

Newsletter

Autumn 2024



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Dear members,

This summer again witnessed natural disasters in various parts of Europe and we can't help but fear the loss of natural and cultural heritage and even our livelihoods year by year. However, as a society we need to work on our resilience and ways to live with these inevitable events and occurrences. The story from Greece brings us some surprisingly positive messages from Dadia National Park which suffered greatly in last year's mega-fire. Under the facilitation of an experienced interpretive consultant, the park management and its employees found new motivation by refocusing the park's interpretation according to the current state – the ashes left from the fire. The decision was to turn adversity into an opportunity and build on the burnt trees and bushes, damaged observatories, the absence of the birds of prey that once brought the park its designation, and involve visitors in interpretive services and meaningful interpretation about all of that.

While the need to interpret climate change is growing, Interpret Europe is for the second year in a row partnering in The Big Green, an EU funded project with 13 partners. In the project, artists explore ways of engaging the public with natural heritage and climate change through various forms of art. Our IE representative on the board of experts provided a short report on project activities and you can find out more online.

Most recently, Interpret Europe celebrated a big success in signing a Memorandum of Understanding with UNESCO WHIPIC and participated in the international forum in Seoul, South Korea. Joint activities in the next five years will contribute to new standards for heritage interpretation, which will also involve other experts and heritage organisations. IE contributes with an emerging approach of value-based interpretation, about which you can read reflections below. This is IE's second collaboration with a UNESCO body.

A team of IE trainers, in collaboration with UNESCO Venice, has just delivered the first pilot training for interpretive agents in Kotor (Montenegro) for several participating World Heritage Sites across Europe. As the article below explains, the training is part of the larger Learning landscape initiative which will equip participating areas with an array of interpretive skills from the managerial to the front-end level.

Value-based heritage interpretation is the term often mentioned by Interpret Europe. If you are curious how it could work in practice, it is thrilling to know you will find an example in this issue. Oderbruch Museum in Germany has adopted many of the qualities IE is advocating for.

Our members also report about new opportunities found throughout IE's training courses, from discovering tiny objects with fascinating stories at the American Battle Monuments Commission in France to the potential of interpretive guiding for development of tourism services in Moldova - one of the new countries on IE's map. Several institutions on a national level trained their representatives who now look into how their new interpretive skills will help them in their future work.

We get a chance to peek back into the summer season of one of our live interpreters in Croatia where booming tourism offers opportunities for creatives to design unique experiences that connect visitors with the place and a report about the immersive digital experience of an intriguing character from the middle ages.

Last but not least, IE celebrated some great news this summer. Two out of two EU project applications were successful which secures funding to continue to deliver our training programmes on an even broader scale and partly to develop new capacity building opportunities and services for our members. Check out on the next pages what you can expect in the coming years. We are excited to collaborate with you all.

Helena Vičič
IE Managing Director

Where does the past meet the future?

Max Dubravko Fijacko (Croatia)

Heritage – a continuous dialogue between past and future. Mindful engagement with heritage empowers the past to shape our common future.

“Where the Past Meets the Future” was the motto of the 2018 European Year of Cultural Heritage. But where does this meeting truly occur? Is it in the grand museums, ancient ruins, or perhaps in the silent pages of history books? The answer is more personal and profound — it happens in the moments of interpretation, when we engage with heritage, extract its values, and allow them to shape our future.

Heritage is not just a relic of the past; it is a living dialogue between what was, what is, and what will be. This dialogue occurs when we engage with heritage in a way that allows us to reflect on the values that we, personally, recognise, shaping our present actions and our vision for the future.

When we encounter heritage, we are not merely observing objects, sites, or traditions; we are engaging with the essence of human experience across time. This engagement is where the past meets the future — in the moments of interpretation and personal or collective realisation. Through this personal interpretive process, we decide what is valuable, what is worth preserving, and what lessons can guide us forward.

The value-based interpretive approach is particularly significant in this context. It encourages us to delve into the deeper meanings and principles that heritage represents to us. By recognising and internalising these values, we do more than honor the past; we use it as a foundation to build a better future.

For example, a historic site may tell the story of a community that overcame great challenges. By interpreting this story through the lens of resilience, we gain insights that are not only relevant but also vital for addressing contemporary issues. This approach helps us connect with the past on a personal level, seeing it not as a distant memory but as a source of wisdom that can inform our future choices.



Heritage dialogue from the past to the future
(Image: rawpixel-id-14265302)

Moreover, the act of preserving heritage itself is a forward-looking endeavor. We conserve what we deem valuable, ensuring that future generations can learn from and be inspired by it (at least, we hope so). This process is inherently optimistic — it assumes that the lessons and values of the past are worth carrying into the future. In this way, heritage becomes a bridge between generations, a continuous thread of human experience that binds the past to the future.

In conclusion, the meeting of past and future occurs in the interpretive moment (the moment of mindfulness), when heritage speaks to us and we choose to recognise, listen (yes, interpretation is an art of listening) and learn its values. By engaging with heritage in meaningful way, we are not just custodians of the past; we are also architects of the 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.

We are shifting into fifth gear

IE Management

An array of activities will unfold to meet members' needs in the next four years.

IE has secured financial support for its activities, which so far largely depended on membership fees, and will allow us to operate on another level. We have received a considerable financial boost from the Creative Europe Networks programme, which is an activity-based grant to sole beneficiaries, and this amounts to 800,000 euros over four years. While this doesn't seem a lot for an international organisation which has already achieved considerable recognition and developed a cutting-edge training programme, it is nothing less than 400% of our previous annual budget!

The aforementioned international recognition and all the past achievements provided an excellent basis for building a winning proposal. Out of more than 100 applications, 38 received funding. IE proved that heritage interpretation is very much relevant for EU heritage policies, challenges and solutions in the 21st century, and we will use the grant to deliver our core aims through the HI-People project.

What is the HI-People project about?

It is built around four main areas: Training, networking, advocacy and policy. We needed to fulfil the call priorities: International collaboration, culture that involves people, fostering climate action, and sustainable digitalisation. While these were only general requirements, we were keen on enhancing our existing activities as well as including some of the ones from our 'wish list'.

What can members expect in the next four years?

We'll organise several international courses in English language and particular groups of members will be eligible for a scholarship; a mentoring scheme will support interpreters that sell their services on the open market; a new module on digital interpretation will be developed; a new cycle of the Learning landscape initiative will involve regions that are keen on developing interpretation holistically.

Published guidelines will showcase good practice and establish clear standards for interpreting sustainability and implementing meaningful digital interpretation.



We have exciting news to share! (Image: Janja Sivec)

IE will also work with international organisations and involve members in discussions about the guidelines and principles of value-based and people-centred heritage interpretation, a code of ethics and other policy documents that will pave the way to a more recognised profession, better working standards for freelancers and recognition of the importance of interpreters in collaboration projects.

Members will be able to securely connect with each other through a platform that will be built to meet their networking needs, and we'll continue providing interesting career-supportive content through webinars, publications, conferences, podcasts and much more.

Another project that was approved in parallel is EMPATHS, an Erasmus+ funded collaboration project in which IE as a lead partner will, in partnership with five other organisations, further develop the training for interpretive agents. This training is now being pilot tested within the Learning landscape initiative, supported by UNESCO, and will train interpreters that are keen on promoting heritage interpretation to decision makers and launch participative processes that involve communities in the planning of interpretive strategies.

Members can count on lively engagement and timely communication about all future opportunities. We are excited to start this next chapter of IE and are ready to move up a gear. We look forward to our journey together!

Kick-off for the Learning Landscapes initiative

Vanessa Vaio (Italy)

UNESCO sites will pilot a holistic approach to interpretive planning.

Interpret Europe, in partnership with UNESCO, is embarking on an exciting initiative to develop a ground-breaking methodology that shall transform UNESCO-designated sites into hubs for participatory learning through heritage interpretation, while tackling global challenges through heritage interpretation.

The project, led by the UNESCO Regional Bureau for Science and Culture in Europe and supported by the EU funded CC4WBs project, is set to pilot in Kotor, Montenegro, between 2024 and 2026. Alongside Kotor, other UNESCO sites across Europe were selected to participate as additional pilot areas, benefiting from international training and collaboration while at the same time allowing to test the new methodology in different local contexts. These other pilot areas will be announced during the first in-person training of the course, taking place in Kotor on 28-31 October.

The collaborative vision

IE's collaboration with UNESCO began in 2019, gradually evolving through workshops and regional courses aimed at visitor centres and heritage sites in Europe. A significant milestone was reached in 2023 at IE's annual conference, Creating Learning Landscapes through Heritage Interpretation. Drawing from this, the new initiative extends the approach, linking it closely to UNESCO's values of peace, intercultural dialogue, and sustainable development.

This collaborative project also aligns with the UNESCO Framework for Culture and Arts Education (2024), which advocates for heritage sites as vital learning environments, both formally and informally.

The learning journey in three phases

The project will unfold in three phases. First, each region will form a local consortium and nominate two participants for an intensive Interpretive Agents training workshop, scheduled for the end of October 2024 in Kotor. Post-training, these agents will work closely with IE mentors, involving local communities, to craft interpretive strategies tailored to their regions.

In the second phase, IE certified trainers will conduct Certified Interpretive Planner (CIP) courses, creating

interpretive plans for several individual heritage sites from the region.

Following this, Certified Interpretive Guide (CIG) and Certified Interpretive Writer (CIW) courses will help local participants develop programmes and exhibits, integrating interpretation with the strategic goals of each site. All the plans shall link to the overarching interpretive strategy.

Moving forward

As the Learning landscapes project takes shape, a new chapter in heritage interpretation is unfolding – one that embraces education for sustainable development, global citizenship, and intercultural understanding. For all involved, from site managers to local participants, this initiative promises to deepen connections to heritage, inspire action, and contribute to a brighter, more inclusive future.

For more information and updates, keep an eye on the IE website as we continue to shape this exciting journey!

<https://interpret-europe.net/initiatives/learning-landscapes-value-based-interpretive-planning-at-unesco-designated-sites-2024-2026/>

<https://www.unesco.org/en/articles/enhancing-unesco-designated-sites-learning-landscapes>

Vanessa Vaio has a degree in Natural Sciences and 30 years of experience, cultivating her love for gardens, landscapes and the stories that connect people and places. From designing masterplans for historical sites to training educators and guides, Vanessa has collaborated with famous museums, villas and parks, such as Villa Carlotta, and UNESCO sites including Mantova and Sabbioneta. Today she is dedicated to inspiring individuals and organisations to tell their heritage stories with authenticity and passion. She is IE's Country Coordinator Italy. You can contact her at: vaio.vane@gmail.com.



Considering our relationships and connections (Image: Helena Vičič)

New partnership with UNESCO WHIPIC

Helena Vičič (Slovenia) &
Patrick Lehnes (Germany)

Interpret Europe starts a five-year collaboration to foster a new interpretive approach for World Heritage Sites.

On 8 October 2024, the directors of Interpret Europe and WHIPIC, Helena Vičič and Chang-nam Hong, signed a Memorandum of Understanding. The agreement provides a framework for collaborations in research and capacity building which aim at furthering value-based, more inclusive and people-centred approaches in the interpretation and presentation of heritage.

WHIPIC, the International Centre for Interpretation and Presentation of World Heritage Sites, was established in 2022 as a UNESCO Category 2 Centre in Sejong-si, Korea, out of the growing need for in-depth research and development of 21st century heritage interpretation theory and techniques.

WHIPIC and Interpret Europe are both dedicated to creating an environment where all groups who feel related to a heritage suite can actively participate in the process of heritage valuation and promote its values. We both aim to enhance the theory and practice of heritage interpretation in order to address contemporary challenges due to globalisation and climate change. There is an urgent need to accelerate transformation towards sustainability and social justice, based on respect for human dignity and universal human rights.

In this context, it can really matter how people interpret 'their own' heritage and how they perceive other people's history and heritage. Neglect or misrepresentations, disinformation and outright contempt of 'the others' can put people against each other.

Interpretive presentations of heritage can do both, enhance mutual understanding between people from diverse backgrounds, or – inadvertently or deliberately – sow division and conflict within plural societies and international organisations. They can contribute to understanding of and respect for human rights or they can undermine the defences of peace in people's minds.



IE's MD, Helena, seals the deal with Chang-nam Hong in South Korea (Image: Interpret Europe)

Mutual benefits of our collaboration

During the last decade, Interpret Europe began to develop a value-based approach which is underpinned by a better understanding of universal and culture-specific aspects of basic human values. This is still work-in-progress. While some tools and methods have already been included in IE's training programme, we still need to further develop a professional code of ethics, principles and practical guidelines for value-based heritage interpretation in Europe. This is one of the major tasks IE wants to tackle between 2025 and 2029 through the HI-People project. This project allows us to involve members and other heritage stakeholders in a broader discussion to ensure that the value-based approach will be useful for practitioners who work in different contexts.

At the same time, WHIPIC began a research project to review the definitions of 'heritage interpretation' and 'heritage presentation'. These are considered as two different but overlapping activities in the context of UNESCO's World Heritage system (cf. the ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites). In 2024, Patrick Lehnes, IE's Cultural Heritage Coordinator, was invited to join a team of expert advisors for a follow-up research project on new principles for heritage interpretation and presentation. WHIPIC's project aims to support UNESCO's World Heritage system, but it also wants to inspire other heritage sites.

Interpret Europe benefits from WHIPIC's global approach, which involves experts and stakeholders from other cultural backgrounds. On the other hand, IE contributes with considerations, tools and methods developed within its value-based approach. The collaboration allows us to align our respective 'principles and guidelines' as much as

possible. But IE will still need freedom to adapt the principles and guidelines to the specific needs of interpreters who work in European contexts with a great variety of moveable and immovable, tangible and intangible heritage assets of local, regional or global significance, while the WHIPIC principles must be compatible with the doctrinal texts of UNESCO's World Heritage system.

During the next five years, both organisations will also support each other and conduct joint activities in other areas, such as applied research and capacity building for World Heritage sites in Asia, Africa and Oceania. The EU grant that IE will receive from 2025, will enable us to intensify this collaboration. WHIPIC intends to also regularly visit IE conferences and thus engage European interpreters in its activities.

Our MoU was signed at the sidelines of two international workshops and a conference organised by WHIPIC which brought together several experts from around the globe from academia, law, heritage management, conservation and other related disciplines, including an NAI representative. We took part in inspiring and fruitful discussions which are promising for a mutually beneficial collaboration in the coming years.

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

Patrick Lehnes is IE's Cultural Heritage Coordinator. He can be contacted at: patrick.lehnes@interpret-europe.net.



Patrick presents at the conference in South Korea (Image: Interpret Europe)

Going Green, and Big

Simana Markovska (Bulgaria)

Interpret Europe is one of the partners in The Big Green Project – Going big to use art to promote sustainability.

The Big Green Project is funded by the Creative Europe Programme of the EU. It unites 15 partners from 13 countries, among which are non-governmental organisations, universities, artistic groups and art companies. The project seeks to explore innovative ways of using art as a promoter of sustainability. The mission of Interpret Europe, as one of the partners, is to demonstrate how heritage interpretation can support and enhance this process.

The project is in its second year of implementation. Each year, artists from various countries take to experiment with a different element of the environment in their work – painting, sculpture, visual and applied arts, music, dance, theatre and more. The environmental theme of Year 2, which is currently being explored by the selected European artists, is SOIL. Last year they worked with AIR and they will dive into WATER in the next year.

The artists gather together with all project partners for a retreat where science and creativity are united. The first retreat took place in Hungary in October 2023, and the second in Latvia in August 2024. The hosting countries for years 3 and 4 are Portugal and Poland. The results of the artists' work are then presented at various festivals, such as the Valley of Arts (Hungary) and Homo Novus (Latvia).

More information about the project can be found here:
<https://proprogressione.com/en/project/the-big-green/>

Simana Markovska has been a sustainable tourism expert for 25 years, promoting heritage interpretation in Bulgaria through her work as both the chairperson of the association Pirin Tourism Forum and a freelancer. Simana also started the informal community of Interpret Bulgaria. She is an IE trainer for the Certified Interpretive Writing (CIW) course. She can be contacted at: smarkovska@mail.bg.



Some of the Big Green outputs so far
(Images: Simana Markovska)

Training guides for innovative interpretation of cultural heritage

**Cristina Catarev &
Adrian Dolghi (Republic of Moldova)**

Chisinau, Moldova's capital, was the setting for an IE Certified Interpretive Guide (CIG) course in July 2024.

During the hot days of summer, Chisinau hosted an Interpret Europe CIG course, supported by the USAID Rural Competitiveness and Resilience Project (RCRA), in partnership with the Ministry of Culture, the National Museum of Ethnography and Natural History, and the National Art Museum of Moldova. This course, the first to be delivered in Republic of Moldova, represents an innovative approach to cultural heritage interpretation, integrating knowledge and interdisciplinary methods from the social sciences, humanities, and communication fields. Harmoniously combined within this heritage interpretation method, the training opens new perspectives for the development of domestic tourism in Moldova, targeting guides from museums, nature reserves, travel agencies, wineries, as well as cultural researchers of material and immaterial culture – all with an important mission of effectively interpreting our cultural heritage. Certainly, it won't be long before the results are visible in the development of tourism in our country!

The course was delivered by Vanessa Vaio, Interpret Europe's Country Coordinator Italy, and an expert in heritage interpretation with over 28 years of experience in the field. The course participants were coordinated by Mariana Mischevca, Quality Systems and Workforce Development Manager at the Rural Competitiveness and Resilience Project in Moldova, implemented by Chemonics International, Inc.

The course material and Heritage Interpretation Manual is designed for interpretive guides to be used throughout Europe. Using tested exercises to be completed by guides on their own and with suggestions for self-evaluation and peer coaching, the manual provides an informational support that helps guides and museum professionals improve their skills and enhance their abilities to present the heritage in their collections. We can find information about the four aces; how interpreters promote stewardship of heritage and can turn phenomena (cultural assets) into experiences; interpreters change roles; interpreters align facts with central ideas (themes); changing formations; carefully using props

during a tour; accepting interference; overcoming barriers; expanding the horizon of the theme they present to tourists; highlighting the relevance of sustainability; connecting phenomena; planning and recalling steps; evaluating an interpretive tour; opening and closing, how to proceed?, etc. The guide also presents models, appendices of an interpretive discussion, an example form, and an evaluation form conducted by a critic, expert in interpretive tours.



Course participants (Image: Cristina Catarev)

The course had 18 participants, including tourism guides and museum professionals, aiming to strengthen the interaction methods between tourism professionals and museum guides with the public, transforming information into memorable experiences through storytelling. The course included representatives from various educational, cultural, and tourism institutions in the Republic of Moldova: the National Museum of Romanian Literature, the National Museum of Ethnography and Natural History, the National Museum of History, the National Art Museum of Moldova, Moldova State University, 'Ion Creanga' State Pedagogical University from Chisinau, the National Association for Inbound and Domestic Tourism, Cricova Winery, Mileştii Mici, Orheiul Vechi Cultural-Natural Reserve, Wine Tours Moldova, Tourism Journey Moldova, National Tourism Office, and Go Adventure.

Here we share some impressions from course participants:

"Thanks to this course, we, the participants, learned new techniques for presenting and interpreting the subject related to national heritage to tourists"

"[Our trainer] presented us with broader horizons in the field of interpretive guiding to reach the hearts of tourists who visit our places"

“Course participants acquired various techniques for organising interpretive activities and presentation techniques to create bridges between landscapes, people, and history, revealing hidden stories and creating unique experiences about the tangible and intangible heritage of the Republic of Moldova”.

Course participants are now completing their homework – conducting a guided tour based on the methods and techniques studied – before they receive their Interpret Europe certificate to become a Certified Interpretive Guide (CIG).

We thank all the organisers of this important course for guides in natural and cultural heritage locations in the Republic of Moldova, including natural parks, zoos and botanical gardens, castles, wineries, rural locations, and museums. We hope that these concepts will be appreciated and successfully developed further.

Cristina Caterev is the head of the Heritage, Documentation, Conservation Section at the National Museum of Romanian Literature, Chişinău (www.mnl.md). You can get in touch with her at: cristina.mnlmk@gmail.com.

Adrian Dolghi is a researcher and guide at the National Museum of Ethnography and Natural History, Chişinău (<https://www.muzeu.md>). You can get in touch with him at Addolghi@gmail.com.



Course impressions (Images: Cristina Caterev)

Try telling historians to get rid of dates!

Amandine Jaunet (Belgium)

The IE CIW training shook interpretive habits as participants learned to stop using so many dates and military language.

The American Battle Monuments Commission (ABMC) is a Government Agency. Its mission is to maintain military cemeteries and commemorative sites and educate about their history. Most of our interpretive staff rightfully feels the need to give context when interpreting for it is key to understanding how things came to be. Our staff also does a lot of research about the personal stories of men and women buried at our sites. When we occasionally find something, we want to share it with the world! All in all, we tend to share a lot.

But our amazing trainer on the Interpret Europe course for Certified Interpretive Writers (CIW) made an important point: Is it better to create an exhaustive panel that no-one will read? Or would it be worth sacrificing some of the details to catch the visitor's attention? And by doing so, teasing them into making the active effort to look for more information by themselves?

Every day during the course we were made to think about how we act as visitors. Would we be stopped on our morning walk by a sign with more text on it than a page from the Lord of the Rings? Would we stop if a sign had no pictures? We quickly realised that all we can do as interpreters is make an offer to the public. An opportunity to relate with a phenomenon. We knew about it in theory, but this training made it crystal clear because we had time to practice.

During the training, we visited the Invalides Museum in Paris, and this was the peak of the week for me. Looking at their displays and panels was a wake-up call. They have two types of panels: caption-like signs that plainly state what you are looking at, e.g. "Doll of a soldier". And informational signs offering very detailed chronological information filled with specific vocabulary, names, and dates. All or nothing.

The effect these panels had on me was simple: I did not read them. A few lines here and there but nothing grabbed my attention. My brain thought, "Oh ok, it's about WWI" and I moved on. This stuck with me: I work in the field. If I don't stop, who will? How can visitors want to read a sign if nothing provokes them or relates to their own experience? This visit made things click for me. I finally understood what I had

been doing wrong and how to put the theory into practice.

Later that day, we were tasked with selecting objects and creating a short panel. My team and I selected two pens that were lost in the corner of a room with a short note that labelled them, "Pens used to sign the Armistice". What might have been the strongest phenomenon in the room was lost among bigger and shinier objects, dates and lists of facts.

How many of our sites have objects, phenomena that like these pens, are not interpreted? At my site visitors often ask me about the meaning of the angel statue. Is there a sign next to it? No. But thanks to this training, it's only a matter of time. And the new sign will provoke, relate and reveal meaning(s) for our visitors. I hope!

Amandine joined the ABMC in 2018 and worked as a guide for several years before becoming Cemetery Associate at Henri-Chapelle American Cemetery, Belgium. You can reach her at: jauneta@abmc.gov.



The Armistice pens that deserve so much more interpretation (Image: Amandine Jaunet)

Inspired interpretive writing in Spain – Join us for an IE CIW course

Valya Stergioti (Greece)

A great opportunity to practice your capacities in interpretive writing, at a beautiful venue and within an international group of participants.

This five-day course for Certified Interpretive Writers (CIW), in English, was due to take place from 4 to 8 November, in Ronda, Spain, but it has been postponed so there is still time to register your interest and we will keep you informed about the new dates.

Following Interpret Europe's latest curriculum, enriched with new activities and training material, it will provide participants the opportunity to improve their interpretive skills according to the principles of value-based heritage interpretation, and gain an IE certificate to prove it!

More specifically, through every day on-site practice, individual and group work, site visits, discussion, self and peer evaluation, participants will try out interpretation through writing for different heritage phenomena. Finally, the learning continues even after the course, since all participants will be asked to explore how to use these principles for their own sites.

IE's CIW course is designed for people who already possess some basic experience in writing and want to develop media such as panels, audio-guides, leaflets, etc. in an interpretive style. It offers an excellent opportunity for anyone who wants to make a visitor centre or museum more meaningful, set up an exhibition, or present any type of tangible or intangible heritage to visitors.

As with all IE courses, participation is open only to IE members. If you have not yet joined our community, you can find out about membership here:
<https://members.interpret-europe.net/>.



Trainee Certified Interpretive Writers enjoyed a course in Portugal (Image: Valya Stergioti)

Course venue

Algaba de Ronda is a cooperative business initiative, located close to the touristic town of Ronda, in Malaga, Spain. It successfully weaves together three thematic spaces; history, nature and culture, and it offers opportunities to discover the geology of the Serranía, the biodiversity of the Mediterranean forest and its agroecological use, focusing especially on extensive livestock farming and the recovery of livestock breeds in danger of extinction.

You can find more information at <https://www.algabaderonda.com>.

ID of the course

Name: IE's course for Certified Interpretive Writers (CIW)

Date: TBC November or December 2024

Trainer: Valya Stergioti

Organiser: Algaba de Ronda and Pedro Morais

Language: English

Cost: €440 (training only), or €800 (training and accommodation/food)

Venue: Algaba de Ronda, Ronda, Spain

Registration:

<https://forms.gle/J9eMwJRgoBBTa8pt9>

Valya Stergioti is an interpretive writer, planner and a certified IE trainer. Her experience in writing includes developing interpretive services for protected areas and visitor centres, co-creating interpretive texts with locals and writing/ translating books and articles. She can be contacted at: vster@outlook.com.

Congratulations to our newly certified members

Certified Interpretive Guides (CIG)

Paula Cristina Barbosa Aguiar, Portugal
Antonia Budimir Bekan, Croatia
Richard Andrew Billington, Portugal
Francisco José Jorge Carreiro, Portugal
Vitor João Oliveira Couto, Portugal
Patrícia Alexandra Felismino Da Silva, Portugal
Adrian Dolghi, Moldova
Matilde Silva Ferreira, Portugal
Inesa Foltea, Moldova
Susanne Kirchberger, Norway
Snježana Kordun, Croatia
Vivi Magistra, Switzerland
Sara Mesiti, Norway
Ruben Moreno Quero, Spain
Lukas Schmidt, Germany
Nathalie Séchaud, Switzerland
Flavia Zangerle, Switzerland

Certified Interpretive Writers (CIW)

Daria Adžijević, Croatia
Domitille Arnaud, France
Hanna Brzeska, Poland
Suzie Harrison, United Kingdom
Corentin Molusson, France
Malwina Niemier, Poland
Anna Pikuła, Poland
Elise Riet, France
Sanne Schoutteten, Belgium
Lucy Taylor, Luxembourg
Pauline Viguier, France
Joy Voncken, Netherlands

Certified Interpretive Planners (CIP)

Märta Gustafsson, Sweden
Ingrid Veneroso, Italy

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)			
05-21/11/2024	Hungarian	Eger, Hungary	Zsuzsa Tolnay
09-13/11/2024	Croatian	Pazin, Croatia	Iva Silla
25-29/11/2024	Croatian	Split, Croatia	Max Dubravko Fijacko
postponed	Portuguese	Algarve, Portugal	Pedro Morais
Certified Interpretive Writer (CIW)			
04-08/11/2024	English	Ronda, Spain	Valya Stergioti
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

TBC/11/2024

TBC

Keep a look out for details that will be sent out by email for our November webinar

17/12/2024 at 15.00 CET

How to obtain Erasmus+ funding for CIG and CIW programmes: Lessons from experience

Presented by Barbara Gołębiowska (Poland)

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.

Co-creating interpretation from the ashes

Valya Stergioti (Greece)

What could happen after a mega-fire strips your natural heritage and all purpose from your interpretation?

Since the '90s, the Dardia National Park in NE Greece attracted visitors from all over Europe. The reason was simple: 428 sqkm of Mediterranean forest with an impressive variety of birds of prey. Here the mild human activities were enriching instead of harming biodiversity, which included species of birds, mammals and reptiles.

The star of it all was the Cinereous Vulture, one of the four European vultures, which chose Dardia as its sole nesting ground in SE Europe.

Interpretive services included a visitor centre, an observation post and hiking paths, whilst carrying capacity and safety rules were accepted by both visitors and inhabitants. Locals had been trained to offer interpretive walks, and the local community felt proud and lucky as the stewards of this place and its 'kartalia', as they call all raptors.

It only took 17 days to abruptly change everything.

A mega-fire that started in mid-August 2023, after weeks of unprecedented heat and drought, burnt almost 940 sqkm, exceeding by far the limits of the national park and having the sad privilege of being the biggest recorded wildfire in Europe since 2000.

A year on, nature is recovering. Scientific monitoring shows that most birds still nest here, and natural forest regeneration has begun. And yet the sense of the place is completely different. The vast green areas of pines and oaks have turned to black, causing ominous thoughts and pessimistic feelings.

The fire affected interpretation too. The content of the visitor centre now seems almost irrelevant, the observation post is burnt to the ground, and local guides feel overwhelmed by the huge loss. Finally, the fire and its effects have been extensively communicated by mass and social media, giving a sense of complete disaster, and dissuading people from visiting the area.

Dardia forest fire and the observation post after the fire
(Images: Catsadorakis)

For all these reasons, when the management of the Dardia NP contacted us, Alli Meria, for help, it was obvious that a new narrative had to be found, along with new or updated interpretive services to match today's situation. To achieve this, it was necessary for all NP employees (scientists, local guides and rangers, management) to bring forward their own knowledge, understanding, creativity and ideas. We decided that we would be more useful as facilitators of that discussion, offering our interpretive expertise when wrapping all the above into a new narrative that emphasises concepts like rebirth, resilience and adaptability.

Time and money were limited, but it was still obvious that the only way to develop an interpretive proposal that would prove useful and resilient, and that would re-establish optimism for the local people would be to co-create it with those who knew, first-hand, the previous and current situation.

The project is now over, and its effect remains to be seen. But on a broader scale, signs are already positive: this process offered a renewed sense of purpose to the NP employees, the Ministry of Environment supported our reasoning, understanding the challenges that the climate crisis has on heritage interpretation. And whilst we all wait patiently for the Dardia forest to recover, visitors have a reason to come back.

Valya Stergioti is the founder of Alli Meria, an interpretive consultancy agency. Through projects in Greece, Europe and Africa, Alli Meria empowers local communities so they can create their own interpretive content and services. She can be contacted at: vster@outlook.com.



The legends of Biograd came to life

Ivana Zrilic (Croatia)

Living history tours took place this summer in Biograd na Moru, Croatia, to immerse new audiences in our stories.

Summer was the perfect time for guided interpretive walks, living history tours, legends, and tales. Biograd na Moru is a small city that is very much in touch with history. Living Biograd History tours were fun, concise, fascinating guided walks to help locals and visitors discover this amazing city.

History wasn't just something that happens behind glass cases in a museum, and this was a chance for the visitors to create history by themselves because, as an interpretive guide, I included them in the tours. Ten different interpretive living history costumed tours were held, featuring various characters throughout the summer season (from June to September).

The Tourist Board of Biograd had just published a new brochure and book for children, *The Legends of Biograd*, which brought the local community and local school children into the project (they painted the illustrations for this book).

The idea to collaborate with the Tourist Board of Biograd during this summer was something that came to my mind since I enjoy creating different programmes for different tourist boards in Croatia as a tourist guide and interpreter. During another project at Easter time for the tourist board in Dugo Selo, the children, the teacher and the director from the tourist board of Biograd na Moru came as guests to make their presentation of this new picture book and I appeared on the stage as two different characters during their presentation - as Queen Jelena and as Banica Vilenica. While the legends were being read to the audience I acted out the characters when they were featured. I decided to be like the spice for the food, the first-hand experience for the guests of this city in their tourist programme during the summer period. So I created different tours, different actors and characters, and I offered them costumes - designed and constructed, created exclusively for this tour according to the book *The Legends of Biograd*.

This was not an easy project to 'sell' to the tourist board. Many locals even queried why I would deliver such a living history tour with costumes since they are more used to offering or experiencing a more traditional museum visit or guided tour. There is not even much of the physical history left to see, as walls have been destroyed or crumbled and there



Queen Jelena (Image: Ivana Zrilic)

is nothing at the site of the king's coronation, for example. Therefore, the visual references of what is described in the tour are not actually there for people to see. But, for me, this is why living history costumed tours can help bring the legends to life. I became determined to showcase how special this place is and help others to share in my own respect and love for the culture, heritage sites, and our history.

When the tourist board did agree to collaborate, I contacted a very famous and really talented dress maker, Melita Kucec, who I call "the fairy of the dresses". She took a pen and the paper and drew the whole dress according to the published book. At first, I thought how talented she was in making nice pictures, but then she managed to sew the complete costumes to look exactly like the childrens' sketches of the characters! They were really something special and I knew this would help me bring the legends alive.

Five different characters became the host for the guests to Biograd during this summer period. Every time the story was different, a new character was the main leader of the tour, one main story was the focus and every time the route was different. It was challenging to tell the stories and legends on the site where the proofs disappeared since the Venetians and Ottomans completely destroyed this city several times over in the past.

The story of Biograd goes back to the 10th century when it was mentioned as a town and later it was also the official seat of Croatian kings and bishops. Its most notable time in history was marked by the coronation of the Croatian-Hungarian king Koloman in 1102. In the later periods (15th to the end of the 18th century) the city had to cope with destruction, given that it was a territorial part of the Republic of Venice, which was involved in continual wars with the Ottoman Empire.

A sunken Venetian ship from the 16th century tells historical details about the famous merchant ship that sank in 1583 and whose exact location was not known for more than 400 years. The treasure from the Venetian ship was accidentally discovered by fishermen from Murter in 1967. Today, more than 10,000 valuable objects are part of the 'Cargo of a Sunken Vessel from the 16th century' collection in the Homeland Museum of Biograd na Moru.

During some of the living history tours visitors had a chance to visit the museum, some of the tours took in a local liquor and wine tasting, some of them went searching for an interesting part of the story in the local cemetery. The bravest of our guests took part and also became living characters during the legend of Christmas eve of the King Petar Krešimir IV and they acted alongside me as the King, his servant, and a rich man. They loved it and asked if the tours would continue in 2025. Do you know that famous line spoken by Forrest Gump: "Life is like a box of chocolates. You never know what you're gonna get!"? Well, with this creative trainer and interpretive guide full of ideas, you never know what you can expect in the next project!

Ivana Zrilic is a mom, storyteller, interpretive guide, interpretive trainer, tourist guide, and owner of a private business, Zmaj Radionice (www.zmajradionice.com), for education and creating workshops for kids, officially working as an accountant in one company, but her creative part has to come out during successful collaborations with different institutions, tourist board, cities. She is passionate about heritage and interpretation. She can be contacted at: ivana_zrilic@yahoo.com.



Guests visit the cemetery and museum on a living history tour (Images: Ivana Zrilic)

How a museum changed

Lucija Gudlin (Germany)

After moving from West Germany to East, I was lucky that the first museum I visited in this region was the Oderbruch Museum.

Little did I know, the Oderbruch is one of the best examples of successful transformations of cultural institutions in Germany. Oderbruch is a small area (920 sqkm) in the state of Brandenburg along the border with Poland, with part of it extending into Poland itself. The area got its name from the Oder River and the German name Oderbruch comes from brouch: meaning a marshy ground or a swamp. It is a natural landscape, but also a cultural one: the Prussian King Frederick the Great initiated the drainage of the river in the 18th century to cultivate it. The anthropogenic formation of the landscape, with its water system (often described as landscape machinery) and with countless fishing villages, farms and farming practices, received the European Heritage Label in 2022.

The museum has undergone a transformation since 2015. Before then it was an open-air museum much like many others and was facing the danger of closure. It didn't have many visitors, the concept was not contemporary enough and it was lacking in funds and organising bodies.

In 2015, the TRAFÖ funding programme of the German federal cultural foundation saved the day. The goal of the programme was to fund many institutions (museums, theatres, music schools, cultural centres) across Germany, which would serve as models for culture in transformation. The focus was on the concept of (long-term) change of the institution. It was expected of them to become places which are more open, places of gatherings; places which allow other stakeholders not only into their spaces but also into their programmes; places which create opportunities for meetings of politicians and local authorities and therefore shaping the cultural policies; but also places open for all kinds of cultural workers and volunteers to bring their ideas and time.

The change concept for Oderbruch Museum was taken over by the team of the Office for Landscape Communication (Büro für Landschaftskommunikation). The Office name almost sounds like something from the future or a sci-fi movie, and in a way, it is. It is a team of people who – through a unique combination of scientific approaches (research, evaluation, publishing), art-based communication (exhibitions, installations, theatre plays), and education (museum programmes,

school programmes, etc.) – attempt to, from as many angles as possible, interpret the shared but also the divided space (as in place, area) in which we all move each day and which we call - a landscape.

So, what have they done at the Oderbruch Museum?

They have turned the old open-air museum into a 'workshop for rural culture', into a living organism which actively grapples with current topics of the region.

They have developed indicators for success which are not only focused on visitor numbers, but allow self-examination: resonance in the regional press, resonance in communal funding, yes - number of visitors as well, but also the number and the intensity of cooperations and work relationships.

The admission tickets are annual tickets, so everyone can visit as many times as they want. The village residents can enter for free.

They work with annual themes, which allow a broad enough framework to build the programme around (themes so far were handcraft, water, agriculture, people in Oderbruch, youth; the current theme is the church). They consider regular people (residents) from the region to be their greatest experts. So, they interview people from the region who have expertise in the theme. The principle is to bring in as many perspectives as possible, even if the opinions oppose one another. It is an ethnological approach, and interviews accompany photographs. There is also a salon with a round table, where discussions are organised.

The interviews and discussions are then turned into artistic productions (theatre plays, events, film projects, exhibitions). Art as a communication tool plays a huge role.

In addition, once a year they organise a harvest festival in the village with residents but also any visitors who wish to join. It's a village celebration with food, a brass band and dancing.

They have initiated creation of a regional cultural heritage network consisting of 40 voluntarily carried local cultural organisations (village museums, mills, collections etc.). In each of these 40 places there is a storyteller, someone who identifies with the place and takes responsibility for interpretation at the spot. Organisations are called to present in the museum the characteristics of its place with a miniature exhibition (showcase), which allows visitors to experience the variety of the regional heritage in the museum space, while giving them a taste of what

they could see by travelling to it. They function as a reference point for a wider landscape heritage area. Today, the network is autonomous and has even managed to motivate local authorities to fund it with 20 cents per resident which they in turn use to initiate new projects of their own or collaborate with the museum. The network itself was even responsible for applying and receiving the aforementioned European Heritage Label.

The change in Oderbruch happened through focusing on stakeholders and allowing their autonomy; using the framework of an annual theme and using art to communicate and educate; understanding landscape as a space in which a multitude of opinions and perspectives are encouraged. There is not one fixed narrative and they have embraced change as a work principle, much like a landscape.

Lucija Gudlin lives and works in Potsdam, Germany. She is an art historian with an MA in World Heritage Studies and works as a regional consultant for socio-cultural centres. She is Interpret Europe's finance manager and currently coordinates the Learning Landscape Initiative, a joint project with UNESCO. Lucija can be contacted at: lucija.gudlin@interpret-europe.net.



A local church extends the exhibition area during the yearly theme; Miniature exhibition; the Oderbruch Museum (Images: Thorsten Ludwig)

Time Travel with Queen Maria: Innovative storytelling and cutting-edge technology

Vasilka Dimitrovska (North Macedonia)

Combining real-life, hands-on activities with a captivating AR and VR journey to create a unique immersive blend of history and technology.

On September 15, 2024, Skopje in North Macedonia hosted an innovative event titled, 'Time Travel with Queen Maria – A Gamified Journey to the Middle Ages'. This immersive experience seamlessly blended real-life, hands-on activities with captivating augmented reality (AR) and virtual reality (VR), offering a remarkable fusion of history and technology.

Participants were transported back to the 14th century, where they were introduced to the life and times of Queen Maria Palaiologina, exploring her arrival at the royal palace in Skopje. This extraordinary adventure brought the medieval heritage of Skopje to life, unfolding before visitors' eyes.

The gamified experience was filled with mystery, puzzles, and quests set against the iconic backdrop of Skopje Fortress. It engaged participants of all ages, making history not just informative but also interactive and entertaining. The event featured a beta version of a mobile AR application developed as part of the 'SheLeadersVR' project, enhancing the historical narrative with innovative technology.

To conclude the experience, attendees immersed themselves in a virtual reality (VR) segment, exploring a 3D-reconstructed version of the medieval palace at Skopje Fortress—one of the project's key achievements. Equipped with VR headsets, participants navigated through the palace in a video game-like format, solving puzzles to uncover a hidden artifact tied to the medieval ruler Maria Palaiologina.

Organised by Storytelling Skopje and HAEMUS in partnership with the Museum of Macedonia, the event was part of the European Heritage Days and served as a dissemination effort for the European project 'SheLeadersVR,' supported by the Creative Europe programme. This event exemplified how history can be made engaging and accessible through innovative storytelling and cutting-edge technology, setting a new standard for heritage interpretation.



Time travel in the virtual and real worlds through interpretation (Images: Vasilka Dimitrovska)

Vasilka Dimitrovska is IE's Country Coordinator North Macedonia and an IE certified interpretive trainer. She is the director of HAEMUS - Center for Scientific Research and Promotion of Culture (www.haemus.org.mk), and the owner of Storytelling Skopje (www.storytelling-skopje.com). She can be contacted at: dimitrovska@haemus.org.mk.

Reviving Via Egnatia: Heritage-based interpretation, storytelling and gamification

Vasilka Dimitrovska (North Macedonia)
& Inesa Sulaj (Albania)

An immersive exploration of heritage through storytelling and interactive techniques aimed at preserving the ancient European landscape.

From September 23-28, 2024, Durrës in Albania hosted a comprehensive training programme focused on heritage-based interpretation, storytelling, and gamification. Organised in partnership with MuZEH Lab, a nonprofit organisation and small museum located in the heart of Durrës's historical district, this event welcomed participants from the heritage sector and local community to explore the rich local heritage, using the ancient Roman road, Via Egnatia, as a case study. The event was also a part of the European Heritage Days manifestation and was supported by Interpret Europe.

Designed by Vasilka Dimitrovska, the programme showed participants how value-based interpretation—a concept that Interpret Europe has been developing in partnership with UNESCO for meaningful interpretation at World Heritage Sites—can transform cultural and natural heritage sites into inclusive, participatory, and reflective spaces. The training introduced innovative practices in heritage interpretation, aiming to revitalise the Via Egnatia, which started in ancient Rome and stretches from Durrës (Albania) to Ohrid (North Macedonia), Thessaloniki (Greece), and ultimately to ancient Byzantium (modern-day Istanbul, Turkey). Rather than relying on traditional teaching methods, the programme employed interactive and engaging formats with lots of interactive exercises to actively involve participants in heritage interpretation.

The training emphasised the significance of the Via Egnatia while creating a new interpretive model applicable to local heritage. It included innovative techniques designed to enhance engagement and create meaningful, interactive, and enjoyable experiences for all participants and future visitors along this ancient road.

Floria Marini, owner of 'Alex' Travel Agency in Tirana and a dedicated travel agent trainer, shared her heartfelt gratitude for the training. She highlighted the significance of heritage interpretation for the tourism sector, noting that it benefits not only tourist guides but also travel agencies and professional training centres across Albania. Floria emphasised

the new approaches and methods introduced during the training, which can enhance the way we serve tourists and foster greater interest in our beautiful country.

The project 'Reviving Via Egnatia: Heritage-based interpretation, storytelling, and gamification' was delivered by an individual grant awarded to Vasilka Dimitrovska, supported by UNESCO through Culture and Creativity for the Western Balkans (CC4WBS), a European Union-funded project aimed at fostering dialogue in the Western Balkans, encouraging the cultural and creative sectors to enhance their socio-economic impact.

Vasilka Dimitrovska is IE's Country Coordinator North Macedonia and is an IE certified interpretive trainer. She is the director of HAEMUS - Center for Scientific Research and Promotion of Culture (www.haemus.org.mk), and the owner of Storytelling Skopje (www.storytelling-skopje.com). She can be contacted at: dimitrovska@haemus.org.mk.

Inesa Sulaj is one of the founders of MuZEH Lab (www.muzehlab.org.al), a nonprofit organisation and a small museum located in Durrës, Albania. Inesa is a cultural heritage and museology consultant with expertise across the Balkans and Europe. She is IE's office manager, supporting the organisation's mission. She can be contacted at: inesa.sulaj@interpret-europe.net.



Characters helped to revive the Via Egnatia story (Image: Inesa Sulaj)

What's going on elsewhere?

A quick look at some news from other organisations and recent events...

UK's AHI celebrates turning 50

The UK's Association for Heritage Interpretation (AHI) has been awarded £150,000 Sterling from the National Lottery Heritage Fund for their Interpretation Gold project.

The initiative celebrates 50 years of AHI, and will preserve the rich heritage in its journals, best practice guides, and oral histories by making them accessible online. Plus, a new 'Freecycle' programme will encourage members to share and reuse interpretation materials, promoting a circular economy and reducing waste.

European Cultural Heritage Summit

This four-day event took place in October in Bucharest, Romania, bringing together over 800 heritage professionals, volunteers and enthusiasts. Taking place four months after the European elections, and less than two months before the Romanian elections, the Summit addressed some of the most pressing challenges of our time, where cultural heritage plays an important role.

The Manifesto for the Protection of Cultural Heritage in Romania was adopted during the summit by over 60 heritage NGOs active in Romania. This document explains the rationale and proposes priority needs and corresponding action to be undertaken by the authorities.

The 26 winners of the European Heritage Awards / Europa Nostra Awards 2024 were celebrated as the very best heritage practices from across Europe came together in the magnificent Romanian Athenaeum.

The value of networks was clearly demonstrated as partners gathered for the second Forum of the European Heritage Hub. Building on the success of last year's forum on the Green Transformation, this year's discussions informed a forceful Call to Action. Continuing the dialogue on Europe's future, the Policy Agora offered a crucial space for heritage experts, policymakers and artists to engage in meaningful discussion on quality principles and policy priorities ahead of the new EU legislative period.

Contributions from both the younger generation and national representatives also helped set the tone through two key pre-Summit events: a Youth Forum and a roundtable on Romanian heritage.

European Heritage Hub Call to Action

The European Heritage Hub Call to Action 'Championing a Responsible Digital Transition for and with Cultural Heritage' is now live:

https://www.europeanheritagehub.eu/wp-content/uploads/2024/10/European-Heritage-Hub_Call-to-Action_Bucharest_22_October-2024.pdf

Collaboratively prepared by the 20 European Heritage Hub partners, with the Europeana Foundation and Europa Nostra leading the effort, the Call to Action draws on diverse perspectives from leading (digital) heritage experts, policymakers, and representatives from civil society from all across Europe.

The Call serves as an advocacy tool to convey key messages to decision makers at all levels of governance. It also reaffirms the Hub's strong commitment to the outlined five priorities for advancing a holistic digital transformation in cultural heritage. Together, we can advance a responsible digital transition for and with cultural heritage.

Consultation on the ARCHE Strategic Research and Innovation Agenda

On behalf of the consortium of the Horizon-Europe funded project ARCHE (Alliance for Research on Cultural Heritage in Europe), the preparatory project for the upcoming European Partnership for Resilient Cultural Heritage (RCH Partnership), you are warmly invited to contribute to a consultation that will shape the future of cultural heritage research and innovation for the next 7-10 years.

This consultation aims at gathering input for the ARCHE Strategic Research and Innovation Agenda (SRIA), the roadmap that will guide transnational calls for projects and complementary activities within the framework of the RCH Partnership. The purpose of the RCH Partnership is to contribute to mitigating the effects of climate change on cultural heritage, while also tapping into the potential of cultural heritage for being an active agent contributing to solutions for addressing this crisis.

You can respond to the survey until 15 November 2024.

https://ec.europa.eu/eusurvey/runner/ARCHE_SRIA_Stakeholders_Consultation

Culture Moves Europe

Third European Commission call for individual mobility of artists and cultural professionals.

This call is open until 30 November. It provides financial support to artists and cultural professionals who wish to carry out a project in another Creative Europe country, in collaboration with an international partner (either an organisation or an individual).

Through this action, Culture Moves Europe aims to support artists and cultural professionals to develop their careers internationally, learning and cooperating beyond borders. Applicants are free to choose who they want to work with, as well as the outline and goals of their project. It covers the sectors of architecture, cultural heritage, design and fashion design, literature, music, performing arts, and visual arts.

Find out more about the call here:

<https://culture.ec.europa.eu/calls/third-call-for-individual-mobility-of-artists-and-cultural-professionals>



Welcome to our new members

Business members

UBW Unternehmensberatung Wagenhofer GmbH, Austria

Individual members

Ángela Alarcon, Colombia
Aldana Angelucci, Spain
Jasmina Antolčić, Croatia
Richard Arseneault, United Kingdom
Ana Baričević, Croatia
Adrienn Bata, Hungary
Jaime Bocanegra, Colombia
Snježana Bogdanić, Croatia
Maja Božinović, Croatia
Nina Brečević, Croatia
Lucia Capatina, Moldova
Mayra Alejandra Castellanos Castro, Colombia
Jasna Colnar, Croatia
Jose Francisco Contreras Varela, Colombia
Petra Čorak, Croatia
Carlos Alberto Cordoba Estrada, Colombia
Natalia Covali, Moldova
Kenelma Cujia Baquero, Colombia
Jeffrey Desipolo, Philippines
Veaceslav Dogari, Moldova
Adrian Dolghi, Moldova
Đenis Dušić, Croatia
Ana Eremia, Moldova
Nestor Javier Esteban Jaime, Colombia
Nestor Esteban Esteban Jaimes, Colombia
Juan Fernando Estrada Alvarez, Colombia
Inesa Foltea, Moldova
Katarina Fruk, Croatia
Astrid Gaudefroy, France
Julie Ann Hilaga, Philippines
Mario Horvat, Croatia
Badiuc Irina, Moldova
Amandine Jaunet, Belgium
Tamara Jurković, Croatia
Anita Katalinic, Croatia
Jeremy Kern, United States
Zvonko Lajtman, Croatia
Stephanie Le Bris, France
Guillaume Lebastard, France
Tatiana Lupascu, Moldova
Maram Mahfoudhi, Tunisia
Florie Marini, Albania
Marko Maučec, Slovenia
Alfonso Antonio Mendoza Campo, Colombia
Nicolina Muntean, Moldova
Anne-Sophie Navet, France
Vira Orlovska, Ukraine
Tina Petković, Croatia

Individual members (continued)

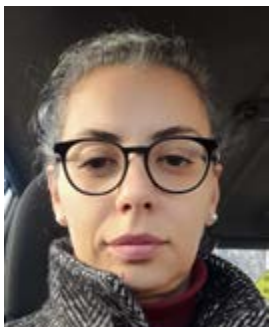
Carmen Pinto Locarno, Colombia
Meri Prenc, Croatia
Izabela Raunik Keglević, Croatia
Darianys Reyes, Colombia
Yarissa Mileth Rodríguez Nieves, Colombia
Andrei Rusu, Moldova
Carmen Salcedo, Colombia
Luis Carlos Serrano Castro, Colombia
Marina Šojat, Croatia
Doina Solomon, Moldova
Elena Stepanov, Moldova
Ziza Stojić Dragičević, Serbia
Luca Tamberlani, Italy
Philipp P. Thapa, Germany
Mirta Tokić, Croatia
Ileana Tomljanovic, Croatia
Felicia Trofim, Moldova
Doina Vicol, Moldova

**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 Albania

Joli Mitrojorgji



As Interpretive Europe's Country Coordinator Albania, my aim is to enhance the understanding and appreciation of Albania's rich natural and cultural heritage through effective heritage interpretation. I will focus on fostering collaboration among local communities, educational institutions and heritage professionals to develop innovative interpretive practices that engage diverse audiences and promote sustainable tourism.

Joli holds a Master of Science degree of Architecture from the Polytechnic University of Tirana, Faculty of Architecture, and a Professional Master's degree in Architectural Design from the University of Navarra, Pamplona, Spain.

Since 2014, she has been working at the National Institute of Cultural Heritage and has experience in restoration of built heritage, management of historic centres and legislation on cultural heritage. Currently, she holds the position of Director of the Directorate of Monuments of Culture at the National Institute of Cultural Heritage, being responsible for the protection, restoration, conservation and management of designated built heritage in Albania.

During the past decade she has taken training courses on cultural heritage: on its risk assessment, attributes of world heritage sites, people-centred approaches and interpretation of built heritage. She is a published author and co-author of several scientific articles and books on the vernacular architecture of Albania.

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 – Call for papers is open!

The planning for our next conference is well underway and now it is over to you ... Time to spend your autumn evenings planning your contribution.



Call for papers

If you were with us at the conference in Koper, Slovenia, you will certainly remember the warm invitation from our Polish friends to meet again next year in Sulejówek. Now we are working hard to deliver another exciting and inspiring event. Most importantly for the moment: The call for papers is open!

The theme will be Heroes, anti-heroes and villains: How we (re)create, use and dismantle them. Take your time to think about what you would most like to share with your international colleagues. Look at it from all sides, create new ideas, discard them, reformulate them... and use the upcoming holiday period to put everything together.

Don't miss the deadline to send us your abstract: 5 January 2025.

Find out more about the requirements here:
<https://www.interpreteuropeconference.net/call-for-papers-2/>

We are looking forward to a new colourful bouquet of heritage interpretation ideas, experience and visions.

Study visits

Deciding which study visits to take you on was not easy, as Warsaw and its surroundings offer a wide range of possibilities. Of course, you can't visit the city without learning about the history of the Jews, the Warsaw Uprising and the impressive reconstruction after the Second World War.

But what do apples and giraffes have to do with the conference topic? What stories does the Vistula River tell? And what awaits us in the Kampinoski National Park?

Immerse yourself in the fascinating life of the city's most famous daughter, Maria Skłodowska-Curie, or imagine the life of people in Communist times.

We are sure that there is something interesting and inspiring for everyone, which can be discussed further over some tasty Polish food.

From our conference organiser

April is only a few months away and we'll have a great chance to get to know each other and to exchange our unique experiences and ideas, during the #iecon25 conference in Sulejówek near Warsaw, Poland. We can't wait to welcome you to the Józef Piłsudski Museum in Sulejówek (<https://muzeumpilsudski.pl/en/home/>) from 11-14 April 2025.

Together we will interpret natural and cultural heritage in circumstances that for sure you'll find inspiring.

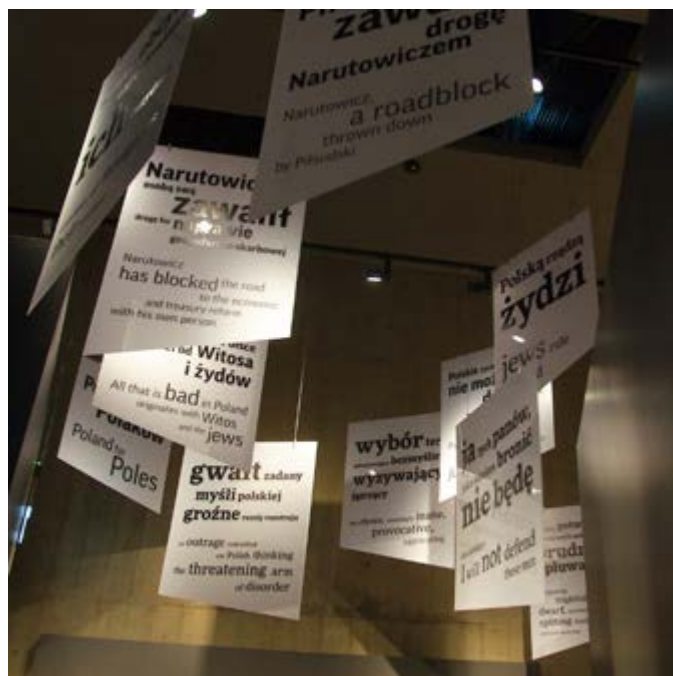
During the conference, besides the core programme of keynote speeches, presentations and workshops, we'll have several other activities for you: cultural visits in Warsaw and nearby areas, pre- and post-conference tours and other opportunities to spend valuable time together.

In the Piłsudski Museum itself you'll be offered a range of interpretive guided tours and walks, as well as more traditional ways of 'touching' the history of Poland and Central Eastern Europe. You'll be our special guests!

Bettina Lehnés is IE's Event Coordinator. She can be contacted at: bettina.lehnés@interpret-euope.net.

Anna Wachowiak from the Józef Piłsudski Museum is the conference organizer for 2025. She can be contacted at: a.wachowiak@mipws.pl.

Heroes and villains await your interpretation in Poland
(Images: Bettina & Patrick Lehnés)



Networking events

Heidi de Maine (South Africa)

If you missed the first of our online events, stay tuned for details of the next and join in to further your IE professional connections.

Interpret Europe's role is to support heritage sites and individual professionals from more than 45 countries and to encourage exchange amongst them. We would love to meet in person more to share ideas over a real cup of coffee – and we encourage regional meet ups wherever possible – but as we are all quite far apart, we recently hosted our first online networking event to support the heritage interpretation community.

20 individuals from various countries attended, with a view to getting to know each other and finding partners for interpretive projects. We had members looking for professionals with musical interests and knowledge, sustainability experience, funding contacts and geological interests, and we had a heritage company looking for individuals interested in starting a new conference for interpretation professionals.

The event began with an introduction to people's projects (a quick summary of the project and then what kind of partnership people are looking for) and then the online discussion moved to breakout rooms for individuals to get to know each other.

Participants felt that the time given was too short, so we switched to one common meeting room where we got to know each other more and an interesting 1.5 hours passed very quickly.

We are currently deciding exactly what format future events should take, based on the feedback we received. If you are looking for project partners or want to get to know your fellow IE members better, join us at the next online networking event in 2025. We'll send out details of the event next year, so keep an eye on your mailbox and social media!

Heidi can be contacted at: heidi.demaine@interpret-europe.net.



Networking with like-minded colleagues is at the heart of Interpret Europe (Image: Thorsten Ludwig)

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/>

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>

Interpret Europe annual conference – 'Heroes, anti-heroes & villains: How we (re)create, use and dismantle them'

11-14 April 2025

Sulejówek, Poland

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

And finally...

Thank you for your contributions.

Warm autumnal 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 winter 2024 edition: Saturday 30 November 2024

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

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



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



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

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

Albania: [Interpret Europe Albania](#)

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

Croatia: [Interpret Europe Croatia](#)

Greece: [Interpret Europe Greece](#)

Italy: [Interpret Europe Italy](#)

Kosovo: [Interpret Europe Kosovo](#)

North Macedonia:

[Interpret Europe North Macedonia](#)

Poland: [Interpret Europe Poland](#)

Scandinavia: [Interpret Europe Scandinavia](#)

Slovenia: [Interpret Europe Slovenia](#)

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