it was easier to adjust the content. The goal was to make it more relevant to our members and to highlight the heritage interpretation principles.

The next opportunity for pilot training took place in Split, Croatia, in 2020. This time, our then-training coordinator and one of the most active contributors to IE's training programme, Valya Stergioti, joined forces with Mark Wallis. Together they balanced the arts of being a skillful costumed performer and an interpreter who creates meaningful experiences. It was decided afterward that it should, for now, be limited to a shorter module.

Iva Silla, an IE trainer and experienced live interpreter from Secret Zagreb, took over the task and worked closely with IE's training coordinators and Mark Wallis. She has been actively involved in schedule adjustments and created new exercises, testing them on several occasions in Croatia. The Czech Institute for Heritage Interpretation also hosted Mark Wallis for a five-day training in June 2023 organised by Michal Medek.

Finally, this spring, Michal organised a complete two-day training based on Iva Silla's outline, and this was a chance to test everything in detail. Ten participants, mainly museum employees from the Czech Republic and Slovakia, actively took part. They offered detailed feedback and gave us valuable insight, confirmed some of our doubts and uncertainties, and allowed us to fine-tune and wrap up the module.

Challenges and concerns

The main struggle with the creation of this training is to offer a good balance of content. Judging from our experience, participants usually come from diverse backgrounds and have a varied comprehension of both live interpretation and interpretation overall. In just two or three days, we should be able to address the ones who have experience in live performances, and those who don't, those who understand the qualities of heritage interpretation, and those who don't. We should be able to implement IE's training principles and meet the expectations of a wide range of participants, and partner organisations.

Based on the feedback of the participants from the recent training, and the feedback of the participants who had tested out some of the exercises beforehand, we have managed to combine all of this and create a very efficient training module that offers a motivating learning environment.

Another main concern is that the module might actually be too short after all. The feedback says that it was very intense, and we could use more time for discussion and exchange. As trainers, we agree that this module is much more intense than other modules that Interpret Europe offers. Our recommendation would be to spread it over three days. In the future, we could aim towards developing a five-day training course, but we are still happy to offer this module as, in a very short time, it offers a chance for the participants to feel empowered and grow as professionals in the field of live interpretation. It also creates a firm base to continue their work and build their characters.

Training in Prague

The training in Prague took place on 30 April - 1 May in a baroque mansion. It was a perfect venue - recently renovated, but its rooms are empty, which showed us the power of live interpretation for bringing places to life. The palace was open for visitors, too, and they were very intrigued by the participants' performances. That gave the participants a unique chance to perform for real audiences and to realise the effect costumed interpretation has.

We were eager to try the optimal version of the training by securing costumes for everyone, even the trainers. Two trainers delivered the module on site and we also invited Mark Wallis to join us for an hour-long online presentation. He shared his vast experience and the participants spoke highly about this part.

Some of the topics included in the training module are: the qualities of heritage interpretation; understanding of themes; body language; improvisational skills; ways to involve the audience; dealing with difficult situations and participants; peer-evaluation; and developing a character and a scene.

Throughout the module, participants add to a board more dos and don'ts of live interpretation based on what they have learned. On the second day, the participants combined all those skills to create a scene. It was very demanding. They were supposed to bring the site to life and make it relevant for the performance to take place right there. They were supposed to offer a meaningful performance, guided by an interpretive theme. Finally, this wasn't even supposed to be a performance, instead, it was supposed to be an interpretation that would involve the visitors.

Next steps

When developing a new training offer, one of our main challenges is finding the opportunity to repeatedly run them and starting a network of adequate trainers. All of the pilot trainings happened thanks to the support of our partners, such as the Hungarian Museum of Trade and Tourism, Interpret Croatia and Muze from Croatia, the Czech Institute for Heritage Interpretation and Visegrad fund.

We now search for colleagues who have valuable experience in costumed performances that involve visitors in order to review the module and become future Interpret Europe live interpretation trainers.

Another important step in the implementation of this module will be creation of a manual. Literature about live interpretation is scarce, and some of our members can offer valuable insight that could help future live interpreters in their work. We are searching for a funding opportunity to develop such a manual.

Would you like your stakeholders or employees to improve their skills through a unique training experience packed with practical exercises? Interpret Europe might be able to help with the brand-new Module on Live Interpretation. Let's bring our heritage sites to life!

Iva Silla is an IE Certified Interpretive Trainer. She is the author of Secret Zagreb activities (www.secret-zagreb.com) and the Croatia Underrated podcast (www.croatiaunderrated.com). She can be contacted at: iva@questoftales.com.

Michal Medek is one of IE's Training Coordinators. Contact him at: michal.medek@interpret-europe.net.



Live interpretation transports you to another time
(Images: Michal Medek)

Lessons from South America

Evarist March Sarlat (Spain)

Some ideas from my experience of training interpretive guides in diverse natural environments.

I would like to share some of my experience of the last ten years as a trainer, and highlight some aspects that I consider relevant for the successful development and delivery of training courses for interpretive guides.

One aspect that continues to seem decisive to me is knowing who participates in the courses, what background or relationship they have with the subject and their interests in the course, and knowing where they want to apply the knowledge they will learn. These facts allow us to give a clearer context to understand their reflections, opinions and as trainers to be able to deepen our answers in the direction of their interest. A short questionnaire before the start of the course can help us in this sense.

Having a basic profile of our participants through direct contact also allows us to create a behavior of fundamental trust between the trainer and the participants, in the same way as it would be between a guide and their customers.

This aspect becomes more relevant in intensive courses —of five or more days—, especially with a residential stay, and even more so when the participants do not know each other: the course turns into an opportunity for a personal process of change.

The knowledge of our participants also allows us to enhance the skills of these students by encouraging them to go beyond their comfortable limits and fearlessly delve deeper into aspects of their interest. And at the same time, knowing your participants better can ensure you create equal opportunities for participation. For example, in a remote area in Colombia it was necessary to create spaces for the children of the female participants —many of whom live alone— to be able to play safely nearby so as to allow the mothers to take part in the course, because they did not have the resources to pay a babysitter.

It is also relevant to know about the place: the local culture, especially of those places that are little known, are more inhospitable or with minority languages. One of the most noteworthy aspects is to understand that the use of intermediate languages is often a source of misunderstandings, the result of ignoring (or not understanding/ incorrectly

interpreting) the nuances that comes with each language. We can translate the meaning of the words but often the language does not imply the cultural context. This can occur in many places in the world with the use of a language such as English, or the use of Portuguese or Spanish in Latin America. The nuances of the words allow us to understand their deep conception of the world.

Knowing the local culture allows us to begin to have a wider picture, beyond the literal translation of words. For example, saying in many Latin American countries that we will continue “in a moment” has several interpretations in minutes, because the culture of time is inherent in each place and climate. I have learned not to use the word moment, but to specify the precise minutes in which a task must be carried out.

In this sense, a determining role in many of the places where I have taught is the relevance of giving value to very local aspects, both natural and cultural heritage. Everyday life often makes us lose the reference to the authenticity of what we see, so sometimes the inhabitants of the place take away value from what could be interpreted as something extraordinary by a visitor. Thus, it is important to give relevance to small, unknown or traditional phenomena outside of the spectacle of what the world of tourism often sells. This can also become a source of conflict, if the local public feel that the process of interpretation is discrediting aspects that highlight their simplicity of life, their way of thinking or their origins based in places far away from the admired western world.

In a course I delivered in the Amazon, some of the participating professional guides shied away from acknowledging their status as natives and their identification with their local languages, which are totally minority and unknown to the rest of the planet. For many of them, it was seen as a disadvantage to show that their native language was not known, and they preferred to show that they spoke languages of European origin. However, throughout the course they realised the importance of having a unique, genuine knowledge that gave meaning to their “natural home”, which is the jungle, and that from here visitors could deepen their understanding of their holistic world where everything is interrelated and where culture and nature merge into one. Interpretively, you recognise yourself from the authenticity of the place where you grew up, because it allows you to create depth and connect with the audience in very diverse aspects that are all linked (emotional, cognitive, spiritual, etc.).

Another determining factor that many students emphasise, especially those with more professional experience, is the ability to have a simple —but at

the same time very practical— context to use the various tools that are given throughout the course. It is still very common to see that the training given to guides in many countries is still based on the guide's own story, leaving aside the element of public participation.

Having a knowledge structure of each of the tools and a practical and simple context of the fundamental bases of interpretation, far from any particular school or author, gives personal freedom and a lot of creativity to those who use it.

The structure creates a space for personal growth, instead of a space of imprisonment —as many believe—, in the same way as allowing the information to be the context that gives meaning to the interpretation and not the centre of its performance, which gives space for public participation and the creation of a true dialogue.

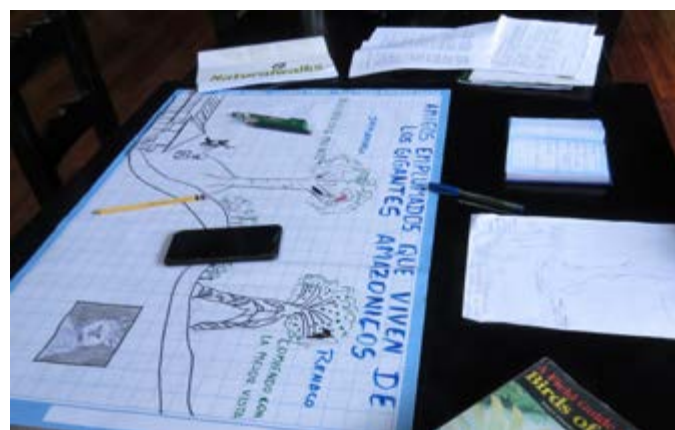
In the same way, enhancing the use of imagination beyond conventionalisms allows you to enhance your natural capacity for imagination and create inventiveness on how to involve the public, the material to be taken, or to reconsider many elements of the immediate environment that easily become phenomena with high impact potential. Thus, it is still very common to see that interpretation is understood as what is reported about heritage, more than how our heritage is interpreted.

Sustainability is an important aspect of any course, even more so since Covid left its mark on us. The very broad conception —following the parameters of United Nations— gives wings to its application to many of the participants, where the social and economic aspects are often forgotten by the more official discourse that reaches remote places and that give a more complete visibility to the problems and environmental virtues. It is crucial to consider how sustainability can be brought into every aspect of the course, from the physical aspects of delivery through to the content and discussions that ensue, to maximise instilling these principles in our participants and thereby helping them to inspire more mindful, planet-conscious visitors and travellers after experiencing their guided events.

Finally, I highlight the need to value working on abstract aspects far removed from their cultures, such as themes or messages, because some participants really find these difficult to consider. The tools of interpretation remain the gateway for many guides to an authenticity found at every step.

Enjoy the trip!

Evarist March Sarlat is the director of NaturalWalks based in Barcelona, Spain. He is an experienced IE trainer and has delivered many courses in Europe and South America. He can be contacted at: evarist@naturalwalks.com.



Aspects of interpretive nature guiding
(Images: Evarist March Sarlat)

Congratulations to our newly certified members

Certified Interpretive Guides (CIG)

Rodolfo Arimuya, Peru
Jordi Espuny Solani, Spain
Ksenija Gašpar, Croatia
Dino Gazić, Bosnia and Herzegovina
Katarina Gojkovic, Serbia
Josmell Gómez, Peru
Ena Hasanbegović, Bosnia and Herzegovina
Luis Huesembe, Peru
Sandra Jovičević, Serbia
Armin Karabegović, Bosnia and Herzegovina
Johanna Yesica López Duré, Paraguay
Branislav Lukić, Bosnia and Herzegovina
Alija Mazlami, Bosnia and Herzegovina
Ignacio Alejandro Muñoz Leon, Spain
Freet Narvaes, Peru
Emil Nikolić, Serbia
Nataša Opasinski, Serbia
Yago Palomar Fuertes, Spain
Snežana Polić, Serbia
Omar Quico Ordinola, Spain
Marllury Quintero Virguez, Colombia
Beate Reimann, Germany
Susana Rodrigues, Portugal
Oscar Salazar, Peru
Maria Del Mar Sancho Alcázar, Spain
Aida Šarac Berbić, Bosnia and Herzegovina

Certified Interpretive Writers (CIW)

Markus Blank, Austria
Sonja Jelušić Marić, Croatia
Zoran Krušvar Croatia
Vida Ungar, Croatia

Certified Interpretive Planners (CIP)

Mojca Bedjanič, Slovenia
Jessica Bergström, Sweden
Aleš Skalič, Slovenia
Marko Slapnik, Slovenia
Ana Zivanov, Serbia

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)			
postponed	Portuguese	Algarve, Portugal	Pedro Morais
Certified Interpretive Writer (CIW)			
02-06/09/24	English	Suresnes, France	Thorsten Ludwig
postponed	English	Hardbakke, Norway	Sandy Colvine
Certified Interpretive Planner (CIP)			
None currently planned	Keep an eye on the website		
Certified Interpretive Trainer (CIT)			
None currently planned	Keep an eye on the website		

Upcoming IE webinars

03/09/2024 at 16.00 CEST

Standing on the shoulders of giants

(This is a webinar from the Visitor Studies and Interpretation group of South Africa (VISSA) that IE is invited to join)

Presented by Derek Fish (South Africa/ USA)

22/10/2024 at 15.00 CET

Helping people broaden their understanding of sustainability through interpretive experiences

Presented by Alexander Baker (Sweden)

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/>

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.

Interpretive news from Bakar, Croatia

Iva Silla (Croatia)

Bakar Tourism Board joins Interpret Europe as an institutional member - a logical step having organised three Interpret Europe courses.

For years, Bakar Tourism Board has been an inspiring example of a destination management organisation that turns to heritage interpretation. This spring, they decided to underline this by joining Interpret Europe as an institutional member. Isn't this a great opportunity to mention their most recent interpretive projects?

Revived water spigots - A step towards a more sustainable life through interpretation

It is not well known that Bakar that lies on fresh water. There are eight forgotten old water spigots around the old town. Bakar Tourism Board found a chance to start the renovation of these public fountains through interpretation. They created an interpretive area, with small panels next to each spigot. The residents filled their glasses in a ceremonial opening of the first renovated spigot on Earth Day. Tourists and locals can now find refreshment while exploring the hilly old town, and they are invited to reuse their water bottles. Interpretive panels share the story about the city's water-related heritage and raise awareness of the importance of clean drinking water.

Alley in the woods - A playful take on forgotten history

The municipal area of the city of Bakar contains a forest trail that leads to the medieval fortress of Hreljin. It has been deserted for centuries, and the general public knows very little of its history. This was recently changed. Local school children explored the area through participative workshops and crafted a gamified trail that allows people to discover the history of the town. Experts and interpretive writers prepared the panels and, through storytelling, the narrow trail became The Alley of the Greats. Panels offer quirky stories about some of the historical owners of the fortress. There's a hidden quest, too: each of the panels contains a challenging riddle. All of a sudden, a trail that longed for footsteps, became a favorite nature getaway for local families as they re-embraced their valuable heritage.

Workshops with children helped to develop a new interpretive trail to Hreljin Fortress
(Images: Creative Media - top; Iva Silla - bottom)

The first CIW in the Croatian language

In May, Bakar Tourism Board decided it was time to refresh their interpretive skills, and organised an IE Certified Interpretive Writer (CIW) training course. It is not the very first one of that in the country, but it is the first one delivered in Croatian language. After the increased popularity of IE's Certified Interpretive Guide (CIG) course in Croatia, could this be a start of a new friendship? The country already has three trainers that offer interpretive writing courses, and judging by the participants of the first course, a lot of talent ready to be certified. Bakar has proven to be a perfect setting, as it has already developed many projects that include interpretive writing, from interpretive trails to self-guided brochures. The course participants were experienced interpreters, incredibly supportive, and collaborative. The demanding tempo of the training only sparked their creativity. They showed a great understanding of the course content, while sticking to their unique writing styles.

These are the interpretive news stories from Bakar just from this spring. If you visit Bakar, feel free to stop by the tourism office - they will be delighted to meet fellow Interpret Europe members and share some suggestions on interpretive experiences in their area.

Iva Silla is an IE CIG and CIW trainer. She collaborates with Bakar Tourism Board on interpretive projects and is the author of Secret Zagreb activities (www.secret-zagreb.com) and the Croatia Underrated podcast (www.croatiaunderrated.com). Contact her at: iva@questoftales.com.



Natural Sanctuaries in the Collsacabra bioregion

Gerard Costa Orriols (Catalonia, Spain)

Interpretation of the meanings and spiritual values of natural tourist hot spots to change the behavior of visitors and improve conservation.

Collsacabra is a natural bioregion located one hour north of Barcelona. Made up of three small towns that together have a total of 2,667 inhabitants, it welcomes several thousand visitors from the metropolitan area every year. The small town of Rupit, for example, with only 276 inhabitants serves more than 150,000 visitors a year at its information office.

The natural beauty of the Collsacabra landscapes, one of its main tourist attractions, is also one of the values most cherished by the people who live in the territory.

Inhabitants' concerns about overcrowding of tourists in some of their most beloved natural spaces grew little by little until in 2018 Collsacabra's mayors decided to remedy it.

The initial situation: Overpressured emblematic natural spaces, desolate residents and visitors unhappy with the reception. The situation threatened an emotional breakdown in the face of the economic opportunity represented by tourism in a rural area.

The function of interpretive guides of the territory played a very important role as a nexus between the heritage, residents and visitors and thus the project of Natural Sanctuaries was born.

Initially the complaint was about incivility of the visitors but after conducting around 3,500 interviews with the users of the spaces we discovered that the main cause of the inappropriate behavior was due to a difficulty in connecting with the immaterial values and meanings of the places, due to ignorance or lack of habit.

Citizen participation in identifying values, threats and a conflict management proposal boosted a campaign of environmental informants led by the young residents of the villages. Good training in communication, interpretation and conflict management was key to explaining to visitors the values of the site, what had motivated that situation and how the users could connect with the values of the site, foster empathy and reconcile the enjoyment of the nature and its conservation.



Two years later, through new interviews, we validated the management system that became municipal ordinances and spread to nine other threatened places in the territory, generating more jobs for the young people of the villages.

In the spring of 2023, the project received the 'Trough Sustainability' award at the 39th edition of the CETT Alimara B Travel Awards presented by UNTWO in Barcelona.

We are all visitors or tourists at some point in our lives and we visit or "consume tourism resources" somewhere or other. On the other hand, we are all residents of some beloved place where we have emotional ties and respect for the material and immaterial values of our own territory.

Recognising the spiritual meanings and values of the heritage we visit will make our experiences more fulfilling, create a better reception by residents, and encourage better conservation of natural heritage. In this paradigm, interpretation based on values is a fundamental tool to improve the relationships that people have with ourselves, with others and with the living landscapes we visit.

Gerard Costa is a consultant in regenerative bioregional development at Anigami Experiències (anigami.cat) and Miceli (miceli.social) and is founder of the Santuarisnaturals.org project. You can contact him at: gerard@anigami.cat.

Can we live up to what we preach about?

**Zsuzsa Tolnay
& Erika Tóth Szmoradné (Hungary)**

The challenges of environmental sustainability in exhibition planning.

When it comes to exhibition planning, we have to face a very complex and often challenging task where we navigate amid the client's needs and wants, content development, budget, design, deadlines, and so on. We are very much focused on the 'creation'. But how consciously do we plan for the full life-cycle of the exhibition, and think about what happens with all of that creation? We hand over the final product to the client, and most probably we are not there when it all needs to be disposed of at the end of its life. What environmental impact do we load into the exhibition in the first place? This case study casts some light on these questions and dilemmas.

Spoiler alert... You cannot act perfectly, but you can do your best.

The first experience with our small project of a travelling exhibition on composting was that, despite the very topic (i.e. composting), it does not necessarily come to one's mind that not only the content, but also the form can contribute to the idea of sustainability. Fortunately, our client quickly bought into our suggestion to make the final product itself compostable.

We already had some knowledge about different options for materials and technologies, but by no means are we experts in environmentally sound exhibition design. Beyond being environmentally friendly and compostable, we wanted the exhibition to be durable (for repeat assemblage and disassemblage), light-weight (for transport/handling), and to fit within a tight budget. So, we embarked on this quite interesting and challenging journey.

For the panels we opted for honeycomb sandwich cardboard. But we found that this material is not widely available in Hungary, and all but one of the few companies that do work with it took only bulk orders. So, when you put yourself up for a challenge, your work partners or suppliers may narrow down quickly if you do not follow the mainstream in the use of materials.

But at least we had that one company to work with. What we found about the honeycomb cardboard

was that the product certification included only that these panels were environmentally friendly, being FSC-certified and fully recyclable. But are they compostable? The company that produces them didn't know: "I'm guessing this will be no problem". This wasn't quite a good enough response for us. With some further investigation we found out that the layers are glued together with water-based glue. Considering that plain corrugated cardboard is widely used in composting and gardening, we could probably tick the criterion of compostable for our boards.

Although we now had our material, finding the best printing technology was not so easy, either. Our first pick was risograph printing, using plant-based ink. As it is a cold print, this needs less energy, and the stencils can be made of plant fibres. However, we had to opt out of this, as it is not suitable for direct printing onto cardboard, and so would require glueing and mounting, and individual stencils for each layer of colours and prints, as well as a high rate of test prints. In our case the production of one single copy of each panel would have produced a disproportionally large volume of waste.

Our next best option was direct UV-printing, but its environmental label of 'greenguard gold' is merely about the low level of chemical emissions of the finished print and does not inform about its production and if its ingredients are of compostable grade. So we tried to contact the factory, but again in vain. Can we tick this box for compostability with a good conscience? Not a hundred percent. At this point we relied on the printing company to advise us, as it has ISO certifications and better access to information. And also the European Standard UNE-EN 13432:2000 (on compostable packaging) that allows "...a small percentage of non-compostable products, provided that they do not produce a negative effect on the quality of the final compost...".

We realised how limited transparency is for the end user, and we have to be aware of potential 'greenwashing'.

But you can come to more optimistic conclusions, too. If we ask questions of our suppliers and make enquiries, individual voices can add up, and might soon create a larger demand for full life-cycle sustainability in the market. It is in your power to search for alternatives, and new technologies. By looking into innovations that serve sustainability even in exhibition design, and having the courage to become early adopters, we can actually help those innovations become more mainstream. And so can contribute to forming new norms.

And finally, life-cycle assessment – including environmental sustainability – should be just as important a part of exhibition planning as other aspects. Of course, reliable guidelines would come in handy in this process. Some museums and museum associations have run projects on sustainable exhibits. But, there are still not many resources on this issue. So we would also love to hear from IE members on your experiences and best practices. We are willing to collect them and develop further a knowledge base for our community.

We found these links useful or interesting (the order does not reflect importance or other bias):

<https://nachhaltige-ausstellungen.de/>

<https://museumenvironments.com/sustainabledesign/>

<https://cimam.org/sustainability-and-ecology-museum-practice/httpscimamorgsustainability-and-ecology-museum-practicecimams-toolkit-on-environmental-sustainability/>

<https://creativefuturesacademy.ie/courses/professional-certificate-in-sustainable-exhibition-making/>

<https://www.articheck.com/artevolve-sustainable-exhibition-planning-green-materials-green-methods/>

Zsuzsa Tolnay is a freelancer engaged in heritage interpretation and World Heritage. She is based in Hungary, and can be reached at: tolnayzs@gmail.com.

Erika Szmoradné Tóth is a freelancer in the field of interpretation of natural heritage and ecoeducation. She lives in Hungary. Contact her at: bodvavolgykincsei@gmail.com.



This is what our compostable exhibition looks now - before it gets composted! (Images: Zsuzsa Tolnay)

Per aspera ad astra: The rebirth of Rione Sanità from neglect to rediscovery

Antonio Della Corte, Antonio Iaccarino & Danielenrico Moschetti (Italy)

A story of cooperation, active community involvement, and rediscovery of local beauty through the power of heritage interpretation.

The Sanità district in Naples had a brilliant transformation thanks to the efforts of a local priest, Father Antonio Loffredo, and a group of young people. Starting in 2001, they reopened the Catacombs of San Gaudioso, dreaming of an economy based on tourism and legality. Then they formed a cooperative, La Paranza, and then with a step up, they reopened the Catacombs of San Gennaro. This has led to the reuse of historical places for cultural and social activities, such as orchestras, theatres, and educational centres, to support local children and improve the citizenship.

The active participation of the youth, community involvement, and support from private institutions led to social, cultural, and economic growth. The Rione Sanità, once avoided, became a clear example of how cooperation and active involvement can heal communities from the inside, promoting social cohesion and regeneration.

Sanità's history is ancient. It began as a burial site outside the city centre of Naples. Over the centuries it transformed from the "valley of the dead" into a noble suburb with beautiful palaces and courtyards. However, in the 19th century, a bridge was built over the neighbourhood, isolating it and causing a decline. For two centuries, Sanità became a neglected area.

In 2001, Father Antonio Loffredo arrived in Rione Sanità and started to highlight its forgotten beauty. He organised trips that helped the local youth appreciate their heritage. By starting with the younger generations, he gained enough support to reopen the Catacombs of San Gaudioso, letting tourists rediscover the district. This led to the birth of the La Paranza Cooperative in 2006, a group of young friends dedicated to the district's reopening.

In 2008, significant funding from Fondazione con il Sud allowed the reopening of the Catacombs of San Gennaro. This event started a whole new tourism-based economy, bringing not only economic advantage but also social and cultural changes. New projects started, including the Sanitàsamble social



The lower level of the catacombs of Saint Gennaro (Image: Danielenrico Moschetti)

orchestra and the NTS New Sanità theatre, turning historical abandoned places into cultural hubs.

Contemporary art has significantly changed the Sanità district. In 2019, a young sculptor, Jago, chose Sanità as his creative lab, collaborating with La Paranza to revitalise the neighborhood. He showed his masterpiece, The Veiled Son, in the San Severo church, boosting the touristic and cultural offer. Then Jago's influence led to the formation of a new cooperative, La Sorte, which opened a museum dedicated to his art in the Sant Aspreno church. This provided the district with a new cultural centre and inspired the local youth. La Sorte also created new initiatives to revitalise forgotten areas, like the Cristallini street area where the Santa Maria Maddalena ai Cristallini church has re-opened as a community space. Inside, projects are offered, such as the youth choir with the ABF Foundation, connecting the opera singer Andrea Bocelli with children interested in singing, offering free lessons and supporting community growth.

In 2014, the San Gennaro Community Foundation was established to support projects for young people and social entrepreneurship. Based on principles of community participation and care for beauty, the foundation includes over 30 non-profit organisations, local traders, and educational institutions.

All this work led La Paranza to a natural growth, exiting the national borders, arriving in the European broader horizon, collecting achievements, including: being named Heritage Champion in the European Heritage Award/ Europa Nostra Award 2022, so starting new collaborations with European organisations in the cultural heritage sector; and

being invited in April 2024 to tell their story at the European council, making even more relations that helped in the development processes.

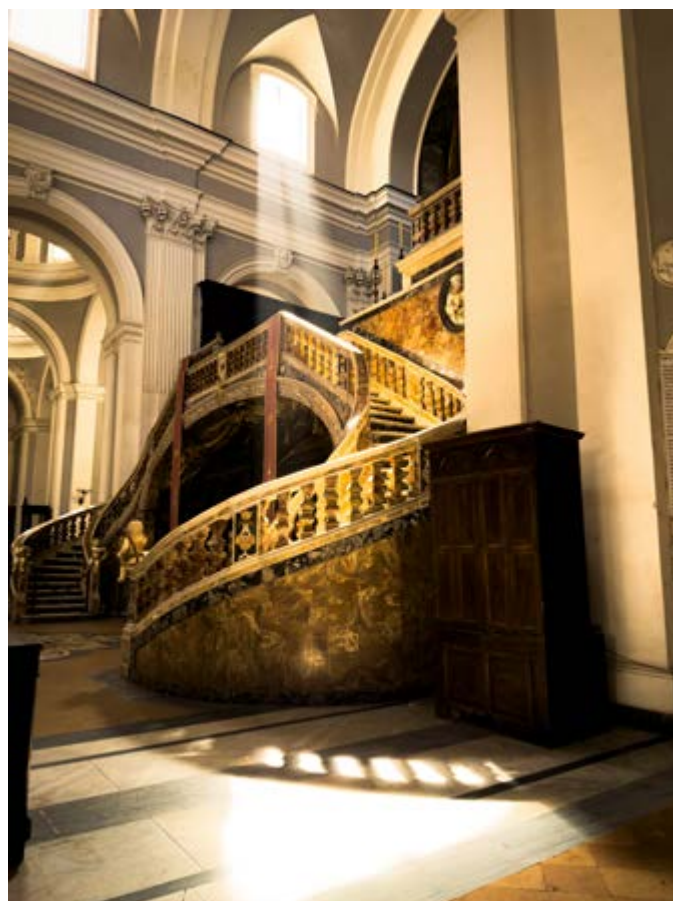
Today, Sanità is a model of how a community can sustain itself using its own resources, transforming into a heritage community. This story shows the power of cooperation, active involvement, and the rediscovery of local beauty. As well as the power of good heritage interpretation to bring communities together.

Antonio Della Corte studied Cultural Heritage Management and is responsible for the formation and planning of the social cooperative, La Paranza Onlus. His field of work includes implementation of national and international projects and competitions and training of new staff. Antonio can be contacted at: formazione@catacombedinapoli.it.

Antonio Iaccarino graduated in Archaeology and Art History. He is responsible for the formation and planning of the social cooperative, La Paranza Onlus. His field of work includes implementation of national and international projects and competitions and training of new staff.

Danielenrico Moschetti has a degree in Archaeology and Art History. He works in La Paranza Cooperative, as a guide and international relations assistant. He discovered how cultural heritage flourishes through active citizenship and community heritage principles. Danielenrico can be contacted at: relazioni@catacombedinapoli.it.

The monumental stairs in Santa Maria della Sanità church(top) & Staff members of La Paranza Cooperative under the bridge cutting through the cloister of Santa Maria della Sanità church (Images: Danielenrico Moschetti)



Touch the heritage

Inesa Sulaj (Albania)

Looking at the design process to create an exhibition of Albanian and North Macedonian monuments for people with visual impairments.

It was January 2024 when MuZEH Lab, a non-profit organisation, started to design an exhibition in Durres for people with visual impairment, working together with our partners from North Macedonia.

The MuZEH Lab team managed to deliver some activities with visually impaired people and also involve the youth in this project. During these activities we managed to understand their needs, what they think about cultural spaces and cultural monuments, and their expectations from this project. Together with the help of the local youth, we then delivered some tours in Durres city where we stopped not just at ancient ruins but also Italian architectural buildings and re-imagined the city through the eyes of the youth.

The main objective of this project was related to creating and producing a new museum education tool and showcase based on architectural heritage for people with visual impairments.

The project aimed to connect and co-create among experts of museum inclusion practices and to inform youth and people with visual impairments through the use of sensory replicas, and to interpret with these groups of people with empathy. We managed to delve into learning about cultural heritage with heritage replicas that involve other senses, audio narration and heritage interpretation.

Following these activities we designed the exhibition with ten 3D models of monuments prepared by an artist whose work is focused on accessibility so all the details were easy to touch, and every monument had an NFC tag to allow easy listening of audio narration through mobile phones. The monuments were chosen from different cities of Albania and North Macedonia and included those on the list of 'seven most endangered monuments'. The project aimed to bring both countries together and the monuments included different typologies, including mosques, churches, byzantine forums, clock towers, palace of culture, and houses of well-known artists. Together with this exhibition a workshop was held for guides, professionals in museums, cultural heritage sites etc, and accessibility and inclusion were in focus.

Drawing lost monuments during exhibition planning
(Image: Inesa Sulaj)



The exhibition contains tactile 3D models of monuments
(Image: Inesa Sulaj)

Since the opening, feedback has shown this exhibition to have been enjoyed not just by people with visual impairments but also other audiences. While the exhibition continues to be open in our spaces, we have also managed to bring the exhibition to the main city centre of Durres where the community of Durres and tourists from different continents were quite curious about it. Hundreds of people have visited it and we are happy to welcome more.

Our team is working on extending this project as well as finding different projects to work on, and also involving this educational tool in school curricula.

Inesa Sulaj is one of the founders of MuZEH Lab, a nonprofit organisation and a small museum located in Durres, Albania. Inesa is IE's Office Manager and can be contacted at: inesa.sulaj@interpret-europe.net.



What's going on elsewhere?

Outstanding heritage

Elena Bianchi (Netherlands)

Europa Nostra has announced this year's winners of the European Heritage Awards. Entries for the Public Choice Award are open until 22 September.

I am pleased to write to you on behalf of Europa Nostra in my capacity as Programme Manager of the European Heritage Awards/Europa Nostra Awards.

On 30 May we announced the 26 outstanding heritage achievements from 18 countries that have been awarded Europe's top honour in the field. You can find the official press release (and translations into some languages), along with videos and photos of the winners, on our website <https://www.europanostra.org/2024-winners-of-europe-top-heritage-awards-announced-by-the-european-commission-and-europa-nostra/>.

Among the 26 winners, I thought these two might be of particular interest to Interpret Europe members:

The Square Kilometre, Ghent, Belgium
<https://www.europeanheritageawards.eu/winners/the-square-kilometre>

For the past five years, a 'historian in residence' has been travelling the most diverse parts of Ghent. Per 'square kilometre', she has invited locals to bring forth 'hidden histories'. Each residency culminates in an exhibition within STAM Ghent City Museum and numerous heritage guides where the narration is shaped by the locals.

The Silence that Tore Down the Monument, Kamenska, Croatia
<https://www.europeanheritageawards.eu/winners/the-silence-that-tore-down-the-monument>

The anti-fascist 'Monument to the Victory of the People of Slavonia' in Kamenska, created by renowned artist Vojin Bakić from 1958 to 1968, was destroyed in 1992, during the 1990s' wars in former Yugoslavia. This project resurrected the monument through Augmented Reality technology, a pioneering approach in the heritage conservation field.



2024 winners of the European Heritage Awards
(Image: Radoszek Arts/Europa Nostra)

You are also invited to vote for the Public Choice Award through our online platform:
<https://vote.europanostra.org/>.

The deadline for voting is 22 September. The winner of the Public Choice Award will be announced alongside the Grand Prix winners on 7 October at the Romanian Athenaeum, the most prestigious concert hall in Bucharest.

Elena Bianchi is the Programme Manager for the European Heritage Awards at Europa Nostra. She can be contacted at: eb@europanostra.org.

Erasmus+

Many of our members have delivered projects under this funding - keep an eye on the website for 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 website for suitable opportunities that could support your projects and strategic partnership collaborations with other colleagues:

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

<https://erasmus-plus.ec.europa.eu/opportunities/opportunities-for-organisations>



Erasmus+

Welcome to our new members

Institutional members

Bakar Tourist Board, Croatia
UNESCO WHIPIC, Republic of Korea

Individual members (entry level)

Tatiana Antoniċ, Croatia
Jelena Bereċić, Croatia
Mirjam Bombis, Germany
Laura Borovac, Croatia
Milena Brajković, Croatia
Heiko Buchholz, Germany
Silvia Buttignoni, Croatia
Stjepan Cupar, Croatia
Marija Fornazar, Croatia
Vladana Gajiċ, Croatia
Jasna Hajdinjak, Croatia
Mario Horvat, Croatia
Gordana Hunjadi, Croatia
Haira Janko Kocijancic, Croatia
Juliane Jeschke, Germany
Barbara Kalister, Croatia
Dejan Krajaċić, Croatia
Zoran Krusvar, Croatia
Romina Kuhariċ, Croatia
Zvonko Lajtman, Croatia
Nancy Langer, Germany
Marta Lonĉar-Vinković, Croatia
Margarita Mariċ, Croatia
Tatjana Martinjaš, Croatia
Ivana Maružin Mrzliċ, Croatia
Marina Matjašić, Croatia
Natalija Mesariċ, Croatia
Maren Michaelsen, Germany
Josip Mikec, Croatia
Marija Miletić, Croatia
Nataly Milovan, Croatia
Helen Münnich, Germany
Tina Petković, Croatia
Vjera Petroviċ, Croatia
Matea Plisic, Croatia
Vedrana Radmaniċ, Croatia
Karlo Šafariċ, Croatia
Johannes Tschich, Germany
Barbara Unković, Croatia
Ines Vlaho Cavar, Croatia
Samanta Vojic, Croatia
Christina Winter, Germany
Blaženka Zvošec, Croatia

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

Welcome to our new coordinator

Country Coordinator Portugal

Pedro Morais



I consider heritage interpretation as a ground with many entrances. Each of us has a different path and the circumstances in which we first arrived there are quite diverse. I faced heritage interpretation more than 20 years ago when I was searching for the best way to include an educational component in ecotourism. I realised that heritage interpretation is the way we can educate tourists and provide them with a deeper connection with the places they visit. In 2000, I began teaching on the degree in ecotourism, and in 2003 I proposed setting up an optional subject about interpretation, being the first in Portugal. In 2008 I was part of the establishment of Interpretare, the Portuguese heritage interpretation association. I completed my doctoral thesis on the educational component of ecotourism in 2017 and in 2020 I participated in the creation of CLIP, the heritage interpretation network of Portuguese-speaking countries.

Currently, and from the Central region of Portugal where I live, I work as a freelance trainer and consultant in heritage interpretation, ecotourism and sustainable tourism, and have participated in several national and international projects.

I found in Interpret Europe a conceptual model of heritage interpretation quite modern, very practical, and able to furnish heritage interpretation to more and more people. I am currently an IE trainer for the Certified Interpretive Guide (CIG) course and it is my aim to participate on this essential task of encouraging more individuals and organisations to use heritage interpretation in my country.

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

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

iecon25: Heroes, anti-heroes and villains

Our next conference will be in Poland in April next year. Will you join us? More info coming soon.



interpret europe conference 2025

Heroes, anti-heroes and villains: How we use, (re-)create and dismantle them

11-14 April 2025 in Sulejów, Poland

 **interpret europe**
European Association for Heritage Interpretation

#iecon25



More than 50 international presentations, workshops and study visits

We will explore the opportunities, challenges and dangers when creating interpretive stories around idealised protagonists, such as a fictional animal, a flagship species, a famous historical person or anonymous heroes of everyday life. Join us and contribute to an inspiring conference.

 **interpret europe**
European Association for Heritage Interpretation

Organised by the Józef Piłsudski Museum in Sulejów

www.interpreteuropeconference.net

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/>

Persisting with change – 30th European Association of Archaeologists Annual Meeting **28-31 August 2024**

Rome, Italy

<https://www.e-a-a.org/ea2024>

Conservation of Architectural Heritage (CAH) – 8th Edition

17-20 September 2024

Cagliari, Italy

<https://www.ierek.com/events/conservation-of-architectural-heritage-cah-8th#introduction>

2024 ENCATC congress – Culture that matters: Interdisciplinary approaches for sustainable futures

18-20 September 2024

Lecce, Italy

<https://encatc.org/en/events/encatc-congress-2024/>

FRH conference 2024 – Religious heritage in transition: Challenges and solutions

23-24 September 2024

Krakow, Poland

<https://www.frh-europe.org/events/conferences/frh-conference-2024-religious-heritage-in-transition-challenges-and-solutions/>

Memory of the heritage in evolving and changing context and future challenges

26-27 September 2024

Oran, Algeria

<https://calenda.org/1111509?file=1>

International Conference “1964-2024, The Venice Charter”. Theoretical reflections and operating practices in the restoration project

25-26 October 2024

Venice, Italy

<https://www.dida.unifi.it/p888.html#ENG>

Sustainable Tourism & Nature Conservation – the Opportunity and Challenge for Parks

28-31 October 2024

Westport, Ireland

<https://www.europarc.org/events/save-the-date-european-charter-for-sustainable-tourism-meeting/>

EUROPARC conference and e-forum 2024 – Effective management; better parks

6-7 November 2024

online

<https://europarcconference.com/europarc-eforum-2024/>

NEMO's European Museum Conference “Can we talk? Museums facing polarization”

10-11 November 2024

Sibiu, Romania

<https://www.ne-mo.org/news-events/article/call-for-participation-nemo-conference-can-we-talk-museums-facing-polarisation>

And finally...

Thank you for your contributions.

Warm summer 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/>

**Deadline for contributions for the autumn 2024
edition: Saturday 31 August 2024**

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Empowering all who inspire meaningful connections
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