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Interpret Europe web conference

Fostering heritage communities

8-11 May 2020

Conference proceedings

Interpret Europe

Web conference 2020
Fostering heritage communities

Proceedings
2nd edition

Interpret Europe's Conference 2020, **Fostering heritage communities**, was due to be held in Haapsalu, Estonia, from 8-11 May 2020, organised by SALM – the Foundation of Haapsalu and Läänemaa Museums. Due to the coronavirus pandemic, the physical conference was cancelled and for the first time Interpret Europe hosted an online web conference in its place.

The web conference included 35 presentations and workshops from participants, in addition to a selection of other activities, including a welcome address from UNESCO, four keynotes, three panel debates (covering the Faro Convention, participation and the impact of the coronavirus), ten round table discussions, speaker's corner, and 31 short video contributions and podcasts. Themed entertainment activities were also provided for the three evenings.

The full papers and abstracts of presentations delivered at the web conference are followed in these proceedings by the abstracts of presenters who had been accepted by the review committee to the programme for the Haapasalu conference but whom were then unable to present at the web conference. Their contributions to the theme of the conference are also acknowledged.

The following participants submitted full papers to be published in the proceedings:
Yael Bamberger & Eyal Mitrani
Stuart Frost
Friederike Hansell
Manuela Hvratin
Michael Jungmeier & Anneliese Fuchs
Thorsten Ludwig
Lesley Hatipone Machiridza
Ave Paulus & Riin Alatalu
Dimitra Siridopoulou
Orsolya Szilágyi *et al.*
Mirela Tase
Elena Weber & Michael H Glen

The abstracts of the other presentations and workshops are included after the full papers.

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Compilation of the proceedings: Marie Banks
Copy editing and proofreading: Marie Banks with assistance from Michael H Glen

Contents

Welcome addresses

Thorsten Ludwig, IE Managing Director

Dear colleagues and friends,

I'm sure you know those speeches starting with: If we could have known in advance… I'm now tempted to add to this genre.

One month ago, when we decided to go for this adventure, we had considerable experience with our webinar programme but we definitely didn't know what was involved in preparing a four day web conference. What we did know was that almost all who work as interpreters with people suddenly lost their income, that many lost their contracts, and that some even lost a friend or relative. When we realised that we cannot do much to help others, we decided that we must get active and offer our community something different than this crisis to focus upon. We really didn't expect that more than 150 attendees, from 35 countries, representing all continents, would join us on this virtual journey within such a short time.

No doubt, it is very different to talk to all of you without feeling the atmosphere of a conference hall, and without looking into your faces. But it feels good to know that you are all out there, curious of what will await you and ready to get into an exchange with others. Please let me send you the warmest welcome from Interpret Europe.

I want to do this on behalf of the dedicated team who took up the banner to make this web conference possible. Although the end of the conference will give us opportunity to thank all who contributed, for now I just want to refer to two smaller groups.

On the one hand to the core team that hasn't slept too much especially during this last week: my co-director Helena Vičič, our Events Coordinator, Nuria Mohedano, our Technical Manager, Adi Kasumovic, and our News Coordinator, Marie Banks, who made sure that you can find the conference proceedings on our website ahead of the conference.

The second group is the one who had been preparing this conference since May last year, including lots of elaborate study walks to amazing sites on the Baltic Coast – up until two months ago, when they suddenly learnt that the event in Estonia would not happen. You can imagine what this meant for them. I thank especially Karin Mägi, representing our organising partner, the Foundation of Haapsalu and Läänemaa Museums (SALM), and Bettina Lehnes, as our former Conference Coordinator, for their dedication. Karin will introduce SALM on the fourth day of the conference, and I hope that many of you will find your way to this session in order to acknowledge the great work they do.

Our conference theme is 'Fostering heritage communities'. Yesterday, I took a last pre-conference walk through a river valley in Germany, close to where I live. High above that river, there is a castle, and five years ago, the castle celebrated its 600th anniversary. This year it will celebrate its 100th anniversary as a youth castle. In the times when the first youth hostels were founded, groups of young people bought that castle while it was abandoned and decided to turn it into a youth castle. Since then it has hosted a youth hostel and a learning centre, and year after year groups of young people work to keep it preserved and alive. It is a place for all to meet, carried by a strong heritage community of thousands of friends that now includes four generations. Every beam, in some places even every stone, is connected to the story of someone who spent their most joyful time within those walls. Heritage lives only through the people connected to it.

But how do heritage sites become meaningful for everyone? What triggers volunteer engagement, and what boosts someone's sense of fulfilment when dealing with natural and cultural heritage? While many parks, monuments and museums might agree that a lively heritage community is invaluable for their site, they often feel challenged by debates with local people and by engaging with volunteers, who all bring their own issues and opinions to the site. Of course, people are best connected to heritage when they are actively

involved as co-creators of its interpretation. This includes lively debate and sometimes dealing with controversial opinions as to why that heritage is meaningful. Do we all agree that an interpreter does not just translate expert knowledge? Is the future role of the interpreter then more one of a facilitator?

Our conference intends to think about such questions and to bridge that gap between abstract concepts, such as participation and citizenship building, and the very practical needs on site. It seeks to explore the concepts behind contemporary approaches to heritage interpretation and to exchange experiences of practitioners on how to bring the theory to earth. I went through the broad variety of more than 80 smaller and larger contributions to our schedule and I'm really impressed and curious what answers all of you have to offer – and what new questions you might raise.

Before we delve into this programme, I'm very pleased to announce Louise Haxthausen, Director of UNESCO's Liaison Office in Brussels, for a short welcome address. Since last year, we have been in an intense exchange with UNESCO on heritage interpretation, and so we are very happy that Louise agreed to address us.

After this short welcome, Jelena Močević, Chair of the Interpret Europe Supervisory Committee and host for the first conference day, will take over.

I wish you an inspirational time and please make sure that from the very beginning, you make good use of the exchange tools our technicians prepared for us.

Louise Haxthausen, Director, UNESCO Liaison Office in Brussels

It is a pleasure to be with you today for the opening of Interpret Europe's annual conference, this year dedicated to the theme, 'Fostering heritage communities'.

On behalf of UNESCO, I would like to congratulate Interpret Europe for making this conference happen 'despite all odds' at this particular time, when the COVID pandemic obliges us to stay safe at home. Indeed, in many ways, the current crisis has been a revealer of the vital role that culture plays for each of us; and this makes this conference particularly timely and relevant. In Europe and beyond, we are witnessing how cultural activities and initiatives can be a remedy to any 'mental lockdown', a force of wellbeing and hope, and an essential means to stay connected and engage – as human beings – with our communities. This reality, that we are witnessing, challenges more than ever common prejudice around access to culture and participation in cultural life being a luxury or a technical experts' field.

This reality, also, gives practical significance and relevance to the notion of 'heritage communities'. It is a unique opportunity to draw lessons, share best practices and think creatively on the instrumental role that heritage communities can play in the recovery of the cultural heritage sector from the present crisis; and, in the longer-term, its sustainable development. For UNESCO, communities are at the heart of cultural heritage safeguarding, interpretation and enhancement. Particularly, UNESCO World Heritage sites are an important laboratory of ideas and testing grounds for community participation and involvement in heritage management. We have a great deal of evidence that, when enabled, communities become the critical link that connects cultural heritage to sustainable development. They

unlock the potential of heritage to contribute in a significant way to social cohesion, to environmental protection, to skills development and livelihoods.

This, in turn, benefits the cultural heritage sector as such. When communities are involved, heritage is better monitored, better valued and better preserved. Community participation also triggers broader integration between the conservation of tangible and intangible cultural heritage, as well as heritage and cultural industries.

The workshop, Interpretation of Heritage and Education for Sustainable Development, organised by the UNESCO Regional Bureau for Science and Culture in Europe, in cooperation with Interpret Europe and other partners, in October 2019, led to a number of concrete recommendations on how to improve the quality of heritage interpretation, keeping in mind the broader goals of sustainable development. UNESCO hopes that these recommendations will be useful for your discussions. We look forward very much to continue our common reflection and action on cultural heritage and its interpretation.

Very best wishes for this conference.

Matteo Rosati, UNESCO Regional Bureau for Science and Culture in Europe

The Faro Convention is a milestone in the evolution of our approach to cultural heritage from a heritage-centred system, to a people-centred one. This is a paradigm shift that UNESCO is also supporting, as testified by the advancement of the cultural normative and policy framework adopted by the international community under the aegis of UNESCO.

As mentioned by my colleague, Louise Haxthausen, in her conference opening address, the World Heritage system is assigning an increasingly central role to communities in the conservation and management of World Heritage properties, not only as key actors in a participatory approach to management, but also as final beneficiaries of the heritage management efforts.

This was already part of the spirit of the Convention at the time of its adoption, in 1972, where its article 5 calls upon State parties to adopt a general policy which aims to give cultural and natural heritage a function in the life of the community. Beautifully said, I would say, but very challenging as well.

Other standard-setting instruments adopted within the framework of UNESCO in more recent times mark further steps in this direction. The first that comes to mind is the Convention for the Safeguarding of the Intangible Cultural Heritage, adopted in 2003, that takes a fundamentally bottom-up approach according to which the communities, groups, and in some cases individuals, are the main actor in the identification of the intangible cultural heritage, and of course in its safeguarding. In other words, it is up to the communities to say what they

consider as their own intangible cultural heritage.

Moving out of the heritage domain, the 2005 Convention on the protection and promotion of the diversity of cultural expressions explicitly requires parties to the Convention (which include the European Union) to involve civil society in its implementation, as civil society actors are at the core of the production-dissemination-enjoyment chain of cultural goods and services.

Most recently, the 2011 Recommendation on the Historic Urban Landscape promotes a landscape approach to the management of cultural heritage in urban areas, through an inclusive and participatory approach.

As we see, the points of contact with the Faro Convention are many. But I would add another one: although the Faro Convention has not a prescriptive purpose, its success will be measured by the extent to which it is translated into action, as is the case for any standard-setting instrument. Besides offering a new way of thinking, Conventions are intended to influence the way we operate in the heritage domain. This is the main challenge, to which all interested actors are called upon to contribute, in their own different ways and capacities.

And this leads me to Interpret Europe, and heritage interpreters. If we accept that what is important about cultural heritage are the meanings, values and uses that people attach to it, we must also accept that these meanings and values are not given once and for all, but are very much determined by the way we understand heritage.

The only possible conclusion is that heritage interpretation is key to this system, as the way we interpret heritage will determine the meaning and value we attach to it, which in turn

should become the starting point to determine heritage management policy and measures.

This is why I personally believe that heritage interpretation should be more and more integrated in all policy and management approaches to cultural heritage, especially when it comes to the implementation of international standard-setting instruments, in order to build a common value base that is conducive to the final purposes of those instruments.

I am glad that, as UNESCO Regional Bureau for Science and Culture in Europe, we have already started working with Interpret Europe in that direction, and I trust we can continue successfully along this way.

Keynotes

Opening keynote: The Faro Convention and heritage interpretation

Kathrin Merkle, Council of Europe's Head of Culture and Cultural Heritage Division

It is my pleasure to speak at the 2020 Interpret Europe Conference that is held, as so many events are these days, in special circumstances, online. And I thank the organisers for their stamina in holding on to the plans for this conference!

Speaking to you at a conference on fostering heritage communities is a special honour, since it allows me to feature a key ingredient of the Council of Europe's work in the cultural sector: the Faro Convention on the Value of Cultural Heritage for Society. This year we celebrate the 70th anniversary of the European Convention on Human Rights – and Faro is, in my view, a beautiful product in this HR-framework.

Heritage work is exciting work. It means permanent travelling: journeys between the past and the present, and the future. Journeys between close-by surroundings and more remote places; between regions, countries, continents. Journeys into styles, epochs, eras, journeys into many worlds – technical, material, but also journeys into the imaginary world, our collective imaginaries and our individual imaginary, where memories, impressions, dreams and anticipations blend together and a simple notion or smell may trigger a cascade of heritage experiences.

I want to take you with me now on a journey to Faro land; a wonderful place, that stretches from everywhere to everywhere, and I hope the journey does not get too tiring for you. As a wise precaution, I prepared a few slides that will bring our beloved Europe-blue colour to your homes. On the journey, we will look at the origins of this unique Convention, its meaning, applications and challenges ahead – and finally look at those who practically engage with and visit heritage, and those who give meaning and stories to it – to see whether these are possibly the same people?

But first, a bit of background to Faro land: Since the 1960s, the Council of Europe has been at the forefront on heritage issues as an integral part of development. The Granada Convention for the protection of the architectural heritage (1985) and the Valletta Convention on the archaeological heritage (1992) are well-known results of this work.

The organisation, through its intergovernmental and professional co-operation, also drew up codes of good practice and recommendations to supplement the conventions.
But changes in the European political context and the advent of globalisation called for a review of the concept of heritage: moving beyond the concepts of protection and promotion towards taking an interest in the relationship between citizens and the heritage itself - what it means and what it represents in terms of individual and group perception and group relations.

Hence the Committee of Ministers instructed the Council of Europe Steering Committee for Cultural Heritage to prepare a new reference instrument. This instrument reflects the concept

that taking part in the cultural life of the community and enjoying the arts fall within the fundamental rights of the individual, as already stated in the Universal Declaration of Human Rights (Paris, 1948) and guaranteed by the International Covenant on Economic, Social and Cultural Rights (Paris, 1966).

The new tool was adopted by the Committee of Ministers of the Council of Europe on 13 October 2005 as a Framework Convention[1] and opened for signature to member States in Faro (Portugal) on 27 October of the same year. It entered into force on 1 June 2011. To date, 19 member States of the Council of Europe have ratified the Convention and six others have signed it.

In a nutshell, the specificities of the Faro Convention are:
- The concept of Heritage Communities. It is defined as a variable geometry, avoiding reference to ethnicity or other rigid communities: different from 'the heritage community' (all professionals in heritage-related activities);
- The focus on ascribed values rather than on the tangible or intangible elements which combine to constitute heritages;
- The concentration on the benefits of developing co-operation between the diverse heritage communities;
- The link to human rights and democracy: Cultural heritage is both a source and a resource for the exercise of freedoms, among them the right to cultural heritage and the right to participate in the cultural life of the community; and

- The Convention's consistency with the growing importance of cultural values in the environment, territorial identity, the character of landscape and the environmental dimensions of cultural heritage: basis for a 'cultural environment'.

Accordingly, the following **main Faro principles** can be derived, based on the ambition to use cultural heritage for the benefit of the whole of society in a responsible way:
- Developing democratic participation and social responsibility (Citizens care about cultural heritage and consequently may be involved in related decisions);
- Improving the living environment and quality of life (Cultural heritage is a resource for this, in particular in deprived areas - both rural and urban);
- Enhancing more cohesive societies (Often a source of conflict, cultural heritage can be used to emphasise common values instead);
- Managing cultural diversity and mutual understanding (Conflicts often arise from a misunderstanding of values attributed by other parties. Understanding is thus a key element to mitigate potential conflicts associated with appreciation of diverse cultural heritage by heritage communities).

In conclusion, with heritage not only being a protected good, but indeed an active means of promoting intercultural dialogue, cohesion between communities and the restoration of the social fabric, heritage interpretation is essential to transmit such diversity and its associated richness and complexity - both within communities and beyond them.

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[1] Framework conventions define broad objectives and identify areas for action, whilst outlining the directions in which State Parties agree to progress. A framework convention thus does not create obligations to specific actions. While this does not mean that they contain only non-binding provisions, it allows Parties to take into account their own needs by choosing the route most suited to national traditions of law, policy and practice. This flexibility, however, requires that Parties follow routes which are consistent of other Parties. In this regard, the Convention sets out that Parties are expected to work together to reach the Convention's objectives, using monitoring of progress as a key priority for collaborative actions.

If it is not the objects and places in themselves that are important about cultural heritage but the meanings and uses that people attach to them and the values they represent, the act of interpretation and mediation is key. That is why our meeting today is so significant.

We are now practically entering Faro land. Ideally, we do not arrive by plane, but have taken one of the more sustainable European Cultural Routes to get there... You do not have to fasten your seat belts, maybe not even wear a face mask...

Let us look at how Faro works in practice, how the goals and principles are enacted. To do this, we study specific aspects related to the principles.

For instance, with regard to "Integration". We travel to Transylvania, Romania, and I show you the Whole Village project: With the help of the MIHAI EMINESCU TRUST, it was born as an initiative to preserve the Saxon heritage in the intercultural village of Viscri. The action focuses on turning the local heritage into a resource for the remaining Roma population in the village, enabling them to make the best use of it through tourism, agriculture and craftmanship, with the objective of overcoming any challenges of integration. You can find ample documentation on this outstanding project on the Council of Europe's Faro website.

As for developing "Democratic Participation and social responsibility", we travel to Serbia. I introduce you to the Almaski Kraj project in the city of Novi Sad: It uses heritage as an instrument of civic cooperation, thereby addressing diverse challenges. Its objective is to draw attention to the rich cultural heritage of Almaški Kraj neighbourhood and actively engage citizens in its preservation, using this great potential to develop the city. As the 2021 European Capital of Culture, Novi Sad is seeking to actively contribute, through the sustainable

use of heritage, to tackling the issues related to migration, conflict and reconciliation, youth unemployment, Roma discrimination and gender inequality.

And when looking at the topic of "social responsibility and past experiences", we travel to Rome, the eternal city, to Tor Bella Monaca. This 1980s suburb facing degradation, social fragility and narrative stigma saw decreasing public action, and so inhabitants tried to compensate through self-organisation. Such practices had little effect at first, so the idea was for new generations to focus their attention on heritage preservation and conservation. A research and material collection were carried out (with Sapienza University) to document efforts and achievements, and, in a second phase, memory capsules were installed in symbolic places of the neighbourhood. The goal here was to rebuild a solidarity network to reactivate involvement of the inhabitants, generating responsibility and enhancing the heritage and concern for the area. But also, to newly involve authorities and highlight their importance in cooperating with inhabitants for the success of the initiatives.

What we learn from these and many more examples, is how civic action, including in rural areas or in small towns, can represent real community undertakings, which work around the historical and sometimes archaeological sites of an area and thus stop the abandonment of marginal areas and instead promote the territory.

In line with the Faro Convention principles and criteria, such initiatives enable communities and institutions to develop decision-making capacities and manage their development processes, ensuring that heritage contributes to their social, cultural and economic dynamics.

A quote from Italy:

> **"We've discovered that the community can be more than just spectators - they can be the authors of the dialogue processes. This is because the topics we worked with, through a series of events, originated from the ideas suggested by the communities themselves."**
> Giancarlo Gentulucci, Fontecchio, Italy

And one from Georgia:

> **"I think that the villages felt, with the help of the Faro labs, that they are not alone. Until now, they thought nobody was interested in their culture heritage and now they are proud to share their experience, their initiative with other colleagues and other countries."**
> Nana Bagalishvili, Machkhaani, Georgia

The Faro Convention boldly marks the move from the traditional State and expert driven responsibility for cultural heritage to what is called participatory governance - and this represents an excellent move for an intergovernmental organisation that is at the service of more than 800 million Europeans.

Some more practice from Faro land: The Faro Convention Action Plan, an ongoing Council of Europe project, provides field-based knowledge and expertise for member States to better understand the potential of the Convention. It also offers a platform for analysis and recommendations.

Faro Walks are a prominent tool within the Action Plan: They are organised by those who live and work in a territory and allow visitors to experience it in an unusual way, combining the stories of different participants: life experiences of local residents, scientific sources, discovery of local curiosities and accumulated knowledge on the places. Such walks can take the form of guided tours by heritage communities, walks by artists, walks by authors, and visits to homes of neighbourhood residents. The idea originated in 2000 in Marseilles, where the Hôtel du Nord

association re-discovered the northern suburbs that suffered from a bad reputation.

And lastly, in the Faro land of the Council of Europe, there is also a joint project, The Faro Way, that we run with the European Commission. This was set up in 2018 in the framework of the European Year of Cultural Heritage to promote the Convention, raise awareness, apply its principles and mobilise further signatures and ratifications by member States. The joint project is currently developing innovative audio-visual online tools to make Faro land even more accessible, and offers regional seminars and networking opportunities for citizens and local and national administrations alike.

Faro land is a good land – you probably agree with me on that. But are there challenges for the future? Indeed, one could identify a number of these:
- Achieve further engagement with the Convention by all stakeholders: governments, civil society and heritage communities;
- Establish and improve the cooperation mechanisms in heritage between authorities and civil society;
- Enhance the potential of the Faro Convention in creating more cohesive societies and contributing to integration;
- Develop Faro's contribution to the sustainable development goals; and
- Continue building the Faro pan-European network of heritage communities.

Specifically, the Faro Convention principle 4: *Enhancing more cohesive societies* is at the centre of our current sphere of attention. Migration is a phenomenon that we continue to live with.

Many Faro inspired initiatives deal with the relationship between integration and cultural

heritage. Some initiatives were even launched by newcomers, who were able to see the heritage of a site with an 'external eye' and appreciate its value through the meanings they attached to it, probably different from that of residents. One example is Renovar a Moureria: an association that promotes the preservation of a central neighbourhood of Lisbon and features, in particular, the narratives by migrants related to its cultural heritage, offering visits guided by them (Migrantour). I shared cooking and dining with them two years ago in Moueria, and I was deeply impressed with this initiative.

But also Faro Convention Principle 2: Improving the living environment and quality of life ("Parties to the Convention should aim at reinforcing people's sense of belonging, by fostering shared responsibility for the common environment in which they live" (article 8)) is high upon the agenda: The task here is to raise the awareness of Faro communities to climate change effects on their environment and reflect this aspect in their work. Natural and man-made disasters – including climate change – damage or destroy monuments, historical and archaeological sites or cultural landscapes. In addition to risking sites and endangering visitors, heritage degradation has a negative socio-economic impact on local communities, involving a loss of identity-generating values and cultural diversity.

Recommendation CM/Rec(2018)3 of the Committee of Ministers of the Council of Europe on cultural heritage facing climate change: increasing resilience and promoting adaptation addresses some of these issues and should be widely shared (https://search.coe.int/cm/Pages/result_details.aspx?ObjectId=0900001680791160).

We are now turning to the last part of our journey, asking, How can heritage interpreters help? and thinking about the relation of those who work practically on and visit heritage, and those who give meaning and stories to it.

You still need no seatbelts. Face masks of course only if required, but always unplugged ears, open minds and wide hearts.

While the Faro Convention promotes an integrated approach and the interaction of different heritage stakeholders, this may not always be simple from the point of view of decision making on practical works, but also with regard to the definition, understanding and interpretation of the heritage in question. The Faro Convention stipulates the links between heritage rights and human rights. The preamble of the Convention speaks about involving everyone in society in the ongoing process of defining and managing cultural heritage. If every person has a right to engage with the cultural heritage of their choice, while respecting the rights and freedoms of others, a multitude of definitions, concepts and interpretations may result.

And the Faro Convention's emphasis on heritage communities and on seeking creative ways of developing and managing community heritage assets with active involvement from civil society, naturally leads to a multiplicity of legitimised actors. So much more important is, in the Convention, the notion of shared heritage through the meanings and values people attach to it. Finding out how best it can be shared with everyone being a potential author, is challenging.

These are questions arising from many participatory projects and they are basic questions of democracy. In the Faro understanding, the narrative of a heritage community is not an exclusive one, their action is, therefore, not narrow communitarianism, but the very essence of Faro requires what is referred to as 'multi-perspectivity'.

Hence, it will be key to reflect upon heritage sites from different perspectives and allow different interpretations. The co-creation of interpretation may help this process of multiple options of understanding. This would also imply a readiness to look at possible power relations, and readiness to change roles if needed – everybody should ideally be ready to slip into the role of a heritage interpreter, manager, or the role of a heritage user, visitor or activist.

Heritage interpreters could well support heritage communities to formalise their specific narrative and reveal 'the unsaid' that often sustains a heritage community, and diffuse the resulting aggregated narrative more accurately to a larger public (points D and F of the 2011 Freiburg declaration of Interpret Europe).

As mediators between communities and the rest of society, interpreters could also contribute to achieving one of the goals of the Faro Convention, namely sustainable development through an adequate and respectful usage of cultural heritage. Collaboration between heritage communities and interpreters may be even more important in the future to build and sustain an alternative approach.

Clearly, the idea of interpretation of heritage by a single professional group seems outdated at a time when people broadly engage and act on heritage. So, who are the enablers in the end? And who enables the enablers?

And, how many readings are possible of one object? One subject? Are we beyond concepts of the one truth? How can the idea of multiple affiliations and multi-perspectivity best cater for our interpretation – and, at times, identity – needs in the globally, interdependent and firmly interwoven world in which we live?

When asking these questions, the close interrelation between understanding heritage and history, and citizenship education becomes evident. Much could be said on this as well, given the Council of Europe's longstanding work in the education sector and its recent Reference Framework of Competences for Democratic Culture.

Maybe it would be useful to consider ourselves at times as travellers on an exotic journey, when we are actually dealing with our own surroundings and well-known heritage. This role-change may open our eyes, surprise us and make us understand the complexity of the presumably familiar, and thus the roots of so many misunderstandings and conflicts.

Coming back to today's journey: Let me thank the travel agency, Interpret Europe, who helps us all to better understand the human heritage voyage.

Thank you for your attention and stamina during the Faro journey - I wish you every success in this exciting conference. My colleagues Francesc Pla and Jovana Poznan will be available to join the discussions later. They are governing Faro land in Strasbourg, by the way, in a very participative and democratic manner.

Other keynote speakers

Dirk Gotzmann (Germany)

Dirk is the director of CIVILSCAPE. Since 2017 he has represented the organisation as a member of the high-level stakeholder consultation group, Voices of Culture, of the EU Commission, DG EAC. The stakeholder group consists of 30 representatives of cultural heritage network and institutional members like UNESCO, Council of Europe and OECD. The daily work includes advocacy for landscape towards the European Union, including the European Parliament, the Council of Europe and UNESCO.

CIVILSCAPE is an international association of more than 132 civil society organisations, economic entities and public institutions from more than 32 countries in Europe. These are non-governmental organisations (NGO), economic entities and public institutions which dedicate their work to landscape protection, management and planning, according to the European Landscape Convention (Florence, October 20, 2000).

Agnes Aljas (Estonia)

Agnes Aljas is Research Secretary of The Estonian National Museum, curator of contemporary collecting and a visitor studies researcher. She has been part of the museum's communication research group, where the formation of participatory projects at the Estonian National Museum has been a focus, for more than ten years. As a researcher she deals with audience studies and participatory influence from the participants' perspective, with special focus on urban life and ethnographic museums.

She is currently a chair of the ICOM Estonia and board member of ICOM ICME (International Committee for Collections and Museum of Ethnography) and a lecturer at the University of Tartu.

Recent publications include: 'Participation in the Museum: Diverse Audiences and Their Motivations at the Estonian National Museum', in Museums and Innovation; and 'Motivations for Participating in Museum Interventions', in Media Transformations. She has participated in a number of international studies and research projects, for example the Creative Europe project MOI – Museums of Impact. Her presentation will focus on recent work that they have been doing within the field of communication at the Estonian National Museum. The presentation is part of a larger project that deals with museum change and participatory practices in contemporary societal contexts.

In the last decade, museums have become more participatory and inclusive, changing both museum and participant relations to heritage. Drawing on the work of scholars in the fields of communication, information society and power relations, and taking the criticism that participatory practices have no significance to heritage into account, I want to explore participant relationships with museums and how they can be made sustainable. The aim is to analyse the new position of the audience in museums, which has evolved from a passive to a more active role. Using Estonian museum practices, and particularly the example of the Estonian National Museum (ENM), the keynote will chart changes of museum roles and activities, dealing with participants and participant perspectives of heritage.

The ENM is located in Tartu, and in 2016 opened in a new building with renewed participatory exhibitions. Participatory influence is not a new thing for museums, for example the ENM's correspondents network was born in the 1930s and still actively influences museum archive

collections. The ENM also serves as the starting point for discussion on the various modes of cultural participation in the heritage field in general, and for analysis of the strategies that museums and the heritage sector use in participatory activities.

Lisa Brochu (USA)

Lisa Brochu has invested over 40 years in the protection of natural and cultural heritage through training, writing, and facilitating complex projects that require careful communication between partners. Lisa began her career in 1977, assisting governmental agencies, communities and non-profit organisations in more than 24 countries with capacity building, interpretive communications training, strategic planning and interpretive planning. In 2002, she became the full-time Associate Director of the USA's National Association for Interpretation (NAI).

During her tenure there, she expanded the certification and training programme she created, facilitated the *Definitions Project* to create a common vocabulary for the profession, and worked with focus groups to develop NAI's first published Standards and Best Practices documents. In 2012, she returned to freelance consulting, working as Heartfelt Associates. Lisa authored a textbook on interpretive planning that is often considered the foremost text on the subject, along with co-authoring five other textbooks on natural and cultural interpretation, an award-winning book on sustainable community planning, and an award-winning novel about the plight of orphans in East Africa.

Lisa's keynote address, Never Lose Heart, explored how those of us living and working in heritage communities might find inspiration to rebuild more sustainable operations in the aftermath of the COVID-19 pandemic, drawing

on the elements of the HEART model from her book, 'Put the HEART Back in Your Community: Unifying Diverse Interests around a Central Theme'.

Conference wrap up

Peter Seccombe (UK)

This has been the most amazing four days. We had a conference planned for Estonia, and then we had no conference, and then we had a different conference like we have never done a conference before. We had no idea how it would go, and how much you would want to be involved in it and to participate. But you did participate, and you got really involved in it. And you got involved by listening, by engaging in discussions and by having 'chats'.

Sometimes I felt that the chats were better than we could have had at a physical conference. It was so easy to participate and to express our thoughts, and it seemed so immediate and we got instant responses from each other. There was a 'conversation', which we may not normally have had in the same way at a traditional conference. I followed those conversations and sometimes it was difficult following the presentation *and* following the conversation! But I like to think of interpretation as 'having a conversation'. We are not just listening to a presentation – a delivery – and because they were important and fascinating presentations, we were stimulated to engage in conversation and become a participative community.

Another thing that we may not have realised was that we came into each other's spaces. Nicole Deufel, in her fascinating presentation, talked about the value of the 'Third Space'. Well we came into each other's 'First Places'. We don't normally do that. But there we were, protected in the security of our own home spaces, expressing ourselves in a relaxed and comfortable atmosphere, sharing our thoughts and experiences.

I really liked the special features; Spring walks, My favourite site, Old skills and From my home. These were really personal *evocations* of your experiences and lives, and I think helped us feel grounded in each other's heritage communities.

Our theme was 'Fostering heritage communities'. How to engage diverse communities in the natural and cultural heritage. We had lots of discussions about communities – their diversity and their multiple perspectives. And Stephen Timoney raised this in his presentation. They can be categorised as communities of place and interest and practice. They are complicated – we must never make assumptions about what they believe and what they want. Often those who make the most noise are not the most significant. But they may claim to represent the rest. Our role is to be curious, to continually listen and understand, and continually make changes to understand their multiple views.

I'm just going to pick a very few highlights – and I'm sorry I will leave some of the presentations out, not because I didn't think they were important but just that I don't have time to include them all.

We started on our theme really well. Louise Haxthausen of UNESCO reminded us of the immense value of communities participating in the management and interpretation of culture. Kathrin Merkle in her opening keynote explained the Faro Convention and its 'bottom up' approach to forging relationships with communities rather than just protecting objects and places. The panel discussion with Francesc Pla, Matteo Rosati and Jovana Poznan stressed the importance of involving a wide range of

stakeholders – enhancing the roles of civil societies and sharing views and good practices.

They reminded us that an appreciation and involvement in culture is a human right and that culture has benefits for the whole of society in promoting quality of life, social cohesiveness and diversity. I felt we had a real empathy with UNESCO – or they had with us. I think we can hold hands with them over the next months and years.

Dirk Gotzmann talked to us in his keynote about the European Landscape Convention and the importance of recognising how landscape is perceived and appreciated in many different ways by people, and that that perception is a construct of the brain. The expert's view is not the only, or most important view. It's not a common appreciation – we need to recognise people's varying perceptions. And we do that by having dialogue with people – we have conversations.

Angus Forbes presented some eye-opening case studies about the interpretation of architecture – that architecture relates to something beyond itself. The Baroque garden projects power, while the romantic landscaped garden expresses more liberal values. Buildings and landscapes have layers of history and it is our challenge for us, and communities, to explore those layers of meaning. And sometimes you don't need words – in the Holocaust Museum you just need to be there to feel what it represents.

I was inspired by the citizen science presented by Michael Jungmeier and Anneliese Fuchs – I think this has huge value for engaging people in science, species, habitats and culture. And I really liked the live costumed interpretation, by Mark Wallis, in Brassov Romania and in Istria, Croatia. These are so dynamic and engaging and

if done well, which these seemed to be, they are really powerful for developing meaning.

And what an inspiration Nina Simon is – transforming a museum by getting the community involved, participating and engaged. It seems so easy, and yet we know that it is hard work, but has invaluable outcomes. And a similar approach was taken by Agnes Aljas (our fourth keynote speaker) in Estonia, with visitor surveys telling them how they could transform their museum to a place with fantastic community involvement and participation, with some really engaging activities.

Nicole Deufel I have mentioned already, and she was as thought-provoking as ever, explaining the value of spaces for people to express and share their thoughts and perspectives – where even conflicting ideas are accepted and discussed equally. These are spaces for a diverse range of heritage communities, representing all heritage values and contexts.

Sarah de Nardi's work on migrants was truly inspirational. She focuses on fostering greater social and cultural inclusion among migrants. Her work encourages migrants to talk about their new places, or to produce art and maps. In this way they become the agents of their own destinies, by focusing on their presence in the place, rather than the traumas of their past. "They lead, I follow".

And we saw some fantastic examples of heritage interpretation projects in the Western Balkans. You Western Balkanites – you are doing some wonderful things! You are exploring and revealing and cherishing your heritage, and encouraging people to express what they feel.

I thought it was very encouraging to hear that many of us have great challenges for 'fostering heritage communities'. We heard examples from Greece and Zimbabwe where the

traditional heritage management, and interpretation, approach is top-down and where great care is needed to make any changes in that approach. I'm sure all of us have experienced issues similar to this.

And then, of course, we had to have a conversation about the mammoth that is stalking around us – the Covid.

Covid causes us all great grief. Many families have been devastated by its impact and I'm sure we all understand how long-lasting that grief will be. I think we are also aware how long-lasting this virus might be. It will have huge impacts that we cannot imagine, but we need to prepare and to make contingencies. We know that it is helping people to engage more with their home area – the nature and culture on their doorsteps. We are developing a new appreciation of, and cherishing, our natural and cultural heritage. Tatjiana Cvjetičanin said in the panel debate about the impact of coronavirus: How are we going to remember this time? How will we practice this solidarity again? What new things can we, as interpreters, offer?

Lisa Brochu also talked about what we can do post-covid. She said that we, as interpreters, have the opportunity to take the lead, to shape how we function as heritage communities. Maybe we, as communities, are in more of a position now to be motivated to make some serious changes – to redefine how we live, and to balance more sustainably the often-competing interests of economics, business, tourism. So, we need to find out what communities want by bringing all interests into the conversation. *We* need to think more creatively in a way that can transform heritage communities for the future.

Covid has had a massive impact on tourism. It has seriously affected the tourism economy and it has also affected the way in which people may

be thinking about their tourism activities in the future. We have an opportunity, as advocates or agents for change, to think and act differently and creatively about what we can offer and how we can work. And we need to be thinking about that now, not when this pandemic passes, whenever that will be.

This conference would not have happened without the huge amount of work put in by the conference team. They took just 40 days to turn this conference around. I want to thank Nuria Mohedano as Conference Manager, Thorsten Ludwig and Helena Vičič as the management team, and the techies, Adi Kasumovic and Edo Mešić, who have held this conference together so magnificently. And thanks to yourselves, of course, for making it happen. See you next year!

Full papers

Behind the Scenes visits to foster peer learning in the heritage interpretation community

Yael Bamberger and Eyal Mitrani (Israel)

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Eyal Mitrani (PhD) is the Manager of the Visitor and Community Unit of the Central District of the Israel Nature and Parks Authority. He established the organisation, Interpret-IL, and still works hard to assimilate interpretation ideas in heritage organisations in Israel.

Abstract

The Interpret IL community in Israel was established in 2016 by the leading heritage organisations in the country. One of the ways to foster the new community is the Behind the Scenes tour initiative. Every year, there is a call for sites to host a three-hour visit to their site and present their methods of interpretation. The monthly tours enable professionals from all over the country to take part in peer learning opportunities. The host site team presents their methods of interpretation according to a focused set of questions, which are based on the ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites. Professional discussions during the tour foster collaborations and allow the host site an opportunity to receive constructive feedback. Both the host site teams and the visiting professions learn about interpretation through that peer learning. They both define this opportunity as 'a gift'.

Keywords

Heritage interpretation community; Interpret IL; ICOMOS Charter

Introduction

The heritage interpretation community in Israel – Interpret IL – is relatively young. Only in 2016, representatives from leading heritage organisations gathered to establish the community: the Ministry of Jerusalem and Heritage, the National Parks and Nature Reserves, the Council for Conservation of Heritage Sites in Israel, Keren Kayemeth LeIsrael Jewish National Fund, ICOM Israel, ICOMOS Israel, and more.

The Interpret IL organisation sets a target to foster knowledge about, and profession in, interpretation in Israel, as well as establishing a community for all the stakeholders. The big challenge was to motivate museums, national parks, heritage sites, and all the other organisations to take part in that organisation where most of their staff do not understand the need for and the concept of interpretation.

One way of establishing a community was through conferences. The first conference was held in the Bible Lands Museum in Jerusalem at the end of 2017, and the second one was held in Palmach Museum in Tel-Aviv at the beginning

of 2019. It was a good way to create awareness, but it was not enough. The practical perspective was still lacking, and the community aspect was absent.

Theoretical framework

In the fields of industry and education, a well-known way to build a community is called a community of practice. The term was defined and developed by Lave and Wanger (1991):

> "Communities of practice are groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly."

The idea is that through the process of peers' learning – by sharing experiences and knowledge – people have the opportunity to learn from each other and to develop their profession.

There are some required components of a community of practice (Lave & Wagner, 1998):

1. There needs to be a common **domain**. A community of practice has an identity defined by a shared field of interest (in our case, heritage interpretation).
2. There should be a **community,** in which the members interact, share information, and learn from each other.
3. There needs to be a **practice** that the members are eager to improve (in our case, interpretation practices).
4. There should be **meetings on a regular basis**. The members do not have to work together daily, but they must have periodical meetings in which they discuss and share their practices.

The initiative

Based on this, at the end of 2018, we started an initiative to organise monthly tours through sites in the country, where the site's staff would present their methods, challenges, difficulties and successes of interpretation. This initiative is called Behind the Scenes tours. At the end of 2018, there was a call for sites to host a three-hour trip at their site and present their methods of interpretation. These monthly trips take place in different regions and enable professions from all over the country to take part in peers' learning at no charge. All the registration and the host issues are under the responsibility of the host site and, generally, about ten to 30 people join the tours. The tours ran successfully in 2019. However, the majority of tours were just like regular guidance at the site for visitors. The site's team did what they know best: to guide at their museum, site or park. The reflective view was that this was not sufficient and the discussion about interpretation was not focused enough.

The new procedure

At the end of 2019, the interpret IL organisation made a step up to professionalise interpretation. As part of this process, a theory-based framework was developed in order to help the sites make the discourse more professional in terms of interpretation.

As a result, we framed a pre-visit focus document that was sent to the host site a few days before the tour. The document (available in the appendix) contains a set of questions about their methods of interpretation which should help the team plan the tour and would be expected to form part of the discussion at the end of the tour. The questions were prepared based on the ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites (ICOMOS, 2008).

So, at the end of 2019, the document began to be used and the host sites teams prepared the visits according to the questions (see the Appendix). During the first part of the tour, they

presented their interpretation challenges, difficulties and successes. In the second part of the tour, there was a one-hour discussion, in which the participants shared their insights about possibilities and ways of interpretation. This enabled peer learning in a structured process.

After each tour, a report was written, both by the interpret IL representative and the host site team, and then uploaded to the official website and the Facebook page of the organisation.

The benefits and conclusions

The Behind the Scenes visits bring together curators, educators, managers and creative and media people, to learn together and to build together the body of knowledge of heritage interpretation in Israel. This way of building a community of practice is based on periodical meetings with scholarly discussions. Through peer learning, new ideas come to the table, which can be implemented both in the host sites and in the participants' sites or professions. It elaborates new collaborations among professionals and deepens the understanding of the community about the meaning of interpretation and its practices.

The feedback from both the host site teams and the visiting professions was very positive. They both defined this opportunity as 'a gift'.

The Behind the Scenes tours actually helped the young Interpret IL organisation build the heritage interpretation community from the bottom and in the field. Through the community of practice, professions share their experience and practices, meet periodically to learn from each other, and together deepen their understanding of interpretation. The tours are delivered for no cost and take place all over the country so that each member can join the tour that best fits their area, timetable, and interest.

Unfortunately, the Behind the Scenes tours were stopped because of the COVID-19 virus. We hope to continue this initiative as soon as possible.

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Behind the Scenes tour guide
Host site _____
Tour subject _____
Audience target _____

Means
- ☐ Authentic exhibits
- ☐ Designed exhibits
- ☐ Human guidance
- ☐ Multimedia
- ☐ Show
- ☐ Experiential game

Implementations of ICOMOS principles
1. **Access and Understanding**
   - What are the big ideas and main messages of your site?
   - In what ways you encourage individuals to reflect on their own perceptions and you stimulate further interest and exploration?
   - What efforts do you make to communicate the site's values to varied audiences?
   - How do you access physically the cultural heritage site's values?

2. **Information Source**
   - What are the oral and the written information you show?
   - In what ways you show alternative historical hypotheses, local traditions, and stories?

3. **Attention to Setting and Context**
   - In what ways you show the multi-faceted of your site, including cultural, social and environmental?
   - How do you consider and show all groups that have contributed to the significance of the site?
   - How do you connect the interpretation to the surrounding landscape and to the geographical settings?
   - How do you consider intangible elements such as traditions, stories, music, dance, theater, visual arts, local costumes, and culinary heritage?

4. **Presentation and Authencity**
   - How does the design of your site keeps and respect its authenticity?
   - In what ways the visible infrastructures fit the natural and cultural significance of your site?
   - How does the design of your site was suited to the site and its significance?

5. **Planning for Sustainability**
   - In what ways the development and implementation of interpretation were part of the planning, budgeting, and management process?

- In the initial planning stage of the site/program, how did the potential effect of visitor numbers on the site's components taken into account?
- What are the parameters for evaluating the 'success' of the programs of your site?
- In what ways you enhance the public's awareness of heritage conservation and the site's values?

6. **Concern for Inclusiveness**
- Who were the experts, authorities, and professionals that took part in formulating the interpretation of your site?
- Who has access to texts, photos, and other interpretive materials on your site?

7. **Importance of Research, Training, and Evaluation**
- In what ways you continue to develop, study, and improve understanding of your site's significance?
- How do you train your professionals and guides?
- What cooperation you have in order to improve and share practices and knowledge (local, national and international)?

Developing volunteer-led LGBTQ tours at the British Museum

Stuart Frost (UK)

Stuart Frost is Head of Interpretation and Volunteers at the British Museum, London, UK. He was co-curator of 'Desire, Love, Identity: exploring LGBTQ histories', an exhibition at the British Museum during 2017 that subsequently toured to five UK venues (2018-19). Prior to commencing his current role in November 2009, he spent almost eight years at the Victoria & Albert Museum, London. He began his museum career in 1998 at the National Maritime Museum, Greenwich.
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Abstract

The British Museum's collection is global in scope ranging from deep history to the present day. It is a national museum with a worldwide presence and a large, predominantly international, audience. The Museum relates to many different types of communities in a myriad of ways. This paper focuses on recent initiatives to meaningfully interpret LGBTQ (Lesbian, Gay, Bisexual, Transgender and Queer) histories for local, national and international audiences. These approaches have involved new ways of working at the British Museum for staff and volunteers in conjunction with community partners. This presentation focuses primarily on the development of new volunteer-led LGBTQ tours of the collection which began during July 2019 to mark the 50th anniversary of the Stonewall Riots in the USA. The Museum's ambition is that these free LGBTQ tours become increasingly directed by the volunteers themselves, and that they drive change internally with positive benefits for staff, volunteers and the public.

Keywords

Introduction

> **"I've always been interested in the way the past has influenced who we are and I was keen to share my enthusiasm for that story with visitors. I believe that our LGBTQ tours are a great way of highlighting same-sex desire and gender fluidity through the exceptional range of historical periods and cultures covered by the museum's collections. People joining the tour get an understanding of how widespread these themes are in human experience."**
> Chris, LGBTQ tour volunteer, British Museum

The British Museum's collection is global in scope and ranges chronologically from deep history to the present day. There are about 80,000 objects currently on display in over 80 permanent galleries, which offer free admission and are visited annually by approximately 6 million people from around the world (Figure 1). The museum was founded in 1753, which means that it has a long and complex history. There are some subjects that have been excluded or underrepresented in the past, including LGBTQ (Lesbian, Gay, Bisexual, Transgender and Queer) histories and perspectives which are the main focus of this paper.[2]

Homosexuality was illegal in England and Wales until 1967 – and culturally, heteronormativity has continued to predominate subsequently - so it is not surprising that LGBTQ histories have long been omitted from museums and galleries in the UK. Even following the partial decriminalisation, museums and galleries were slow to address the absence in their displays and

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[2] Many variants of the LGBT(+) acronym are used – sometimes 'Q' is added to denote 'queer' or 'questioning'. 'Queer' is increasingly widely used as an overarching term to encompass a wide variety of identities related to gender, sexuality and desire. LGBTQ is used in this paper when writing more generally.

interpretation. The British Museum's acquisition of the Warren Cup in 1999, a Roman silver vessel decorated with two scenes of male-male lovemaking, arguably represents a significant institutional change (Williams 2006, 2012; Frost 2010). Following the purchase of the cup, and the publicity it generated, the museum gradually began to engage with LGBTQ histories and communities proactively, and to begin to meaningfully interpret objects to reveal LGBTQ connections that had always been there in its collection.
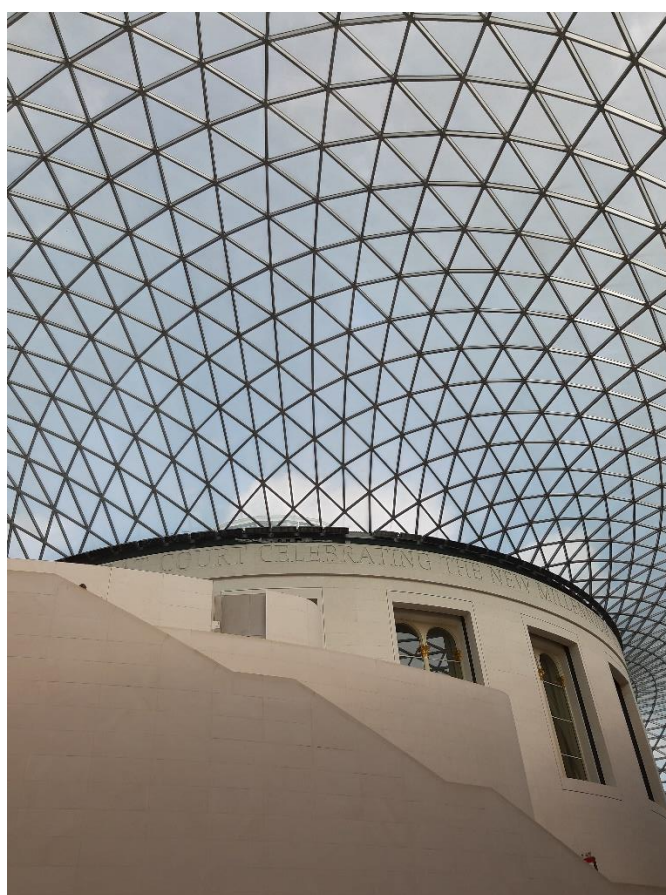

Figure 1. The Round Reading Room in the Great Court at the British Museum (Photo: Stuart Frost)

Desire, love, identity: LGBTQ histories

The 50th anniversary of the partial decriminalisation of homosexuality fell during July 2017. To coincide with this significant milestone towards greater equality, the British Museum developed a small special exhibition and LGBTQ trail through the permanent collection, *Desire, love, identity: exploring LGBTQ histories* (May-October 2017) (Frost 2018a, 2016). This modest LGBTQ-themed exhibition was arguably unique in its wide chronological and geographical scope, thanks to its inspiration, Professor Richard Parkinson's award-winning book, *A Little Gay History – Desire and Diversity Around the World* (Parkinson 2013, 2016). Richard's book highlighted 40 objects in the museum's collection, from 1,100 years ago to the present day and from around the world. The exhibition was very positively received (TWResearch 2017).

From its inception, *Desire, love, identity* was envisaged as a potential catalyst for further programming and meaningful institutional change: we felt it was essential that the project leave a significant, enduring legacy. Thanks to the generous support of the Dorset Foundation we were able to develop a revised and expanded version of the exhibition that visited five venues around the UK. The exhibition was visited by over 460,000 visitors in total. The trail developed for the 2017 British Museum exhibition was converted into a permanent self-guided audio tour at the museum focussing on 15 objects.[3] We also decided to use the *Desire, love, identity* exhibition trail as the starting point for a new volunteer-led LGBTQ tour of the museum; a more social, personal and community-driven approach, something that we wanted to grow and develop, and to be driven by the volunteers

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[3] For more information about this trail see www.britishmuseum.org/visit/object-trails/desire-love-identity-lgbtq-histories

and shaped by audience-feedback, evaluation and research.

Figure 2. The Warren Cup (Room 70) at the British Museum, is part of the self-guided *Desire, love, identity* audio trail and most volunteer-led LGBTQ tours. The museum has a replica, pictured here with two tableware fragments, which is displayed when the original is loaned to other venues (Photo: Stuart Frost)

Volunteers at the British Museum

The British Museum currently has over 500 volunteers; people who freely give their time to support almost every department. Over half of that number are involved in public engagement. Every day, for example, volunteers allow the museum to run eight Hands On desks where members of the public can handle original objects from the collection. Additionally, 15 free 40-minute volunteer-led eye-opener talks take place daily, a programme of tours that has gradually expanded over a period of more than

25 years. The volunteers arguably meet and actively engage more visitors than anyone else in the museum, helping members of the public from around the world make sense of its collection. For these reasons, it is a strategic priority for us to ensure the public programme delivered by volunteers is diverse and cosmopolitan, and that the volunteer team as a whole is as representative as possible of the population in London.

In the past, each volunteer-led eye-opener tour has been developed and written by a specialist curator and an experienced interpreter. The volunteer has been provided with a script which dictates the shape of their tour, typically focussing on around eight to ten objects in a gallery selected by staff. The selection of objects always includes a few star pieces, but also some less well-known artefacts that visitors might otherwise overlook, but which have equally significant stories to tell. The script itself has tended to remain fairly static over time, with occasional updates to reflect new research, discoveries or to reflect topical subjects.

Developing volunteer-led LGBTQ tours

We felt that developing a volunteer-led LGBTQ tour required a different approach, one that was driven by the volunteers and audience feedback, but with community input and support, guidance and advice from the Volunteers Office, the Interpretation Team and the relevant curators where required. The V&A's award-winning, and sector-leading, volunteer-led LGBTQ tours, masterminded by the inspirational Dan Nouveau, were a particularly important influence and reference point (Shariatmadari 2019; Marshall 2019). As with *Desire, love, identity: exploring LGBTQ* exhibition, the volunteer-led LGBTQ tours were envisaged as a potential catalyst to drive wider change in multiple ways, within the Volunteers Office and the institution.

We began work on developing the LGBTQ tours during 2016. The research that had gone into developing the trail for the 2017 exhibition, and additional research, was shared with a freelance specialist who helped pull together an initial script to provide a starting point for further work. During 2018, this scripted tour was piloted as part of the museum's regular events programme to experiment with the content, tone of voice, route around the museum, and in trying to ensure that, as far as possible within the constraints, there was a balance in terms of LGBTQ representation.

We felt that we should start on a modest scale with a pilot programme and gradually develop the volunteer-led LGBTQ tours iteratively, learning from experience and evaluation, steadily increasing the team of volunteers and the number of potential objects for the volunteers to select from. We knew that within our existing team of volunteers there were individuals who wanted to be involved, people who identify as LGBTQ as well as allies. For initial recruitment, we did a call-out to existing volunteers during November 2018, but we were also contacted by external people prompted by a blog post on the museum's website which invited individuals to get in touch (Frost 2018b).

Our first meeting – with a group of seven volunteers – took place in January 2019 and we began to agree the broad parameters about how we collectively felt the tours should work. The volunteers were given the initial script as a starting point – along with a spreadsheet containing a wider selection of objects, and a bibliography of recommended reading. We walked through the script together as a team and discussed the objects as we went. We discussed, debated and agreed the criteria for what we thought made an object LGBTQ, and

why therefore it could be included in the tour. For an object to be highlighted we felt that it should depict a subject that was LGBTQ, that its owner or maker was LGBTQ or that it depicted a subject or person that had been adopted by the LGBTQ community.[4] The initial script included some very high profile, star objects including a Roman statue of a discus thrower, the Warren Cup and the oldest known sculpture of two people having sex (the Ain Sakhri lovers), the last two of which featured in the BBC Radio 4 Series *A History of the World in a 100 Objects (*MacGregor 2010) (Figure 3).

We subsequently ran numerous training sessions for the volunteers, going on thought-provoking volunteer-led LGBTQ tours at the V&A, the Fitzwilliam Museum, and the Museum of Classical Archaeology, Cambridge. We also invited external speakers to come and talk to the volunteers, and to share their own thoughts, ideas and experiences. Guest speakers have included Dan Vo (V&A LGBTQ tours), E J Scott (founder of the Museum of Transology), Claire Mead (a freelance curator and activist who worked on the *Living Beyond Limits* exhibition at MIMA, Middlesbrough) and Richard Parkinson (author of *A Little Gay History*). It was invaluable for the team to see first-hand how other institutions develop and deliver their own tours, rather than hearing about it second-hand from staff. It was also incredibly useful to hear from external speakers who have different perspectives, and who do not always necessarily agree with each other. Needless to say, we are continuing to run these types of session.

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[4] These criteria were used for the *Desire, love, identity: exploring LGBTQ histories* exhibition at the British Museum in 2017. They were suggested by Dan Vo and agreed by internal and external exhibition advisors.

Figure 3. The Ain Sakhri Lovers in the *Desire, love, identity* exhibition at the British Museum during 2017. The object dates from about 11,000 years ago and is the oldest known sculpture of two people having sex. The genders of the figures are unclear and open to interpretation (Photo: Trustees of the British Museum)

The volunteers' first tours for the public took place during July 2019 to coincide with the 50th anniversary of the Stonewall Riots, events in Greenwich Village, New York, which inspired global campaigns for LGBTQ rights (Vo 2019). We decided to implement a free booking system for the LGBTQ tours to ensure that the volunteer wasn't faced with an unmanageable number of attendees. The initial tour dates were all fully booked almost immediately. The number of tours has gradually increased as more and more of the volunteers have felt ready to begin delivering them. We are now able to offer tours on regular days and times on an ongoing monthly basis, as part of the museum's permanent offer.

Figure 4. A volunteer-led LGBTQ tour in progress at the British Museum. The group are discussing Ishtar, a Mesopotomian diety who had the power to assign gender. Some of her cult followers seem to have been regarded as woman-like men (Photo: Trustees of the British Museum)

Volunteer-led research and decision making

We have encouraged the volunteers who deliver the tours to identify and research other LGBTQ objects currently on display, adding them to the existing body of objects from which the team can select. Once the volunteer has drafted a text about an object for possible inclusion in the tour, that is sent to the Head of Interpretation who reviews it and comments, and who then also shares it with the specialist curator for that particular item. If any changes are felt to be necessary, these are then discussed directly with the volunteer. When the text for the object has been finalised, it is then shared with the wider LGBTQ tour team. It is the wider team who make the final decision about whether the object should become part of the wider pool for guides to select. If the majority are in favour of including the object, it is added to the larger spreadsheet of potential tour objects. If the majority are against, then it is omitted.

The Albukhary Foundation Gallery of the Islamic World opened at the British Museum in October 2018. As a result of a volunteer's own initiative, an object from the current displays, an Iranian painting of a youth reading a poetry book made around 1625-6, is now part of the LGBTQ tour. It was painted in the Safavid capital of Isfahan under the patronage of Shah 'Abbas I (r. 1588-1629), ruler of Persia (now Iran), famous for his religious, political and military achievements. Shah 'Abbas had a fondness for young men and the inclusion of this object allows the volunteer to open up a conversation about how although Islam, like the other Abrahamic religions, Judaism and Christianity, has often appeared hostile to same-sex desire, there are works like this one that offer glimpses of different, more tolerant, stories.

Although the addition or rejection of an object is a collective decision, there is no obligation on individual volunteers to include it in their tours.

For this tour it is particularly important that the guides feel confident and comfortable talking about the works in it, so the final selection rests with each guide. That said, there are three broad constraints that limit the scope for each individual's personal selection. One is that as far as the collection and current displays allow, lesbian, gay, bisexual, trans and queer perspectives all need to be included in the tour. Secondly, there are practicalities about the tour route and the amount of walking that is realistic to expect from an audience – this means that choosing one object inevitably means excluding another. And finally, there is a need to maintain balance between world cultures represented in the collection. It would be easy to spend a full 70 minutes talking about objects from ancient Greece and Rome but a central message of the tour overall is that same-sex love and desire, and gender diversity, are central to human experience, although the way they have been expressed has varied widely around the world and over time.

Figure 5. One of a pair of chocolate cups once belonging to the 'Ladies of Llangollen' on display in Room 47. Lady Eleanor Butler and Sarah Ponsonby ran away together in 1778, setting up home in Llangollen, North Wales, where they lived together for 50 years (Photo: Stuart Frost)

Challenges

Summarising this work – and the tours that the team have been delivering – in a short paper, risks that the narrative inadvertently downplays some of the challenges. The tour is demanding for the volunteers on multiple levels. Some of our LGBTQ volunteers are completely new to guiding so there has been a lot to take in for them, and guiding at the museum is physically demanding. Ensuring that the tour includes a representative selection of objects and cultures means walking significant distance between stops, and visiting numerous floors. These tours are longer than usual, running for around 70 minutes. Some of the objects are in busy galleries, requiring the guide to manage crowds and project their voice. We have encouraged volunteers to give tours in pairs, partly to make it less tiring for one guide, but also to experiment with making the tour experience more social and conversational.

Covering such a wide range of cultures and such a vast chronological span is also demanding; there is a great deal of information to internalise, more than any single person would usually cover in terms of expertise. Inevitably, volunteers need to sensitively discuss objects from a cultural background or tradition that is different to their own. Sometimes the objects can challenge audience expectations about what they expect an LGBTQ tour to be like, and the unique nature of the tour requires existing volunteers and staff to adjust their mindset. Arguably most significantly, more than any of the other tours at the museum, this one is very personal, both for many of the team and the audience that attends. The LGBTQ tour team include some of the British Museum's most experienced guides – they have been delivering tours for many years and are brilliant at what they do. Nevertheless, the volunteers place themselves in a position that can sometimes feel – even for the most experienced guides –

vulnerable or stressful. The museum has an obligation, a duty of care, and a responsibility to fully support the volunteers involved in the tours, and this is not taken lightly: we are looking at how we can provide additional staff resource to manage the programme as it expands to meet demand.

Conclusion

With all of our volunteer-led tours, it is clear from our experience, that a script is only ever a starting point on each guides' personal journey towards creating an engaging, satisfying tour. It is the volunteers themselves who bring the objects and visitors together in a meaningful, enjoyable encounter, finding subtle connections between artefacts and audiences, and making iterative improvements to their tours based on their own experiences. We have been trying to evolve our approach for some time, to give each volunteer more choice, more creativity and more flexibility in shaping their tours, whilst ensuring that they are communicating to our visitors the same agreed key messages.

The response from the public has been very encouraging with high uptake and positive feedback: we've also had some excellent high profile press coverage (Brown 2019). The volunteers themselves have been growing in confidence with each tour. For existing guides, the idea that we want them to drive the tours is a new one, and a significant culture change that we are all adjusting to. Our collective mindset is changing and the LGBTQ tour team have begun to be more proactive in suggesting new objects and other changes. For new (and existing) volunteers, putting forward new objects and scripting text that they know will be reviewed by curatorial staff is potentially intimidating and nerve wracking, and we are trying to ensure that this process is as relaxed, informal and supportive as possible.

Working with LGBTQ history for the tours has helped us open up very fruitful ways of thinking that can be equally applied to other programmes and to the interpretation of other subjects. Developing LGBTQ themed tours is encouraging us to evolve the way we work, driving further change in the creation and management of volunteer-led tours. However, we are still really in the piloting phase of our programme, and we are continuing to learn and adapt together. It is exciting to contemplate how the volunteers will continue to develop and shape these tours over the next twelve months, and how this model might continue to facilitate the evolution of the volunteer programme as whole at the British Museum.

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Case study of the Erzgebirge/Krušnohoří Mining Region: Together we are World Heritage!

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Abstract

Located in the German-Czech Ore Mountains, the region was an important source of silver, tin, cobalt and uranium ore mining in Europe from 1168 to 1990. Mining was the trigger for technological and scientific innovations transferred worldwide. The cultural landscape of the Ore Mountains has been deeply shaped by 800 years of almost continuous mining, from the 12th to the 20th centuries, with mining, pioneering water management systems, innovative mineral processing and smelting sites, and mining cities. The Erzgebirge/Krušnohoří Mining Region was inscribed on the World Heritage List in July 2019, after almost 20 years of preparation. The transboundary World Heritage Site touches a broad range of stakeholders. Therefore, the nomination process was the driving force for fostering the dialogue between various favourable and sometimes conflicting stakeholders, and bringing together the people in the region. From the outset, a participatory approach was chosen to create a shared responsibility and understanding of the heritage values among favourable as well as critical stakeholders and to encourage active participation in the nomination process and future management of the site. The needs of the local communities were addressed by various activities bringing multiple benefits and new impulses for community involvement, as well as to local empowerment. The aim of the paper is to share the experiences made with an EU-funded transboundary project in the field of education and capacity building.

Keywords

World Heritage, mining landscape, local community, local empowerment, capacity building, teacher training programmes, heritage interpretation

Main text

Located in the German-Czech Ore Mountains, the Erzgebirge/Krušnohoří is a large-scale and well-preserved example of a decentralised mining landscape that spans parts of southeast Germany and the northwest Czech Republic. Two-thirds of the mountain region is located in Saxony and one-third in the Czech Republic. Mining activities from the 12th to 20th centuries profoundly shaped the landscape and the region's culture. The extraordinary abundance of raw materials was the basis for the development of an entire region. The starting point for the development of the region was silver mining that began with the first silver finds in 1168 near today's Freiberg. The region was temporarily the most important source of silver, tin, cobalt and uranium ores. The rich ore finds

triggered outstanding scientific achievements, pioneering innovations in mining and metallurgical transport, as well as the development of a training system and mining management. Due to the distribution of the raw material deposits and the historical-political development, the mining areas of the Ore Mountains were clearly separated and mining areas geographically and functionally delineable from one another developed over a wide geographical area. As a result, five ore mining landscapes developed that characterise the appearance of the Erzgebirge/ Krušnohoří Mining Region to this day.

The value of the cultural landscape is based on the interaction between people and their environment. This interaction is tangibly manifested by mines and their innovative technological ensembles, mineral-processing infrastructure, water management systems and mining towns. Moreover, mining did not only leave a tangible but also a rich intangible heritage that is still evident in the living traditions of the region. This rich tangible and intangible mining heritage formed the basis for the World Heritage Site nomination. The outstanding universal value is founded on the region's global importance as a centre for technological and scientific innovations from the Renaissance up to the modern era, on the technological, scientific, administrative, educational, managerial and social aspects that underpin the intangible dimension of living traditions, ideas and beliefs of the people associated with the Ore Mountains' culture, and on the unique, coherent mining landscape whose economy was shaped by mining from the

12th to the 20th centuries (Albrecht, Hansell, Urban 2018: 333 pp). For almost 20 years, a whole transboundary region has endeavoured to acknowledge the important mining heritage internationally as world heritage of humankind. The joint effort was rewarded with the inscription of the German-Czech Erzgebirge/Krušnohoří Mining Region on the World Heritage List in July 2019 (Figure 1).

The nomination process itself was challenging. One main reason was that due to the property size a large number of different stakeholders with various interests had to be included in the nomination process. World Heritage is a concept that is obliged to involve local communities, in particular the young, to ensure the protection and preservation and transmission of World Heritage. Therefore, the States Parties to the Convention are encouraged "...to ensure the participation of a wide variety of stakeholders, including site managers, local and regional governments, local communities, non-governmental organisations (NGOs) and other interested parties and partners in the identification, nomination and protection of World Heritage properties" (UNESCO 2019: §12). The specific role of community involvement was further acknowledged by the inclusion of communities as the "the fifth c" into the strategic objectives for the implementation of the World Heritage Convention (UNESCO 2007). This involvement is not only important for the nomination process but also plays a crucial role in the long-term protection and the sustainable management of the World Heritage Site.

Figure 1. German-Czech delegation after the inscription on the World Heritage list in Baku, Azerbaijan, July 2019 (Photo: IWTG)

These requirements led to a long nomination process that was successful due to thorough and forward-looking project planning by the World Heritage Project Group at the IWTG in cooperation with many partners; a participatory approach from the outset, and the fact that the people in the region are proud of their heritage. The high level of appreciation and the strong influence on the identity is well reflected in the large number of mining associations who, along with museums, make an indispensable contribution to the protection, presentation, interpretation and valorisation of the tangible and intangible mining heritage of the region. The mining associations and the museums are key interpreters, and play a crucial role for the future management of the World Heritage Site. The majority of the Ore Mountains-based miners' guilds and fraternities, miners' bands and orchestras and miners' choirs are merged in the Saxon State association of the Bergmanns-, Hütten- und Knappenvereine e.V. (miners' and metallurgists' associations and guilds). This association currently represents more than 60 associations with almost 3,000 members. As owners or site managers, some associations are directly responsible for the protection and interpretation of historic mining sites. Other associations promote and support mining museums and visitor mines, for example by

taking care of collections and exhibitions, setting-up of mining educational paths, or organising educational activities. Moreover, the associations maintain the mining traditions. This is particularly apparent at the miners' parades, which are organised on special days such as the Sächsischer Bergmannstag (Saxon Day of the Miner) and particularly at Christmas time.

The profound awareness of tradition is likewise vibrantly presented in the form of numerous miners' guilds, choirs and orchestras as well as theatre and dialect groups. Other associations look after the conservation of regional mining and metallurgical music traditions and the conservation, maintenance and development of Ore Mountains and mining songs. An important part of the associations' activities is their educational work. As initiators of various cultural and scientific events, they contribute significantly to interdisciplinary communication and presentation of the tangible and intangible heritage to the local population. In addition to the mining associations, the various museums play a key role for the interpretation and presentation of the mining theme. The museum facilities present the history of their own property as well as the local and regional mining development of the Ore Mountains. They give an insight into the lesser-known facets of mining

history as well as the working and social history of the region. Permanent and temporary exhibitions and guided tours provide an impressive insight into the different areas of work and life of the miners and their families. Mining is a crucial part of the collective memory of the Ore Mountains people and the protection of the heritage is an identity-creating feature. (Hansell 2017).

Figure 2. Miners' parade in Annaberg- Buchholz, 2017 (Photo: F.Hansell, IWTG)

The nomination process of the Erzgebirge/Krušnohoří Mining Region can be considered as an exemplar for community involvement. All relevant stakeholders such as state governments, municipalities, administrative districts, building and planning authorities, monument protection authorities, owners, associations and interested citizens on both sides of the border were involved. As part of the preparation of the World Heritage nomination, numerous actions were implemented to meet all expectations. In addition to the selection and documentation of

the World Heritage components and the preparation of the future management, the aim of this participation process was to achieve a broad public support of the World Heritage Site application. In 2011, this first intermediate goal was achieved. Managing institutions were founded on both sides of the border and a management structure, including the involvement of the responsible ministries in Saxony and the Czech Republic, was established. Ensuring political acceptance – as one of the essential prerequisites for the submission of a World Heritage Site application – was a broad and major step in the whole process. The subsequent nomination phase was characterised by the objective to strengthen the understanding of the proposed outstanding universal value of the mining heritage but also of the UNESCO World Heritage Programme and to foster the involvement of the local communities. The management plan, requested as part of the World Heritage Site nomination, was a good way to deepen cooperation between the various stakeholders, to reach agreements and also to prepare for implementation in accordance with the World Heritage Site. With various working groups in the areas of management, regional development, tourism, monument protection and education, World Heritage-relevant objectives were formulated and actions implemented. In this way, an active co-creation could be achieved and at the same time a continuous flow of information was ensured (Hansell 2020a).

A key focus identified was interpretation and education. There is an increasing need to strengthen the identification of the population, especially young people, with the border region. Educational work with, and through, cultural heritage can make a specific contribution here. It promotes active participation of young people and the population in the protection and valorisation of their cultural heritage. Moreover,

ageing members, declining membership and the lack of newcomers are challenges that have the potential to threaten the preservation of the heritage sites as well as the identity of the region. The World Heritage nomination has provided a chance and opportunity to address these challenges.

Education has become one of the main pillars of the World Heritage Programme. The honour of being on the World Heritage list comes with a duty to safeguard and protect it for present and future generations. The World Heritage Convention requests State Parties to implement "educational and informational programmes to strengthen appreciation and respect by their peoples of the cultural and natural heritage" and "keep the public broadly informed of the dangers threatening this heritage and of the activities carried on in pursuance of this Convention" (UNESCO 1972: Art. 27). World Heritage sites are to be understood as learning places of intercultural encounter. The universally important historical sites must be developed through appropriate educational programmes as learning places for the regional population as well as national and international visitors.

In order to increase awareness of World Heritage concerns and to ensure long-term professional expertise in the field of World Heritage, as well as the support of the general public for the protection and preservation, World Heritage should be anchored in the programmes and activities of educational institutions. This duty to present and transmit cultural and natural heritage to future generations, together with the requirement to involve people, provides an excellent basis to develop new, innovative educational programmes addressing various sections of the population in close cooperation with key actors in the field of heritage interpretation

(Dornbusch, Hansell, Manz 2018). Accordingly, a project in the field of education and capacity-building was developed in 2017 by the World Heritage Project group in close cooperation with the Saxon World Heritage Coordination and other project partners. Based on the potential of the shared heritage as a source of identity in the region and for interpretation, the main objectives of the EU-funded project, Our World Heritage – the Erzgebirge/Krušnohoří mining cultural landscape, are the development of a common transboundary interpretation strategy to improve the communication of the joint mining heritage, the long-term anchoring of mining heritage in educational activities and programmes of mining sites, museums, schools, and universities, as well as the enhancement of the cooperation between museums, mining sites and educational institutions and the enabling of professional stakeholders to implement educational programmes.[5]

The large number of visitor facilities, including a broad range of already existing offers for different target groups, provided a good basis for greater co-operation and networking among existing interpretation providers, thus maximising resources and preventing duplication of effort. The cooperation with local associations and museum personnel as key interpreters was at the heart of all activities. In a first step the expectations were identified, and a number of capacity-building workshops took place to inform and qualify the participants. A key issue was the lack of understanding of the World Heritage programme in general but also of the World Heritage nomination process in particular. Therefore, at the beginning, the focus was to explain the meaning of World Heritage and outline the potential of integrating World Heritage into future narratives dealing with the mining topic. World Heritage has provided a great opportunity to develop an overarching,

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5 Project outcomes, publications and further project information is available at: https://tu-freiberg.de/unser-welterbe.

site-wide interpretation strategy. The overarching interpretive themes derive from the statement of outstanding universal value: innovation and worldwide transfer, mining traditions and the development of the cultural landscape. In addition, the heritage closely connects two European countries – Germany and the Czech Republic – and allows the communication of a common culture.

World Heritage, moreover, provides a narrative beyond personal history and one's own identity, and allows provision of a global perspective and illustration of local, national and international relationships. It also enables linkage of local heritage topics to global issues such as climate change or migration. A number of topics can be used to support and illustrate these themes. Each component part contributes to the outstanding universal value of the whole property and tells a part of the significance of the mining region from a global perspective.

These potentials were presented and discussed during the workshops. The exchange with the mining associations and museum professionals of the mining heritage contributed significantly to conveying World Heritage and its global claim to local requirements. The discussions provided the input for a future translation of a sometimes hard to understand World Heritage into a local narrative that will raise interest among young generations as well as older generations and visitors. The discussion also revealed the strong relationship of the people in the region to their mining heritage, the huge interest to maintain mining heritage as a part of the collective memory of the region, and the willingness to take over local stewardship. The issue of recruiting newcomers to stop the decreasing numbers of members of the mining associations was frequently debated.

Looking at the survey of volunteering work in Saxony has provided some interesting features.

The potential for engagement is high. 54.1% of the citizens in Saxony would be in interested in volunteering. Culture and music are in third position of the areas of engagement. The number of volunteers increased over the years, however, the willingness to take over leading honorary positions decreased. The impulses for engagement were half self-initiated. After women and people older than 65, young people between 14-29 especially engage in voluntary work. A certain degree of learning outcome that increases their competencies and skills is desirable to help motivate young people. The requirements to find and engage young people were outlined by a speaker from the Saxon ministry for welfare and consumer protection, department society and family. Engagement has to be implemented early, therefore, offers have to be developed–for the youngest to promote strong relationships. The visibility for younger generations has to be increased by the use of social media and by integrating topics that raise the interest of young people. Learning outcomes have to be part of the experience. Volunteering work should be flexible. Project-based activities provide a good opportunity here. Finally, young people should be allowed to create new activities and actively participate in volunteering activities.

The second focus of the EU-funded project addressed the issue of early learning engagement. Teacher training programmes and school projects were organised to actively involve schools and motivate the younger generations to engage with cultural heritage. In teacher training seminars, World Heritage and its educational potential was presented, together with different approaches to the integration in subject matter. Teachers' expectations were also identified.

The main challenges for a sustainable anchoring of heritage in subject matters are manifold. These include a general lack of funding for

extracurricular activities, transportation and organisation, as well as the lack of time and the lack of appropriate learning material available – both of World Heritage and of the mining region. However, the interest in the topic and the willingness to include heritage is huge, and the seminars were well-visited. Organised in three different formats – national, regional and local and for all types of schools and ages – quite a number of teachers were reached within the last year.

Figure 3. Networking activities during a teacher training seminar 2018 (Photo: K. Jesswein)

The potential of heritage sites and museums as authentic learning spaces outside the school seems to be a main reason here, and the possibilities in the Ore Mountains mining region are outstanding. A huge number of learning spaces allow teachers to communicate subject matter outside of the school in a tangible context. It enables pupils to gain primary experiences and encourages interaction and action. As a result, extracurricular learning spaces strengthen interest in the topics covered and contribute to the motivation of the pupils. The role of authentic learning places to educate audiences in a way that meets their range of learning needs, increases their knowledge and

understanding, and influences their attitudes and feelings cannot be underestimated. During the seminars, the teachers were informed about the links between World Heritage and related mining topics to school curricula, a precondition to foster the work with teachers. To present and strengthen cooperation, all seminars always took place together with mining associations, museums and local enterprises, and educational institutes at different learning spaces.

A total of 700 pupils and 203 teachers from different school types have actively dealt with the topic of World Heritage and the mining region within the framework of teacher training programmes and school projects in the last year. This showed a growing awareness and interest in the World Heritage and the mining region as topics for teaching and a practical-oriented learning method. The cooperation between the local mining experts, World Heritage experts and teachers gave the impetus for further projects. The dialogue between schools and visitor facilities has been strengthened. Various concepts for school projects have been developed and implemented. Teachers, as well as the museum pedagogical staff at the sites were qualified as multipliers for World Heritage. Learning materials are currently developed in the framework of the project to sustainably anchor World Heritage education in subject matters. There is a great deal of interest in continuing the educational programmes that are now an integral part of the World Heritage site management.

In addition to the EU-funded project, a second project was implemented in the field of education together with the Institute of Heritage Studies[6]. The project aimed to address the potential of transboundary World Heritage sites for international understanding in

[6] Project outcomes, publications and further project information is available under https://heritagestudies.eu/grenzuebergreifendes-europaeisches-welterbe-ein-thema-fuer-unesco-projektschulen/

accordance with the UNESCO peace mission and to prepare the topic in cooperation with teachers and students for a curricular implementation in UNESCO associated schools.

The German-Czech Erzgebirge/ Krušnohoří Mining region was one of the three examples. In workshops, German and Czech students and teachers explored their joint European history, and developed themes and questions regarding the transnational heritage sites. The results, such as videos with local mining associations and contemporary witnesses, as well as all teaching materials, are published on a digital platform[7].

Figure 4. Results of the transboundary school project in cooperation with the secondary school on Marienberg 2018 (Photo: D.Walther)

A third project particularly addresses the local mining associations and museums and, at the same time, was the impetus for new projects in the field of volunteering. European Heritage Volunteer projects have taken place in the region at several places since 2017. The projects covered different fields of work, from maintenance work and clearing work underground to archaeological research, each identified in close cooperation with respective site managers. Evaluating the effects and the benefits of these projects show that volunteering of young people can be considered as a catalyst for strengthening protection, communication and awareness-

raising. The projects have the capacity to enhance intercultural exchange and dialogue between generations, to increase awareness of the importance of heritage sites, as well as to provide a framework for local participation and engagement. They generate new impulses for future actions to strengthen the support of voluntary structures among the local community and, in particular, to develop new ideas to motivate local young people to actively engage in the preservation and protection of their heritage. (Hansell 2020: 30 pp).

Figure 5. Volunteers producing wooden shingle, Alte Elisabeth mine, European Heritage Volunteer Project 2018, Freiberg Mining Landscape (Photo: Friederike Hansell)

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[7] https://worldheritage-education.eu/en#start

Figure 6. Working underground. European Heritage Volunteer Project 2019, Markus-Röhling adit, Annaberg-Frohnau Mining Landscape (Photo: Katharina Jesswein)

To conclude, the recognition as a World Heritage Site did not only confirm the achievements of the miners in the past and the outstanding worldwide importance, it also acknowledged the tireless efforts of the local community over many decades to preserve their mining heritage, and the importance of future management. This strong commitment was also recognised by the International Council on Monuments and Sites. ICOMOS notes in its evaluation report that "local communities, especially miners' clubs and associations, schools and colleges have been involved in preparing the nomination, and continue to play a vital part in the conservation and traditional protection of many of the components of the nominated property.

One of the great strengths of the nomination is the civic involvement and the support of

volunteers and associations re-establishing links with the old tradition of Knappenvereine, the social security organisations of miners originating in the 15th and 16th centuries" (ICOMOS 2019).

A number of goals have already been achieved. The World Heritage nomination process has provided an impetus for a number of activities in recent years and brought multiple benefits and new impulses for community involvement, as well as to local empowerment. The heritage projects provide new impetus for up-to-date educational programmes and local youth work. The feedback regarding the ongoing projects and the consultation process is positive, and there is a continuing demand for capacity-building workshops, teacher training programmes and school projects. The educational programmes for young generations are an integral part of the site management, and learning material for teachers and pupils as well as information material for site interpretation are in preparation. Some tasks are still ongoing.

The future interpretation of cultural heritage requires a uniform and strategic approach, sound expertise and quality education. Qualitative education activities that raise awareness among young people of the importance of heritage have to be further improved. Innovative educational approaches, and training programmes to qualify pedagogical specialists need to be developed and institutionalised. Successful interpretation will support community recognition in future and foster a wider understanding of the shared mining heritage. World Heritage is a lifelong task, and the aim is to use the potential for a sustainable development of the Erzgebirge/ Krušnohoří Mining Region. This is the task of the World Heritage management, together with the regional and state governments. All management mechanisms are in place to ensure the continuation of the tasks that started during

the nomination process. Regularly updating the World Heritage management plan is a valuable instrument. It allows the evaluation of all actions and the improvement of participatory processes.

Figure 7. Living letters "We are World Heritage", a local initiative after inscription in July, Marienberg, 2019 (Photo: 360 grad-team)

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Fostering active citizenship through heritage interpretation: The Istra Inspirit project

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Abstract

Istra Inspirit is a multi-awarded tourism project in Croatia. It enriches the cultural and tourist offer of the Istria peninsula (on the north west coast) with the revival of historical events on authentic locations and through staged Istrian legends and myths. Founded by the Region of Istria, Istrian Tourism Development Agency, part of the Department for Cultural Tourism, Istra Inspirit is an example of best practice in creative and innovative tourism and underlines the value of existing unused resources of cultural and historical heritage of the region and finds innovative ways of involving different stakeholders in the tourism industry in order to create tourist packages and new tourism products.

The project united the seven Istrian clusters, over 200 artists, volunteers and sponsors through nine experiences in the beginning. The project has been active since 2012 with more than 900 performances and numerous national and international awards, including: CBTour – the award for the best creative programme of Croatian business tourism in 2012; Creative Tourism Awards – the most creative event in 2014 – awarded by Creative Tourism Network in 2015; European Cultural Tourism Network – Contributions by Cultural and Creative Industry Category 3rd prize; registration with reviving cultural and historic heritage of Istria through cultural tourism; and the Conventa Best Event Award 2019 – finalists of the international B2C competition held in Ljubljana, Slovenia, 2019.

Istra Inspirit is an example of best practice in heritage interpretation in the Region of Istria – a project that finds innovative ways of involving different stakeholders in the cultural tourism industry in order to create unforgettable experiences; true heritage interpretation. Istra Inspirit storytelling is a specific kind of storytelling that can be called interpretive storytelling and participatory storytelling. It connects the intangible heritage and living history of a place or site. The project presents legends, myths and stories that connect different stakeholders which are providing interesting heritage interpretation through experiences.

Istra Inspirit did not follow any concept because this kind of concept and theory did not exist. In the manual linked to in the references section, we explain and give you information about how to follow our steps. Today, the product has turned into an experience 'factory'/ production.

Keywords

thematic excursion, outdoor theatre, transformative tourism, travel through time, dinner and show, 5D and participatory storytelling

Main text

Heritage lives through people, through communities that play such an important role when it comes to interpreting and presenting cultural heritage. Involvement of the local community is of paramount importance as they are part of the cultural heritage, they are the best presenters of it. There are many challenges in engaging the local population in the process of developing and presenting cultural heritage in a storytelling manner and live interpretation. Participation of active citizenship in fostering cultural, heritage interpretation is extremely important because in that way you are building a complete process.

According to the Faro Convention, "A heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations" and this proves that people are best aware of their destination/ location and can contribute to the development of heritage interpretation, just as it has been implemented within the Istra Inspirit project.

In this paper, we will discuss how the Istria Inspirit project and the networking of stakeholders, and the fostering of active citizenship through heritage interpretation through examples of experience, have come together. These are examples exclusively related to the Istra Inspirit experience and our way of making live interpretation of heritage and storytelling.

Living experience of heritage can be related to the process of fostering active citizenship through one of the first events of Istra Inspirit – Mare the Witch – in the municipality of Svetvinčenat. Within a small municipality where there were not many connoisseurs of cultural heritage, we were able to get the whole place involved in the performance of this event. Initially we undertook a market analysis, followed by various workshops with locals, where storytelling and involvement in the development stimulated them to become part of that story themselves – the promoters of cultural heritage. They succeeded in founding a non-profit organisation (NGO) that later dealt with the sustainability of the project. The role of the Istra Inspirit team was to design a unique event in which the locals played a big role – with music, catering, decorations etc.

Another good example of fostering active citizenship was with local artists and musicians in the small municipality of Pićan in the central part of the Region of Istria, where we were hired to help realise their local legend – the legend of thorndancers. The whole process is guided by the interest of as many locals as possible. The complete process is listed in the manual for participatory tourism (see a link in the references).

Furthermore, within the existing event, Spacio, that brings to life the fishing tradition, the preservation of Rovinj's batana – the traditions fishing boat. It is listed on UNESCO's list of Intangible Cultural Heritage. It was involved in contributing to the added-value of the experience and through our way of telling stories to take visitors on a journey through time.

Encouraging people to preserve and think about cultural heritage is possible from different angles. Initially, it is important to understand the significance of cultural heritage and to relate it

to other everyday activities within the destination. In this way, the value of heritage can be well recognised and become part of a culturally-defined place, part of the people.

We will highlight an example of the Casanova Fest/ Casanova Tour which has been held successfully in Vrsar for three years. It all started with the idea of holding a Casanova Fest in honour of Giacomo Casanova's visit to Vrsar. However, the locals simply did not relate to the story that way. After a series of workshops with the locals, they realised that such a festival, and later an interpretive tour, could certainly add value to their promotion as well as to the promotion of cultural tourism. The Casanova Tour is a typical example of an IE Certified Interpretive Guide (CIG) style walk offered to locals as well as tourists at the destination. The story is based on 14 Casanova memoirs that are turned into an interesting, intriguing walk in collaboration with the artistic director of Istra Inspirit and according to the ethos of and best practice promoted by Interpret Europe.

Figure 1. Highlights of Istra Inspirit events (Photos: Istra Inspirit project)

The most important question is whether anybody can be an interpreter? Yes and no! Of course, everything can be learned, but for this vocation you must have passion, love, necessary knowledge and the 'x factor' in order to involve yourself and others in the interpretation of heritage.

It is extremely important to teach children from a young age about stories and legends through their own local history, so that they can learn that they are different and special, and that the heritage of the place where they live is also the same. Some triggers of the engagement and boosts for finding volunteer interpreters are through involving the academic sector in different events. The Istrian Tourism Development Agency (through the Istra Inspirit project) cooperates with the Juraj Dobrila University of Pula in the course Praktikum (internship). In this way, the academic sector is networked with project activities and finds new people who are ready to participate in the development of cultural tourism in Istria.

One of the most important things is the education of future interpretive guides and trainers. Through daily effort, dedication and investment in our own knowledge and abilities, we enable interpretive education to be represented as a certified vocation in the ranks of professional work, such as travel guides - to be on a par. The European project, Mine Heritage (ESF), will enable recognition of this profession and future profession.

Lastly, the phenomenon, message and theme that form the triangle of interpretation are always important. It is necessary to choose the environment, message and theme of the story from first-hand experiences... The stories must always be different, interesting, interactive and special, with surprise effects and a dose of laughter.

9000 visitors
350 social media posts
180 contracts with actors
102 performances
100 press releases (web, TV, radio)
35 performers; technical and logistical support
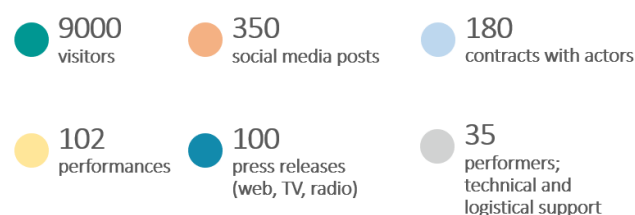
Figure 2. Statistics of the Istra Inspirit project for 2019

Note: All information provided in this document about the Istra Inspirit project is confidential and can be used only with the permission of the person responsible for the project.

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Istra Inspirit as one of the best tourism stories – successful cooperation with UNWTO resulted in inclusion in the Tourism Stories book
https://www.istrainspirit.hr/en/2017/03/12/unwto/

Intangible Cultural Heritage, UNESCO
https://ich.unesco.org/en/BSP/community-project-of-safeguarding-the-living-culture-of-rovinj-rovigno-the-batana-ecomuseum-01098

Further information about the Istra Inspirit project
Official website: https://www.istrainspirit.hr/en/
Facebook page: https://www.facebook.com/istrainspirit/
Instagram profile:
https://www.instagram.com/istra.inspirit/
YouTube channel:
https://www.youtube.com/user/istrainspirit
Contact: info@istrainspirit.hr

Engaging heritage communities by citizen science – Considerations, experiences and lessons learnt

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Abstract

The diversified formats of citizen science provide new possibilities for initiating heritage communities. The authors understand the conference theme in a broad sense and follow the concept of citizen science as advocated by Pettibone & Vohland (2016).

The focus is on three citizen science projects in Austria that have had an impact on diverse communities: The annual Geo-Day of Nature works with lay researchers, which not only significantly increases species records, but also creates an active and supportive community. The project, Flora@Velden.eu, investigates and discusses native and non-native plants with pupils in the context of human migration. Game of Clones is a strategy game for site management that was developed with scientists and students.

These experiences suggest that the involvement in scientific activities can trigger the identification of a community with a certain topic, question or site. Lively communities need a purpose and the contribution to science can be one.

Keywords

citizen science, biosphere reserve, Natura 2000, introduced species, community involvement

Introduction

Citizen science – Emerging research designs to activate the intelligence of the crowd

According to the GEWISS definition (Pettibone & Vohland, 2016: 6), "citizen science describes the engagement of people in scientific processes who are not tied to institutions in that field of science". Concepts and research designs involving citizen science are used in diverse disciplines, most often in natural[8] and social sciences with an emerging trend in medicine[9] (Oberle & Page, 2019). The involvement of lay researchers may range from simple data collection to the most sophisticated trans-disciplinary research activities, including the development of research questions or the analysis and dissemination of results (Dörler & Heigl 2018; Dörler & Heigl 2019).

Pettibone & Vohland (2016) argue that citizen science generates multiple benefits for science, society and also for participants. The manifesto

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[8] Examples: https://ebird.org/home; https://www.naturbeobachtung.at; www.citizen-science.at;

[9] Examples: www.migraene-radar.de; www.pollenwarndienst.at/allergie/pollentagebuch.html;

on Citizen science 3.0 (Lukyanenko 2019:2) considers citizen science "a socially valuable and important movement which stands to bring extensive and diverse benefits to the scientists, the organisations, the citizens and the society at large". However, citizen science may lead to significant identification with the research topic, to widely accepted, socially robust results, and opens up new research opportunities. Moreover, citizen science has proven to be a powerful instrument for educational purposes, for instance in the interpretation of heritage.

Heritage community – Connecting to a *genius loci*

"[Heritage] Interpretation enriches our lives through engaging emotions, enhancing experiences and deepening understanding of people, places, events and objects from past and present." (AHI Association for Heritage Interpretation 2018). Whether intended or not, this definition of heritage interpretation has a visitor perspective. It is aimed more at tourists, guests and interested individuals from outside the region than at local stakeholders, landowners and communities. Heritage interpretation has its roots in US national and nature parks, and its goal is to improve and enrich the experience of visitors to certain sites by helping them understand the significance of the place (Tilden 1957; Ludwig 2014).

In literature and scientific discussion, 'heritage communities' are mainly discussed in the context of cultural heritage, both tangible and intangible. A particularly relevant reference is the Convention on Intangible Cultural Heritage (2003), which recognises that "communities, in particular indigenous communities, groups and, in some cases individuals, play an important role in the production, safeguarding maintenance and recreation of the intangible cultural heritage". The convention remains vague on the definition of a 'heritage community' but gives an inherent indication that such a community will be found mainly at local or sub-regional level.

It is widely accepted in scholarly discussion that "the recognition of the value of cultural, social, environmental, economic 'resource' of a heritage by the communities is a decisive step to strengthen social cohesion, improving the quality of life of the population and triggering economic development processes" (Pinto *et al.*, 2019).

Various authors, such as Macmillan (2016), point to the broad and diverse meaning(s) of heritage communities, which even include nations, states and legal systems. Macmillan's observation that "it seems that the central foundational concepts around which community rotates are identification and memory" (Macmillan 2016:5) may be helpful.

In this article, the authors aim to describe, explore and discuss the relevance and potential for community involvement in the preservation of *natural* heritage.

Natural heritage – Communities in conflict and support

Natural heritage sites worthy of protection can range from small-scale features such as a geological formation, a particular specimen´s habitat or an ancient tree, to whole river-systems, large areas of primeval forests, mountain ranges and other wild and cultural landscapes. Somewhat different to cultural heritage, the preservation of natural heritage often also has implications for land use and livelihoods. These may be positive or negative, they may be overestimated and used for political agitation, they may be imposed by law or on a voluntary basis, but they cannot be denied. Hence, in most cases, the establishment and management of natural heritage sites requires debate with stakeholders, resulting in

acceptance and support for the concepts and measures of conservation. There are common, well established processes for community involvement in conservation sites (e.g. IUCN 2013).

In particular, conservation sites as advocated and recognised by UNESCO have a particular emphasis on a strong interconnection with local communities, since these sites are based on the global principles of UNESCO and the United Nations Sustainable Development Goals.

Three categories of UNESCO sites deal with natural heritage. One of these is biosphere reserves; currently some 701 sites in 124 countries are considered to be "learning sites for sustainable development"[10]. Equal in status to cultural sites, UNESCO´s natural World Heritage Sites represent sites of "outstanding universal value"; currently, 213 of these sites in 96 countries are registered on UNESCO´s world heritage list[11]. Lastly, the network of geoparks comprises 147 sites in 41 countries.

The implementation and management of these sites is usually carried out in parallel with educational and scientific activities and programmes. These efforts create collectives that also involve local communities but can go far beyond them. Great importance is attached to ensuring that these sites ae useful and supportive to local stakeholders. Using the example of the Lenggong World Heritage Site (Malaysia), Ahmad *et al*. (2017:21) state that the "residents' perceptions of WHS can be divided into two dimensions, namely perceived benefits and perceived costs". Taking the Italian Abruzzo region as an example, Colecchia (2019:153) argues that through "stakeholder participation and involving local communities, the parks give them the opportunity to develop cohesive

partnerships and to create innovative local enterprises and new sources of revenue".

Projects and examples

In the following pages, we present three projects that show how citizen science can contribute to the development of heritage communities. The examples explore citizen science from different angles and identify citizen scientists as students, lay researchers or local people. In all three projects, the heritage is the indigenous biodiversity. The community is formed by the citizen scientists and by local people who care about nature conservation in the 21st century.

GEO-Day of Nature – Experts and nature enthusiasts in search of animal and plant species

The GEO-Day of Biodiversity (now GEO-Day of Nature) is a field research day, which has been proclaimed annually by the GEO magazine since 1999. On one early summer weekend each year, experts and nature enthusiasts in Germany and neighbouring countries swarm out to discover which animal and plant species live in forests, fields and riverbanks, but also in metropolises, cities and communities. The aim is to draw attention to the diversity of species right on our doorstep. The GEO-Day of Nature is one of the largest field research events on biodiversity in Europe and creates awareness of the entire highly sensitive system in which we live and calls on people interested in nature to take concrete action.

The heritage is the biodiversity examined during the events, the community is formed by the experts and people interested in nature who work together voluntarily for a good cause. In

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[10] http://www.unesco.org/new/en/natural-sciences/environment/ecological-sciences/ (accessed: March 2020)

[11] https://whc.unesco.org/en/list/?type=natural (accessed: March 2020)

Carinthia, the 4th GEO-Day of Nature took place in 2019 in the Nockberge Biosphere Reserve. The field research day makes a significant contribution to the documentation of species in the 480sqkm biosphere reserve (Glatz-Jorde *et al.* 2017, 2018). The citizen science event enables nature-loving citizens and young researchers to participate in scientific field research in the form of guided excursions and joint debriefing.

Figure 1. As part of the GEO-Day of Nature, experts and nature enthusiasts collect and document as many species as possible within 24 hours. In this way they make a significant contribution to the preservation of the heritage of the Nockberge Biosphere Reserve and meet like-minded people (Photo: Ch. Komposch, ÖKOTEAM, 18.05.2019)

Figure 2: One of the highlights, which can already be described as traditional, is the evening sorting of the soil sample under the spotlight. Here, experts and nature enthusiastic citizen scientists can exchange views once again and lay people can expand their knowledge of the native biodiversity in the Biosphere Reserve. Photo: Ch. Komposch, ÖKOTEAM, 17.05.2019

After the research days in 2018 were held in the middle and high altitudes of the Nockberge Biosphere Reserve (Glatz-Jorde *et al.* 2017, 2018, 2019), the 4th GEO-Day of Nature took place in the valley area on the eastern shore of Lake Millstättersee. As every year, the participants tried to find as many species as possible within 24 hours, which were then jointly identified and documented. Using a wide variety of methods, consisting of photographs, visual observations, hand catches by day and night, the bottom sieve, landing net and lighting equipment, a total of at least 1,166 species were identified. The spectrum was distributed across 457 vascular plants, 88 mosses, 112 fungi, 103 lichens and 406 animal species. The fauna was further subdivided into 257 insect species (and five Apterygota species), 53 arachnid species, four crustacean species, ten mollusc species and 73 vertebrate species. The event was also combined with an ABOL-BioBlitz-Action, which, in cooperation with colleagues from the Natural History Museum Vienna, made use of valuable synergies and contributed to the population of the Austrian DNA reference database.

In order to strengthen the citizen science aspect, the Centre for Natural History (CeNak) of the University of Hamburg, the Loki-Schmidt Foundation, and the GEO-Day of Nature have launched a citizens' action for an intact environment at *artensuche.hamburg*. The project enables citizens to get involved in the field of citizen science for biodiversity and to conduct field research throughout the year. They can help to document animal and plant species over a longer period using their smartphones and thus collect knowledge together. In a first step, the cuckooflower (*Cardamine pratensis*) and the Chinese mitten crab (*Eriocheir sinensis*) were proposed for the search (geo-tagdernatur.de).

These voluntary geographical information (VGI) activities and the crowdsourced geoinformation

in citizens' projects help scientists, political decision-makers and companies to design and introduce new scientific projects. These tools represent a new opportunity to launch research projects using widely available ground data, including the monitoring of natural, ecological, man-made and social changes and events (Bordogna 2018: 1). In these contexts, VGI appears to be a relevant aspect of citizen science. Nevertheless, the collection of VGI, the filtering of crowdsourced geoinformation and its analysis implies the adoption and application of geoinformatics techniques first developed for the management of traditional geodata in GIS environments. Therefore, the appropriateness, coverage, adaptability and completeness of traditional geoinformation technologies for the management of VGI and crowdsourcing information in civic science deserve investigation.

The GEO-Day of Nature is, therefore, a pleasing symbiosis between experts and nature enthusiasts. On the one hand, valuable data is collected, which is necessary to preserve the heritage of the Nockberge. For example, despite suboptimal weather conditions, 30 bee species were counted, the highly endangered green lizard was observed, a species of harvestman (*Trogulus tricarinatus*), which is new to the biosphere reserve, was found and 13 species of fish could be observed in close proximity. It is only through this collection of data that the heritage becomes tangible. On the other hand, in 24 hours, the expertise of all participants is assembled to work on an important topic and that welds together. Experience also shows that the professional and hobby researchers will come back the following year to work together on this project.

Flora@Velden – Children explore plants in their school environment

The children and young people who attend the schools and kindergartens in the Austrian municipality of Velden come from the most diverse regions of our earth – just like the plants that occur around the schools. Based on this idea, the market town of Velden developed a LEADER project and entrusted ECO Institute of Ecology with detailed conception and implementation. The EU funding programme LEADER is intended to support the rural regions of Europe on their way to independent development and strengthening.

In the project, Flora@Velden.eu – Education inclusive, kindergarten and school children learned about the plants of the school environment and their areas of origin. They also learned a lot about the needs and the use of these plants and how and under which circumstances they had come to our area. The example of the plants should give the young people the opportunity to address and discuss challenging topics such as migration, integration, inclusion and diversity, supported by teachers and experts with different professional backgrounds.

The teaching of the contents was interdisciplinary, cross-school and across age groups. The students learned to know and appreciate the natural heritage around their school, disregarding their origin. So, the heritage community, the children, the newcomers and those who have always been there, grew together. Each child was responsible for a plant; for tending it and finding out everything they could about it, the bond with nature growing around it. In order to increase the citizen science element of the project and include the knowledge of the local population, the children interviewed their parents, siblings, aunts, uncles, neighbours, acquaintances and

friends to find out what they knew about their plant.

In the course of the project, the participating pupils could discover that many plants, which they had previously taken for granted as part of the local landscape, originally came from completely different regions of the world. Without these migrating plants, our daily menu and the appearance of our fields and meadows would look completely different. The children learned that the plants from different countries of origin have often had an eventful history, and this mirrors the history of themselves and their families and ancestors. In this context, diversity in the plant world and in their own environment could be linked to a positive feeling.

Figure 3. In the project, Flora@Velden.eu – Education inclusive, kindergarten and school children learned about the plants of the school environment and their areas of origin. One of the realisations was that the plants from different countries of origin have often experienced an eventful history, just as the participants themselves have (Photo: A. Fuchs, E.C.O., 22.05.2017)

The most important learning goals are summarised:
- Teaching scientific contents and knowledge of the local flora
- Raising awareness of the issues of inclusion, diversity and migration
- Recognition and positive experience of diversity in one's own environment

- Raising awareness and discussion opportunities with students, teachers and scientists on the importance of diversity in schools and the surrounding flora
- Awakening interest in the confrontation with other cultures.

The contents were taught in five units of two-to-four hours each. Three of them took place in the classroom, one unit each in the school environment and in the Carinthian Botany Centre in Klagenfurt. The basic programme in all school classes included theoretical inputs, interactive and practical learning using wild and cultivated plants, world maps, discussion groups, excursions and working with a plant press. The kindergarten children also carried out additional activities in cooperation with the Assisted Living institution in Velden.

Figure 4. Each child was assigned a plant, which they tended and researched. Becoming aware of the richness of the surrounding meadows, the children exchanged ideas about 'their' plants (Photo: A. Fuchs, E.C.O., 12.06.2017)

The programme was individually tailored to each age and school level. The different school locations and the different periods of implementation of the teaching units in the field (April to September) resulted in the collection of a wide range of plant species. It ranged from spring bloomers to summer plants and late bloomers. The final unit – the cooperation days – was the same for all schools and was intended

to bring together the different schools and age groups and at the same time to refresh the contents that had been worked out.

Game of Clones – Students model the dispersal and fighting of Japanese knotweed

Due to the constant movements in the plant world, the question whether a plant species is native to a region or not can often not be answered so easily. One approach is to divide them into indigenous, archaeophytic and neophytic plants. Indigenous species are plants which have developed in the current distribution area or have migrated there without human influence. These processes took place before the last ice age. Plants which have been long-established in an area – probably after being introduced into a new area with agriculture by direct or indirect human influence and have then independently reproduced – are called archaeophytes.

The Central European archaeophytes originate to a large extent from the Mediterranean region and the bordering areas of Western Asia. Among them are many plants that are familiar to us such as cultivated apple, pear and plum, cereals such as wheat and barley, or flowers and officinal plants such as corn poppy, cornflower and true camomile. Many archaeophytes have become rare today due to intensification or abandonment of land cultivation. The heritage of these native plants is threatened not only by direct human influence but also by plants introduced by humans.

Plants which colonised a new area after 1492, when Christopher Columbus arrived in the New World and the Columbian interchange (widespread transfer of plants, animals, culture, diseases, etc.) began, are called neophytes (from the Greek for 'new' and 'plant'). Examples are potato, paprika, corn, tomato and pumpkin that were brought to Europe. There have also been and still are numerous unintentional disappearances as a side effect of global trade. Some of the neophytes are characterised by adaptability and high reproduction rates.

The Japanese knotweed (*Fallopia japonica*), a plant originally native to Asia, was able to spread rapidly in North America and Europe within a few decades. The species is very adaptable and competitive. Once it takes root, it reproduces vegetatively and forms dense stands of up to four metres in height without undergrowth. Even tiny fragments are enough for the plant to regenerate and form rapidly growing *Fallopia* clones. There is no consensus among conservationists, representing the heritage community, as to which control approach promises the most success in curbing the growth of the plant. Subsequently, a team of scientists and high school students made this the focus of their research project, Game of Clones.

The aim of this Sparkling Science project, which ran from 2016 to 2019, was to investigate spatial models of the spreading behaviour of knotweed under different conditions. To pursue this goal, a vast understanding of knotweed, especially regarding its ecological optima, its dispersal strategy and its response to different control measures was necessary.

For answering some of the open questions, experiments were used. Investigations in two reference areas (the Natura 2000 sites Lendspitz-Maiernigg and Obere Drau) and various field experiments, which were carried out by the students partly with guidance and partly independently, helped to develop and supplement the model. Among other things, the complete rhizome network of a population of Japanese knotweed was uncovered in order to

better understand the relationships between above-ground and underground plant growth.

Figure 5. In the Sparkling Science project, Game of Clones, students and experts work together: over a period of two years. They research *Fallopia japonica*, the Japanese knotweed, test control strategies against it and carry out experiments and monitoring (Photo: H. Bauer, 23.10.2019)

In experiments with rhizoboxes, the rhizome growth was observed under different conditions. A total of 95 DNA samples were collected to obtain information about its hybridisation. All results and experiences were taken into account in a NetLogo simulation of Game of Clones. NetLogo is a simple programming language but has all the scientific requirements and all the technical prerequisites to implement an adequate model. It is, therefore, suitable for use in school lessons. The model created in the project simulation is not intended as a final model but it provides the pupils the opportunity to develop and change it further. The topic of simulation has potential for use in various subjects, including biology, mathematics, geography and computer science (Fuchs *et al*. 2020).

Furthermore, the research results form the basis for the Game of Clones strategy game, which is available both as a board game and as an online game (https://game-of-clones.itch.io). The game board shows a landscape composed of habitats of varying suitability for Japanese

knotweed and some randomly distributed clones of the plant. Together, the players try to take measures against the knotweed to make the clones disappear and to keep the nature conservation areas free of them. In several test rounds, the players started to realise how fast Japanese knotweed can spread and what little can be done about it, if it is not managed effectively early on. The only way is to cooperate, to combine control measures and to act as quickly as possible. Whenever the population is small, it is still quite easy to manually remove the plants one by one, but once the board is mostly overgrown by knotweed, it is extremely hard to push back the plant.

The game is designed to mimic reality as closely as possible and, in terms of controlling knotweed, it shows that mechanical methods are time-consuming and inefficient, and that herbicide and weed control foil are more efficient but are expensive in terms of long-term consequences. In this way, Game of Clones creates awareness of invasive species and possible strategies against them in a playful way. Besides that, the students from the research team were able to take home a lot from the process. By being able to participate in the experiments and the development of the board game, they learned a lot about invasive alien species and simultaneously enjoyed the feeling that they were making an important contribution to science and education(Fuchs *et al*. 2018).

The board game can also be backed up with real aerial photographs. In this way, experts and affected parties (e.g. agents from nature conservation, administration, agriculture and construction site management) can develop solutions in a workshop for areas where the occurrence and spread of Japanese knotweed is seen as problematic. In doing so, they also get to know the interests and problems of the other

participants and can negotiate their positions away from a real conflict. In the best-case scenario, a common strategy for control of *Fallopia* is available at the end of the workshop day.

Figure 6. The research work led to the cooperative strategy game, Game of Clones. The participatory development process and numerous test rounds with the students ensured a balance between realism and playability. The aim of the board and online game is to use various control measures to keep the plant in check (Photo: M. Jungmeier, 27.06.2012)

Conclusions and further perspectives

Our experiences with different formats of citizen science suggest that action research and other types of citizen science can be interesting elements for initiating and activating heritage communities, for cultural and natural sites as well. These experiences suggest that the involvement in scientific activities can trigger the identification of a community with a certain topic, question or site. Lively communities need a purpose and the contribution to science can be one.

Citizens science can support the process of intellectual and emotional empowerment. It can activate the intelligence of the crowd, demystify science and lead to the equitable inclusion of people without academic training. The motivation to engage in citizen science is a special quality of the site, which McGreavy *et al.*

(2017) call the 'power of place'. Various scholars agree on the "importance of protecting and enhancing the identity values of the places to contribute both to the creation of a heritage community and to the strengthening of the community resilience" (Pinto *et al.* 2016:1).

In some cases, we acknowledge that citizen science cannot be clearly separated from mere social research and educational formats. With reference to a classification of different types of citizen science, as discussed by Dörler & Heigl (2019), four intensities of public involvement in the research process can be identified: crowdsourcing, distributed intelligence, participatory science and extreme citizen science. In the context of heritage communities, participatory science and extreme citizen science are perhaps most important. These formats are challenging for scientists, but also require qualified counterparts in civil society.

The participatory approach was particularly strong in Game of Clones. Experts and students were able to develop a project and measures together to help preserve the natural heritage. In Flora@Velden, pupils and their neighbours became involved with their environment and were able to appreciate it more. On the GEO-Day of Nature, it was mainly crowdsourcing, where experts and nature enthusiast could devote their attention to the biodiversity of a region for 24 hours.

As in other sectors, the platform will play a major role. Citizen science platforms of the future should no longer be merely "data harvesting platforms" (Lukyanenko 2019:2), but open data repositories that allow for diversified uses and analysis. This can pave the way for future heritage communities to answer their own questions, analyse available data in various ways, and become the shapers and owners of the research process. This should be "predicated on free and open participation, removal of

participation barriers, intensive active data sharing and use of innovative artificial intelligence technologies" (Lukyanenko 2019:2).

Special attention will be paid to a new research ethic. It should be ensured that citizen science is not based on the unrewarded and unrecognised exploitation of volunteers and unpaid labour. The formats of joint research require a sophisticated mastery of intellectual property rights and a fair share of resources, recognition and results. In this context, Vohland *et al.* (2019:1) made considerable reflections on "the economisation of knowledge, economic criteria for evaluating research, and a retreat of the state from governance of the scientific system".

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The relevance of UNESCO learning concepts for the development of heritage interpretation

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Since 2015, he has been Managing Director of Interpret Europe. In that context, he was awarded the European Union's Altiero Spinelli Prize 2017 for launching the initiative 'Engaging citizens with Europe's cultural heritage' and represented Interpret Europe at the Stakeholder Committee for the European Year of Cultural Heritage. Since 2019, he has been a member of the Commission's Expert Group on Cultural Heritage.
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Abstract

This paper investigates how UNESCO learning concepts can contribute to the development of heritage interpretation, and how heritage interpretation might better support learning experiences at UNESCO-designated heritage sites.

In Europe, trends of past decades suggested a review of the interpretive profession, including:

- the shift from experts interpreting for people, more towards being facilitators enabling people to interpret;
- the rise of heritage communities that strengthen the involvement of local people;
- the search for purpose, including changes from materialist to post-materialist values.

Most of those trends consider the way that values are introduced in order to ensure peaceful development towards a more sustainable future, which is at the heart of UNESCO's mission. UNESCO also aims to support learning at natural and cultural heritage sites in a fully holistic way.

This calls for a closer look at the learning programmes of UNESCO of which two seem to be of special interest: Education for Sustainable Development (ESD) and Global Citizenship Education (GSED).

This paper suggests considering the new trends, in order to include some of the key aspects of UNESCO's learning programmes within regular interpretive training, and to review current interpretive theory and practice against this background in order to support UNESCO in achieving its goals.

Keywords

UNESCO, heritage interpretation, human values, education for sustainable development, global citizenship education

For Interpret Europe, as an international heritage interpretation organisation, UNESCO is a key reference. This is not just because of UNESCO's worldwide reputation. As the only UN agency specialising in the field of education, culture and the sciences, UNESCO seeks to connect natural and cultural heritage in order to give heritage a role in the life of communities, which is what many interpreters advocate. UNESCO also supports the idea that individuals and societies grow through interpreting their heritage in a responsible way, and that the protection of heritage is based upon this relationship. Pursuing its mission, UNESCO strives for human values, peace and sustainability. All this influences UNESCO's view of heritage interpretation.

1. What is UNESCO expecting from heritage interpretation?

In 2019, the UNESCO Regional Bureau for Science and Culture in Europe organised an international workshop for staff of visitor`/ information centres at UNESCO-designated sites. This resulted in some recommendations for World Heritage Sites, Biosphere Reserves and Global Geoparks. Heritage interpretation was considered critical but was associated with certain expectations. During a similar workshop one year ago, it was already stated that heritage interpretation at a UNESCO-designated site should not only help to understand the site's outstanding universal values that led to its designation but it should also link, on the one hand, to the site's other natural and cultural values and their broader context and, on the other hand, to the human values UNESCO stands for (UNESCO 2019).

The duty related to education through value-based heritage interpretation should form the core mandate of the Visitor Centres in UNESCO designated sites and inspire their activities. Visitor Centres are thus recommended to:

Work on multiple value layers. In UNESCO designated sites, heritage interpretation should consider multiple dimensions: starting from the site's specific values, to the site's broader territorial and socio-economic contexts, to the related Conventions/Programmes, to the universal values underpinning UNESCO's mission to foster peace and sustainable development.

Adopt integrated approaches. Visitor Centres at such sites are called upon to test and develop educational approaches through value-based heritage interpretation, by combining heritage interpretation theory and practices with other educational concepts and tools already developed by UNESCO (e.g. Education for Sustainable Development and Global Citizenship Education).

Engage for exchanging. Like other educational activities with the ambition of social transformation, heritage interpretation in UNESCO designated sites requires an interactive and participatory approach, moving from a one-way communication process to a two-way interpretation dynamic, allowing for self-interpretation and value-exchanging. In this context, the definition of a site interpretation strategy should serve as opportunity for the Centres to engage a variety of stakeholders as co-creators (e.g. visitors and local communities; different age groups; different interests and capacity of engagement), with a view at triggering exchange of perceptions of values around heritage and their own life, as part of an inclusive, participatory, open-ended process.

> **Facilitate and mediate for possible transformation.** In such non-formal learning context of heritage interpretation, Centres should be able to facilitate and mediate free discussions around heritage, providing tailored narratives in response to different perceptions of values expressed by different groups or audiences. If dealt with wisely, narratives can service as a powerful tool for arousing resonance or self-critical reflection, to better align with universal values that UNESCO stands for, such as peace and sustainable development.
>
> **Invest in capacity building.** Developing staff knowledge and skills of heritage interpretation should be a priority for centres, as a continuous activity provided with adequate financial and human resources. This applies first of all to the overall heritage interpretation methodologies and also to related competences in terms of community engagement, visitor management, using ICT tools, etc. Whenever possible, training should be extended to volunteers, local communities, tourist guides and other relevant stakeholders.

Table 1. Recommendations for value-based heritage interpretation (UNESCO 2020:29)

However, after the designation of a site, often none of the points mentioned above are sufficiently considered (Davies 2018). Francesco Bandarin, former UNESCO Assistant Director-General for Culture, stated, "Inscription has become a political issue. It is about prestige, publicity and economic development" (Henley, 2001). The faster the number of designated sites grows, the more difficult it is for UNESCO to control whether or not expectations are fulfilled.

In some cases, heritage interpretation providers are no real help in this. Often, interpretation is introduced as a marketing tool to increase income for the tourism sector and the local economy, or by supporting the management to achieve similar goals. Both might be welcome side-effects of heritage interpretation, but sometimes interpretation consultants feel seduced to present those side-effects as key. In return, this is made a requirement for the implementation and funding of interpretive services, which results in a vicious circle.
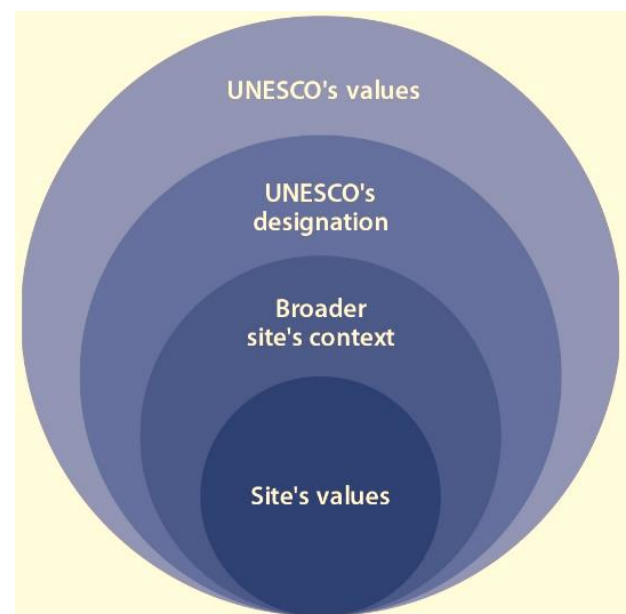
Figure 1. What should be considered at UNESCO-designated sites (UNESCO 2019:22)

On the other hand, heritage interpretation gained more and more proficiency by presenting one-dimensional stories in an entertaining way. Accepting that interpretation should be based on the mission of the client, interpreters tend to not confront clients, visitors or local communities with controversial views, if the client does not explicitly ask them to do so. Reflecting upon multiple perspectives,

facilitating exchange about them, and fostering human development this way, are not seen as an indispensable part of interpretive services that consultancies would need to claim.

Especially at UNESCO-designated sites that suffer from high pressure, all of this might contribute to more superficial experiences for more tourists staying shorter times and stretching the integrity and authenticity of heritage sites. It sometimes even entails the degeneration of tangible and intangible heritage when it would be more desirable to provide meaningful learning experiences to fewer people staying longer and approaching heritage in a more sensitive way.

There is no doubt that site managers often have limited opportunities to influence political and economic developments around sites. Even more critical is professional interpretive training that supports staff at UNESCO-designated sites in recognising the opportunities they actually have, and in calling for "value-based heritage interpretation" (UNESCO 2020:29). This includes the way that heritage interpretation can be put into practice, but also how stakeholder communities can be better involved in interpretive planning processes.

During the UNESCO workshop mentioned above, participants pointed out that, "it was amazing to find out how heritage interpretation can connect concepts, such as peace and sustainability, through authentic objects, to each site" (UNESCO 2020:12), and that it is "critical to understand the relationship between different levels of values around UNESCO-designated sites and to experience how the interpretive approach can help bring those levels together" (UNESCO 2020:12).

If heritage interpretation organisations and providers want to support UNESCO in this

matter, they might need to develop more convincing interpretive services and training opportunities.

2. What characterises UNESCO's own learning programmes?

UNESCO understands "heritage as a driver for sustainable development" (UNESCO 2011). UNESCO's most recent background of learning for sustainability is the 2030 Agenda for Sustainable Development Goals (UN 2015) and especially the Sustainable Development Goals including education (SDG4) and heritage (SDG11). Learners should be encouraged to reflect upon "the roles that the natural, social and technical environments have had in building their identity and culture" (UNESCO 2017:32).

The recommendations listed in the previous chapter (see Table 1) mention two UNESCO learning programmes referring to this: Education for Sustainable Development and Global Citizenship Education.

Education for Sustainable Development (ESD)

ESD "empowers learners to take informed decisions and responsible action for environmental integrity, economic viability and a just society for present and future generations. […] What ESD requires is a shift from teaching to learning" (UNESCO 2017:7), providing lifelong learning opportunities for all.

An important role in learning for sustainability play social justice values (UNESCO 2010, Module 22), including:
- basic human needs;
- intergenerational equity;
- human rights;
- democracy.

To be put into operation, ESD also requires an appropriate methodology. Although heritage interpretation (as with other methods of non-formal learning) includes most of UNESCO's requirements for teaching and learning (UNESCO 2010), some might be less covered. ESD requirements include:

- experiential learning;
- storytelling;
- values education;
- enquiry learning;
- appropriate assessment;
- future problem solving;
- learning outside the classroom;
- community problem solving.

The key pedagogical approaches of ESD (UNESCO 2017) are:

- learner-centred approach;
- action-oriented learning;
- transformative learning.

Transformative learning aims to empower learners to question and change the ways they see and think about the world in order to deepen their understanding of it (Slavich and Zimbardo, 2012; Mezirow, 2000). The educator becomes a facilitator who empowers and challenges learners to alter their worldviews.

The related concept of transgressive learning (Lotz-Sisitka *et al.*, 2015) goes even further: it underlines that learning in ESD has to overcome the status quo and prepare the learner for disruptive thinking and the co-creation of new knowledge.

Global Citizenship Education (GCED)

While UNESCO focused on the development of ESD during the UN Decade Education for Sustainable Development 2005-2014, it decided in 2014 to make GCED "one of its key

education objectives for the next eight years (2014-2021)" (UNESCO 2014:5).

GCED is understood as a "framing paradigm [...] for securing a world which is more just, peaceful, tolerant, inclusive, secure and sustainable [...] moving beyond the development of knowledge and cognitive skills to build values, soft skills and attitudes among learners that can facilitate international cooperation and promote social transformation" (UNESCO 2014:9).

Therefore, GCED seeks to foster universal values such as justice, equality, dignity and respect, and intends to deal simultaneously with personal, local, national and global identities. UNESCO designated sites are outstanding places to reflect upon this since they allow for the consideration of heritage sites against a wider background, and not as evidence to reassure people's own political or religious convictions.

GCED requires a climate that is open both to participatory approaches fostering cooperation and conflict resolution and also to working with subjects such as peace and human rights.

3. What could heritage interpretation do to support UNESCO?

Some concepts behind UNESCO's learning programmes seem to be abstract, but they are closely related to a number of general trends that should also be considered for the further development of the interpretive profession, including:

- the shift from experts interpreting for people, more towards being facilitators enabling people to interpret;

- the rise of heritage communities that strengthen the involvement of local people;
- the search for purpose, including changes from materialist to post-materialist values.

Encouraging the search for purpose

An Interpret Europe trend study (IE 2016) suggested that two out of five key trends in European societies are linked to the search for purpose. "Meaningful interpretation" (Larsen 2003) has been high on the agenda of the interpretive community for about 20 years and "offering paths to deeper meaning" (IE 2017:10) is the central quality of Interpret Europe's training programme. The interpretive triangle, as currently used by Interpret Europe, pays tribute to this (Ludwig 2017), as do similar models from other authors (e.g. Buchholtz *et al.* 2015).
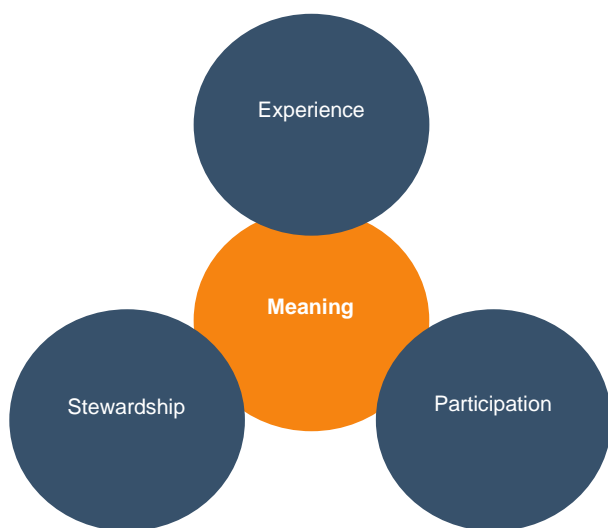

Figure 2. Interpretive triangle (IE 2017:10)

Focusing on meaning doesn't necessarily encourage reflection upon human values as mentioned in UNESCO's GCED programme, but it seems to be one key requirement. Other "endgames of interpretation" (Ham 2013:54) would hardly allow the opening of that gate. Meaningful interpretation in the broader sense includes:

- understanding a site's significance in its historic, cultural or ecological context;
- fostering connections between the individual's own world and the particular site;
- supporting the individual to make their life more meaningful through their own interpretation;
- helping the individual to meet the challenges of unsustainable and peace-threatening development.

The two first items, including the insight that participants become fully involved only if there is personal resonance, might be considered common sense among most interpretation associations and providers. The third and fourth points that build upon Ham's "provocation endgame" ("leave people thinking and discovering their own meanings and connections") (Ham 2013:61) might imply some more challenging tasks to work on.

However, searching for meaning is one of the strongest drivers in life (Frankl 2004) and the life of an individual can indeed become more meaningful through skilled heritage interpretation, as meaningful experiences of natural and cultural heritage can encourage people to consider how to contribute to peace and sustainability. An earlier discussion about "mindfulness" (Moscardo 1999 referring to Langer 2014; first published in 1989) could trigger further thinking in this direction.

Searching for a "larger truth" (Tilden 1957:8) "to get as near to the heart of the world as I can" (Muir 1871 in Wolfe 1978:144) is the original idea of heritage interpretation. According to Ham, Tilden suggested that "meanings and relationships are self-revealed in visitors' minds as a result of the thinking that good interpretation can provoke" while "the interpreter's role is one of facilitating or stimulating" (Ham 2013:7). In this regard, the

'UNESCO challenge' might bring the interpretive profession even closer back to its roots.

Fostering active participation and taking multiple perspectives

UNESCO states that meeting the challenges of sustainable development in democratic societies involves the requirement to strengthen learners through far-reaching participation (UNESCO 2008). "ESD requires [...] a shift from teaching to learning" (UNESCO 2017:7), to move "from a one-way communication process to a two-way interpretation dynamic" (UNESCO 2020:29).

Different from what might have been mainstream 20 years ago is the idea not to reduce heritage interpretation to pre-structured visitor services but more to involve visitors and to develop heritage sites together with their stakeholders. This is increasingly gaining ground in the interpretive community (Brochu and Merriman 2011). Authors now suggest seeing the interpreter less as interpreter and more as "facilitator of meaning-making" (Ham 2013:82). A vision paper of the US National Park Service calls for "letting go of the traditional role of primary expert" (USNPS 2014:10) and adopting a "new paradigm for interpretation", including "21st century skills (e.g. critical thinking and problem solving, creativity and innovation, as well as communication and collaboration)" (USNPS 2014:6).

In this context, 'participation' is one of the buzz words. In fact, it was introduced to the interpretive community a long time ago: "Not only must it imply a physical act, it must also be something that the participant himself would regard as, for him, novel, special and important" (Tilden 1957:107). What might be

new is the interpretive exchange as part of this experience.

The development of the interpretive triangle was influenced by theme-centred interaction (Cohn 1992), a communication concept that evolved from humanistic psychology and focused on such exchanges. During recent years, the idea of the 'participatory museum' (Simon 2010) had significant influence on the recognition and further structuring of the concept and went beyond the museum sector.

Participation, in the contemporary sense of the word, includes the concept that participants can also determine the progress and direction of an activity. At its best, participants are successfully encouraged to interpret heritage on their own, while interpretive media are mainly aimed to provide background information and to trigger and to facilitate this process. If well-trained staff are available, personal interpretation is more effective in this than in non-personal services; but in any case, it is critical to include this aspect from the beginning in any planning process.

Far-reaching involvement also includes the fact that heritage sites are no longer places telling just one story but have become places provoking changes of perspective and places for exchanging different stories in order to "build a sense of togetherness among disparate people" (Schircht and Campt 2007:19). This is true for visitors but even more for local people, especially those inhabiting heritage sites. Authors from the interpretive community advocate the consideration of multiple perspectives and that attendees should become "co-creators of heritage interpretation" (Lehnes and Seccombe 2018:12).

At a political level, this is supported by European conventions such as the Faro

Convention, underlining "the need to put people and human values at the centre" (Preamble), suggesting that it should "encourage everyone to participate in the process of [...] interpretation" (Art. 12a), and demanding "respect for diversity of interpretations" (Art. 7a) (CoE 2005). "The goal is to understand different perspectives and to learn about other views". Tibor Navracsics, former EU Commissioner for Education and Culture, wrote: "Through interpretation, I believe heritage can contribute to the building of communities, not just at local level, but also on national and European levels. Bringing citizens closer to their heritage is about bringing them closer to each other and this is an important step towards a more inclusive society" (Navracsics 2016). This quote from a publication that is currently quite popular among interpreters reads like detailed advice on how to allow for more "self-interpretation" (UNESCO 2020:29), and how to put the ideas behind ESD and GCED into practice:

- People listen to others to understand how their experiences shape their beliefs.
- People accept the experiences of others as real and valid.
- People appear to be somewhat open to expanding their understanding of the issue.
- People speak primarily from their own understanding and experience.
- People work together toward common understanding." (Schircht and Campt 2007:10)

Strengthening self-transcendence values

We need to be aware that human behaviour depends on many factors while educational activities mainly influence knowledge, skills, attitudes and values.
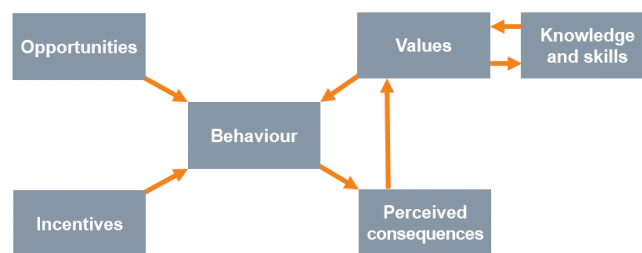
Figure 3. Framework model for environmental action (based on Fietkau and Kessel 1981)

Formal learning often emphasises competences (knowledge, skills and attitudes) in order to qualify people for jobs. Non-formal learning, including heritage interpretation, is free from requirements resulting from curricula and can, therefore, focus more on values. In this way it can fill a critical gap that is often neglected by formal and vocational education and training.

In most cases, interpretive activities are short-term activities suggesting that they cannot touch the sphere of values too deeply. On the other hand, heritage interpretation is based upon first-hand experiences. Site experiences, especially of sensitive sites, can be very intense. This might help to compensate for the limited time spent at a site if site managers and interpreters can ensure that experiences are deep and authentic, and if the aim is to encourage attendees to interpret on their own and to get into an exchange about their interpretation.

This does not exclude the use of sophisticated media, including information and communication technologies (ICTs), but following interpretive planning practice (Brochu 2003) as well as UNESCO's recommendations, "decisions on the choice and use of ICTs should be taken at the end of the interpretative planning process, as a consequence of it, in a need-driven rather than technology-driven process" (UNESCO 2020:30).

Different from other learning environments, most heritage sites can also offer the opportunity to experience values (since in most cases human behaviour was involved in their history) and to get into a casual exchange through subjects that can be related to everyday life. At the same time, most heritage sites are distant enough not to touch present political conflicts.

Whether interpretive services support UNESCO's human values depends on the topics chosen by interpreters and how they deal with narratives as "frames that tell a story" (Lakoff 2008:250). Interpreters that are familiar with the thematic approach to interpretation (Ham 2013) know how to base stories upon universal concepts (Brown 1991, Larsen 2003), including, for example, sustainability and peace. So, as far as skills are concerned, interpreters should be able to master that challenge.

One of the most extensive international studies on the work with human values has been done by Schwartz (1992) based on the previous work of Rokeach (1973). Schwartz found that across virtually all cultures of the world, the complete set of values does not differ very much. Any individual is usually driven by about ten groups of basic values (although to different degrees). Those values are universal.

Many human values that are supported by UNESCO are based upon the value group of 'universalism' within the sphere of self-transcendence values. "Value-based heritage interpretation" (UNESCO 2020:29) can strengthen those values. The question is whether interpreters should take that role of offering interpretive services as "educational activities with the ambition of social transformation" (UNESCO 2020:29).
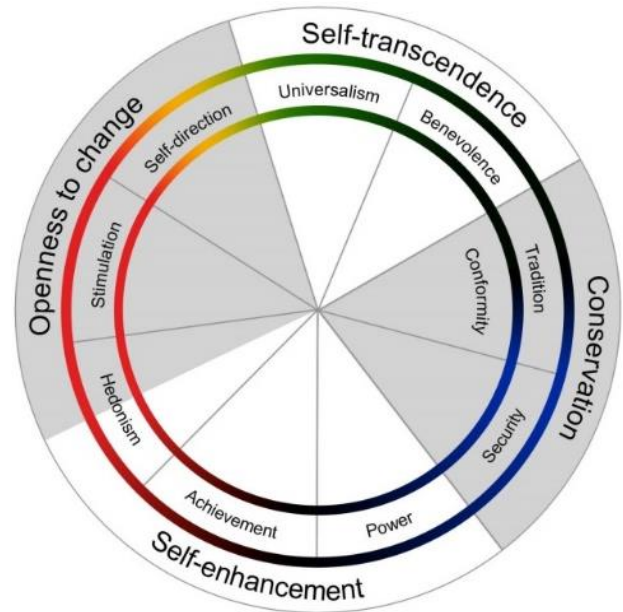
Figure 5. Schwartz' value circle (based on Holmes *et al.* 2011:16)

Triggered by upcoming populism movements, this was discussed in 2016 at Interpret Europe's conference 'Heritage interpretation for the future of Europe' and during the further development of Interpret Europe's training programme. Concerns were that using interpretation to change the attitudes of people might lead to 'interpreganda' (Larsen, 2003:57), especially since some communication techniques used by populists and interpreters are not too far from each other (Lehnes 2017).

Two principles that help to justify the intervention are the 'overwhelming ban' and the rule to treat controversial issues. Both were agreed more than 40 years ago among teachers in civic education, in order to make people more capable of independent judgement (Wehling 1977).

An even older model to foster understanding of opposing values is the 'value rectangle' (Helwig 1965) that is based upon the assumption that conflicts can be solved only if opponents try to see seemingly-opposing values of their counterpart as 'sister virtues'

instead of declassifying them as non-values; an idea that was originally suggested by Aristoteles and was recommended to interpreters some years ago (IE 2017).
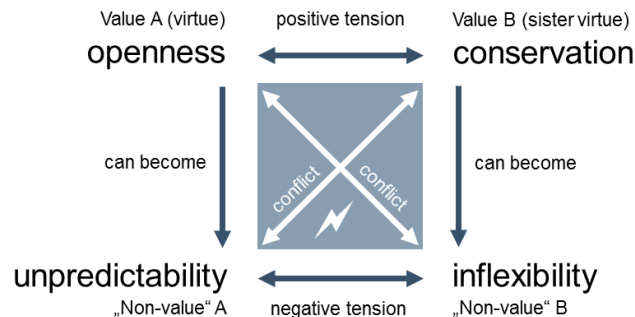
Figure 6. Value rectangle (IE 2017:11, based on Helwig 1965)

If the interpretive process is kept transparent and such concepts are acknowledged, fostering self-transcendence values through heritage interpretation seems to be a justifiable aim. Nevertheless, working with values and frames in interpretation always calls for an increased sense of responsibility.

If values are aimed to be fostered, they should not only be subject to interpretive services, from guided walks to exhibitions, but also be especially recognisable through the way that those services are provided. Fostering peace and sustainability requires a peaceful and sustainable approach and participation and engagement also need to be experienced in practice.

Professional interpretive training for permanent, seasonal and volunteer staff is the most critical way that values can be communicated within the interpretive community. UNESCO designated sites such as World Heritage Sites, Biosphere Reserves and Global Geoparks could become training grounds and models for value-based heritage interpretation, helping UNESCO to implement their multi-level model (Figure 1), and

supporting site managers and specialised staff in creating spaces to transfer such findings into their different fields of activity, including planning, writing and especially guiding.

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Minus us, it's your white elephant: Old Bulawayo and the challenges of community participation

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Abstract

Heritage in its various facets is constructed in magnanimous and complex ways. Often, indigenous communities generate the bulk of paraphernalia and narratives that give life to heritage resources. Instead of becoming the champions of heritage development, 'heritage experts' systematically relegate these players to the peripheries. In Zimbabwe, the disenfranchisement of local communities from their heritage places is well pronounced and deep-rooted. The colonial legacy continues to undermine the role of local communities in heritage management and interpretation. While heritage experts in the country believe their working relations with local people are smooth, the reverse actually holds true. Out of incessant frustration and anger caused by these experts, some local people have resorted to either site vandalism or complete neglect of their heritage resources. This paper will explore Old Bulawayo, which was mysteriously gutted by a veld fire amidst prolonged wrangles with local communities.

Keywords

local communities, heritage experts, wrangles, interpretation

Introduction

Heritage is always an arena of socio-cultural, political and economic discourse; it is socially constructed and ever in a state of becoming. Mataga (2014:3) also notes that heritage is a malleable social and cultural construct that embraces wide-ranging activities on the part of many different groups. Throughout generations, different socio-cultural groupings make claims to the same heritage places in order to gain socio-political and economic mileage. These contests lead to constant conflict and change in heritage meaning. Often the group that becomes dominant at any particular time annexes the heritage resource and resorts to numerous restrictions for routed groups so that they neither access nor interpret the heritage resource (Ndoro 2001; Sinamai 2003, 2003a). When that group is ultimately over-powered by another, the same cycle continues, thereby creating multiple and often conflicting meanings about the same heritage. Most cultural heritage resources in southern Africa are managed from a technical point of view by heritage experts with a bias towards national and global interests at the expense of local community interests. In fact, in most African countries, local communities were ignored completely during the colonial era because

scientific approaches were prioritised at the expense of social and spiritual values.

However, the greater part of problems affecting the effective management, presentation and interpretation of heritage resources in these regions are attributable to the failure to fully appreciate local community values for their own heritage resources (Ndoro 2001:1). Sinamai (2003a) reinforces this idea by noting that before any interventions, heritage experts should first fully understand the local religious values of a site because once these are compromised, numerous problems emerge. As such, heritage intangible values are the wider framework within which societies function; when these values are stifled, most heritage places become irrelevant to local communities thus marking the genesis of insurmountable problems (Katsamudanga 2003; Munjeri 1995; Sinamai 2003). Pursuant to these issues, this paper outlines why there is constant friction between local communities and heritage experts. It also demonstrates why it is crucial for these warring parties to come together when it comes to implementing new interpretive projects through the analysis of a heritage project that was so promising yet nothing came out of it. The current state of Old Bulawayo theme park contradicts everything that was on paper when the project was conceptualised, owing to the failure by heritage authorities and local communities to tolerate each other for the benefit of the heritage site and the wider public.

Heritage and pre-colonial indigenous knowledge systems

In the African cosmology, there is no clear distinction between nature and humanity; in fact, these physical things/ objects provide the context for defining cultural and political meanings to the wider public (Katsamudanga 2003; Ndoro 2001:72). Ranger (1999) further adds that rocks, pools, caves and trees represent the natural sources of African culture; they in turn are given meaning by the residence of human beings among them, hence without reference to the other, meaning is completely lost. Since African ancestors are buried in the land, their spirits never abandon such territories. Traditionally, for local communities, the supernatural deity *Mwari* (God), the ancestral spirits and the land were inseparable from cultural heritage resources. This meant that the spirits dwelling at heritage places had to be appeased at all times; offending them had serious repercussions on the entire community's source of livelihood. When offended by either an individual or members of the community, punishment from the spirits was unleashed in the form of droughts, diseases or even calamities that ravaged people's crops and livestock. Hence, among local communities, issues of health, food and social stability stemmed from their interactions with spirits, nature and heritage places. Implicitly, the soul of heritage in the past was embedded in the local community's religious belief systems. In particular, indigenous communities believed in the secret of ancestral blessings that came through religious interactions with the environment, land and sacred shrines.

Ever since pre-colonial times, local communities had a strong connection with their heritage through myriad intangible values. These come in the form of oral traditions, expressions, languages, social practices, knowledge, craftsmanship and folklore. These intangible values directly shaped the way community members related to each other, their environment, universe and the spirit world (Katsamudanga 2003; Sinamai 2003a, 2003). This is why heritage places were perceived as ancestral places and sacred shrines (Fontein 2006; Ndoro 2004; Pwiti and Mvenge 1996). It is, therefore, no coincidence that most local communities favour a religious and social interpretation of their heritage. Under this

framework, everyone (men, women and children) could interpret heritage because the information was freely shared with all community members as part of identity construction, heritage protection mechanism and culture. Local traditional heritage values were thus not necessarily materialistic or scientific in orientation but they were abstract and embedded in a complex web of indigenous knowledge systems. What this implies is that a complete picture of the cultural meaning and value of heritage is only accessible through paying special attention to local community belief systems, symbolism and customs. Attaining this goal is no longer that easy, given the amount of damage that was caused by the colonial system for almost a hundred years on local community perceptions of heritage, as outlined below.

Heritage institutionalisation and the colonial legacy

In Rhodesia, the development of heritage management was strongly biased towards the foreign tourist, educated élite and potential for economic gain. Indigenous communities were considered an eyesore to tourists; hence they were completely left out of the heritage equation (Ndoro 2001). The colonial model of heritage management also emphasised that sites should either generate their own income to sustain management efforts or they should receive grants from heritage international bodies like ICOMOS, UNESCO or the World Culture Fund. Adherence to these international conventions brought financial incentives in the form of grants; as a result, fulfilling these conventions became the main objective at the expense of local community interests (Ndoro 2001:11). Therefore, the commodification of heritage as an economic assert in Rhodesia may be traced as far back as 1892. In this respect, the British South Africa Company (BSAC) went on to ransack several monuments in search of

treasure and only stopped doing so after an international outcry about their destructive activities. One may as well argue that local communities were systematically excluded from their heritage over the years in order that the colonial state and its agencies could cash in on indigenous cultural resources. To make matters worse, local communities were forced to shift to a capitalist lifestyle. As such, they slowly began to despise their traditional belief systems which attributed all indirect local community economic gains to the environment and ancestral spirits. Apart from this, colonial legislation and administrative policies were also used to undermine the local communities in numerous ways.

Colonial legislation was actively used to expropriate indigenous land and heritage resources into state ownership. Legislation was thus systematically used to undermine black people economically and to claim heritage ownership by displacing local communities from their ancestral lands and allocating it to state agencies and commercial farmers (Mataga 2014; Ndoro 2001). Local people were not permitted to conduct cultural and ritual ceremonies at their heritage sites and if they attempted to visit their heritage sites they were prosecuted for trespassing and practicing witchcraft (Ndoro 2001:16). Therefore, numerous legislative acts like the 1902 Ancient Monuments Protection Ordinance, 1899 Witchcraft Suppression Act, 1912 Bushmen Relics Ordinance, 1931 Land Apportionment Act, 1936 Monuments and Relics Act, 1969 Land Tenure Act and 1972 National Museums and Monuments of Rhodesia Amendment Act should all be understood in this broader colonial context (see Mataga 2014; Mataga and Chabata 2012; Ndoro 2001). As formal heritage management systems took root, site boundaries, regulations and legal restrictions were introduced to marginalise the local people further (Fontein 2006; Mataga 2014; Munjeri 2000; Ndoro 2001). Boundaries

and buffer zones were created in order to preserve monuments and their associated ecosystems from veld fires set up by local communities and grazing by local community domestic stock.

With growing human and cattle populations in the communal areas, local community access to natural resources was declining, thereby making the communities more resentful of the formal heritage management system. Such a system strove to preserve monuments, their fauna and flora for the enjoyment of a minority group of local white people and foreign tourists. Ironically, most local communities were ignorant of the contents of these numerous legislative Acts. On a related note, most colonial schools controlled by mission churches also acted as agents of the colonial agenda because they indoctrinated Africans to hate their own heritage by attaching the stigma of paganism (Ndoro 2001:17). Pursuant to this, churches were founded near local prominent heritage sites in order, effectively, to condemn ancestral worship at heritage sites by indigenous communities. Through time, indigenous people's respect for traditional religion began to decline as most people, especially the young, turned to formal employment and Christianity. Clearly, throughout the colonial era, indigenous communities were forced to detach from their past practices and to emulate heritage from the perspective of their colonial masters. Following the attainment of independence, local communities have, however, increasingly made demands to be recognised as the heritage owners and to benefit financially.

Community participation

In response to growing demands from local communities for a share of income generated from their cultural sites during the post-colonial era, heritage experts in Zimbabwe resorted to the community participation management model. According to Mumma (2000:32-3), community participation implies involving the local communities in decision-making and implementation of these decisions. In principle, it means local people have the right to access all the information and the right to be consulted in all decision-making processes. Unfortunately, state law restricts availability of information to communities and the general public (Mumma 2000). Such limitations often render local communities passive participants. Munjeri (2000:40) also echoes that local communities should be fully involved from project concept until its fruition. Proper community participation should, therefore, permit local community members to take court action if they feel some decisions affecting them have not followed due processes. Among the local communities, community participation implied being accommodated at heritage sites, making some money through personal projects and in radical cases assuming full control of certain official heritage places as owners and not mere stakeholders (Chirikure and Pwiti 2008; Chirikure *et al*. 2010; Mataga 2014; Ndoro 2001). Unfortunately, heritage experts were not really prepared to create much space for these new radical players as shall be proven through the analysis of Old Bulawayo theme park. Mataga (2014:21) also observed that community participation failed to change the status quo because it maintained the unequal power relations that reinforced an assimilationist and 'top-down approach' rather than the 'bottom-up substantive approach'.

In line with these post-colonial efforts to redress past heritage imbalances and generate revenue through heritage site development, the Heritage Master Plan was formed (Collet 1992). This plan sought to improve the management and protection of archaeological and historical sites in rural areas through developing these sites with potential for tourism, educational enhancement and community involvement

(Collett 1990, 1992; Mataga 2014; Pwiti 1997). While the idea was generally fine in the sense that it sought to create financial opportunities for local communities through cultural tourism, this also became its greatest setback. As Munjeri (2000:40) observes, cultural values and tourism are often in conflict but in poor countries, State Parties and local community usually converge in support of cultural tourism. If revenue generation becomes the end in itself, the results of cultural tourism are often catastrophic in terms of cultural property wellbeing and expectations. Hence, in cultural tourism, the tourism aspect should always be subservient to the heritage resource (Munjeri 2000:40). Old Bulawayo is one of the sites that was earmarked for development in the Heritage Master Plan; however, as hinted above, the project spiralled out of control, leaving the site in ashes. It seems heritage experts and local communities were not willing to compromise on a number of historical, interpretive and financial issues. A mysterious fire eventually gutted the greater part of the site but still the conflict remains unabated.

Old Bulawayo: Contests, conflict and the fire

Old Bulawayo, or KoBulawayo, is an important ancient royal Ndebele capital situated 27km south of the city of Bulawayo (figure 1). It is located within the Sauersdale farm that is found on the northern fringes of the Matopos World Heritage Landscape. This site falls within the historical period because it dates between 1870 and 1881. It was founded by King Lobengula after succeeding his father Mzilikazi Khumalo who had died in 1868. The first Ndebele capital founded by Mzlikazi Khumalo called Mhlahlandlela is just 5km east of this royal capital. Power had to shift to another centre because a succession battle ensued following Mzilikazi's death. King Mzilikazi originally came from the Zulu kingdom in Kwa-Zulu Natal, South Africa, where he had fled in fear of the famous

Shaka the Zulu King. In this respect, Old Bulawayo occupies a special place in the history of Zimbabwe because it was the second capital of the Ndebele state. The arrival of the Ndebele from South Africa around the 1820s also marked the demise of the famous Rozvi state, which had dominated the south-western regions from 1690 up to 1830. In addition, it was at this site that several Europeans came in search of concessions and treaties that eventually led to the colonial occupation of the country.

In 1881, Old Bulawayo was abandoned and burnt down as part of traditional Ndebele customs to safeguard the King against witchcraft. However, several traditional hut floors, and a few structures of European descent survived the fire and these remnants were part of the attributes that qualified the site for National Monument status in 1966. Lobengula's final royal settlement was a site located near the State House in the city of Bulawayo. The reasons for his relocation there are uncertain but some scholars have suggested that Old Bulawayo human and animal populations had exceeded the carrying capacity of the land and Lobengula also wanted to distance himself from Jesuit missionaries who were mounting unnecessary pressure on behalf of European concession seekers (Mahamba 2008; Nyathi 2000; Samwanda 2013).

As envisioned in the 1992 Heritage Master Plan, Old Bulawayo started receiving special attention from heritage experts, as well as the relevant local communities, in 1993. Initially, consultations with all the key stakeholders were done before surveys and excavations were conducted at the site in order to attain an authentic presentation and interpretation of the site (Gaffney and Hughes 2005; Hughes 1995, 2000, 2005; Mataga 2014; Makuvaza and Burrett 2011; Muringaniza 1998). When excavations aimed at establishing the site plan scientifically (looking at material used in construction as well

as associated material culture recovered from the site) were concluded, plans to reconstruct the site as a theme park were set in motion in 1998. This journey had its own fair share of challenges as will be discussed below. Nonetheless, this theme park was eventually completed (as work in progress) and officially opened to the public in October 2006.
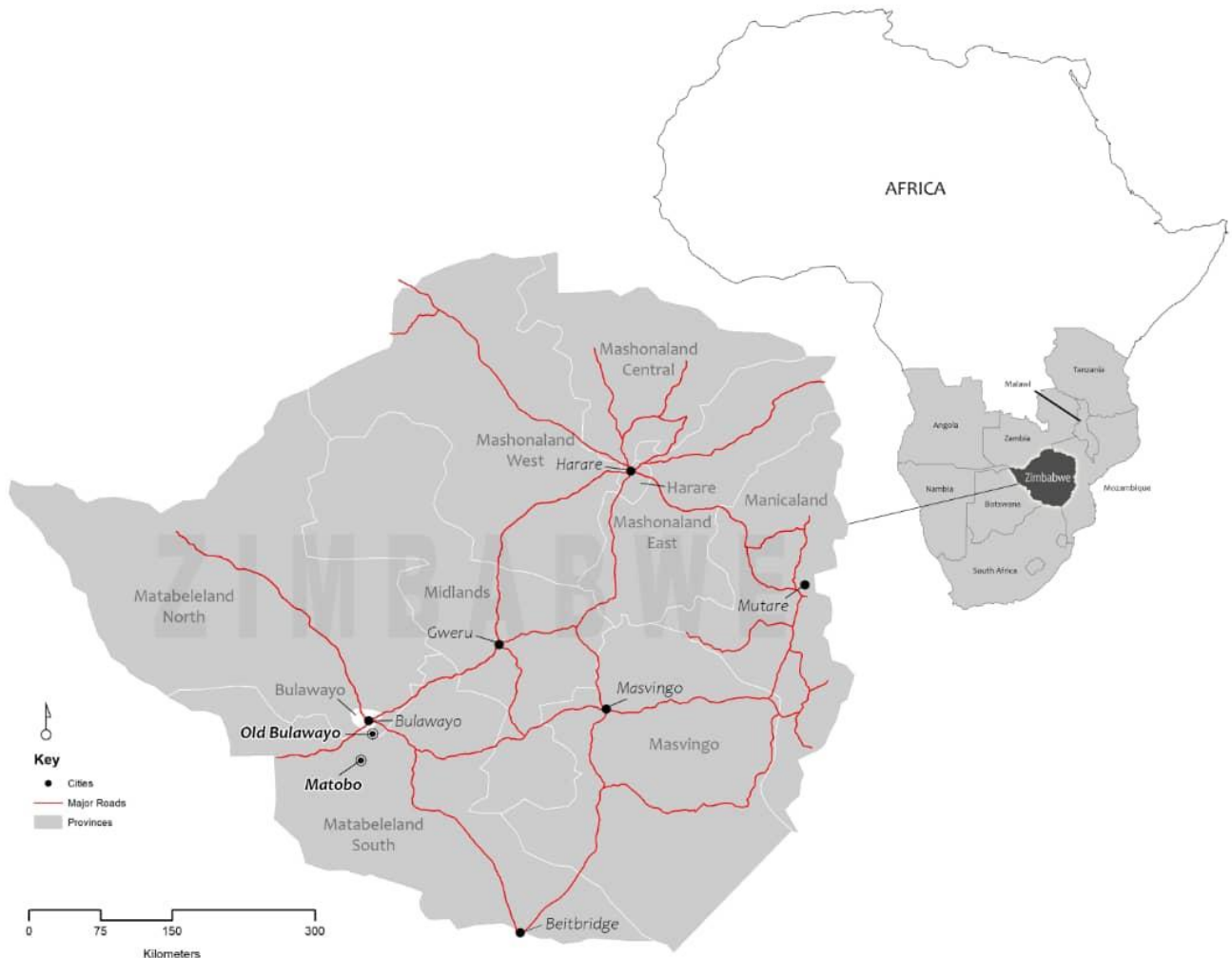

Figure 1. Location of Old Bulawayo in Zimbabwe (Russell Kapumha)

Figure 2. Image of the royal Old Bulawayo from above (Photo: Makuvaza and Burrett 2011)

Figure 3. Old Bulawayo Interpretive Centre entrance (Photo: Mataga 2014)

In outline, the theme park is situated on the western side of a poorly-maintained gravel road that transcends the site in a north-south direction. The theme park may be sub-divided into two main parts for ease of description; these sections are adjacent to each other and aligned in a north-south orientation. The northern site margins are defined by an interpretive centre, which doubles as the reception area and site museum. It also has a car park and visitor restrooms in its vicinity. As one moves southwards, approximately 200m just before approaching the royal village is a single traditionally-built hut that was meant, temporarily, to accommodate local people who would perform at the theme park. Just a few metres from there, going further south, is the main royal village that was once enclosed by a huge wooden palisade before the fire disaster. Within it were eight dome-shaped huts/ beehives, a cattle pen, a wagon shed and Lobengula's brick house (see Figures 2 and 3). The last two structures partially survived the fire. Organic matter, such as grass that was used for thatching and wood for the palisade, all went up in smoke during the 2010 fire.

It was anticipated that, upon completion, the theme park would be a historical beacon of pride for the Ndebele community first and the nation at large. Through this theme park people were supposed to have a memorable experience of Ndebele culture in terms of their identity, politics, economy, values, spirituality, taboos and morals, among other things (Collett 1990; Mataga 2014; Makuvaza and Burrett 2011). Unfortunately, this remained a pipe-dream because heritage experts were not so willing to relinquish some of their colonial inherited powers during the consultation processes for site presentation and interpretation. At the same time, local communities which had waited for so long to reclaim and interpret their own heritage with minimum interference from outsiders were not ready to give up the fight either.

As a heterogeneous unit, a number of conflicting claims naturally emerged from the local communities; each cluster was trying to push its own agenda. For instance, there was debate on whether Mzilikazi or Lobengula's capital represented the proper historical capital, others disputed the ascendancy of Lobengula into power, preferring to have his rivals recognised, while others simply wanted the site to remain as it was after the 1881 fire (Makuvaza and Burrett 2011; Masocha 2009). Eventually, the Khumalo family was identified as the primary stakeholder and community discord subsided slightly. The first major bone of contention was triggered by the scientific results of archaeological excavations, which established that the perimeter palisade of the royal village was thatched with straw. Secondly, excavations yielded paraphernalia of objects, some of which had to be exhibited as part of the site's history. Basing their views on their Ndebele cultural experiences and knowledge systems, the local communities challenged both findings and stated their position as a group.

Heritage experts, however, eventually agreed to use wood and not straw thatch for the palisade perimeter boundary as instructed by the local communities. However, they failed to do the same for the displayed cultural objects in the site museum. The Ndebele community's traditional leaders argued that the exhibited collections belonged to the Shona (the majority ethnic group in Zimbabwe) and the Tonga; hence they had to be removed and replaced by proper Ndebele artifacts (Hughes 1997; Samwanda 2013). This argument also resonated with another argument, they had raised earlier on, that the heritage experts were of Shona descent, as such they were not qualified to spearhead such a project (Makuvaza and Burrett 2011; Muringaniza 2000; Samwanda 2013). This position by the Khumalo clan was turned down on grounds of fanning tribalism, so the objects

remained on display and Shona curators continued to champion the project.

Interestingly, Makuvaza and Burrett (2011) further pointed out that most of the objects that were put on display actually came from the local Ndebele community during an ethnographic research expedition. In addition, these Ndebele claims were also dismissed on the grounds that the Ndebele state assimilated a significant number of the Karanga and Kalanga (Shona speakers) who were part of the Rozvi state, if these objects were to be discarded, it meant presenting a distorted past. As a site that was being developed to enhance learning, such a compromise would have been detrimental to the overall project goal. It is also important to note that other Ndebele chiefs later withdrew from the project because they felt the Khumalo clan was monopolising the project (Masocha 2009). All this goes to show that local communities are a complex group that should be handled with care if they are to contribute effectively towards heritage presentation and interpretation.

Owing to the harsh past political experiences that the Ndebele community encountered in the post-colonial era, the local communities were suspicious of the interests of the state and its agencies in their cultural affairs. In this respect, the mistrust or negative attitude displayed towards Shona museum curators may be justified. These curators were representing the interests of the organisation they worked for, the National Museums and Monuments of Zimbabwe (NMMZ). The NMMZ is an extension of the government and it was the same government that they perceived as having been responsible for the massacre of their fellow relatives and friends during the 1983-87 civil war or 'genocide' widely referred to as *Gukurahundi*, which claimed an estimated 20 000 lives.

According to Makuvaza and Burrett (2011), the political fallout of one of the Ndebele liberation war icons, Dumiso Dabengwa, from government in the year 2000, as well as the reckless statements made by the late Vice President Joseph W. Msika during the official opening of the site, made the local Ndebele community believe that the government had hidden and sinister motives. This should not really be surprising, given that the colonial system had also notoriously used heritage for decades either to pacify or to manipulate its citizens. Perhaps it was such sentiments that forced the local communities to keep away from the site after it was officially opened to the public in 2006.

Since local communities are given piecemeal attention and very little information about their involvement in heritage projects, all these problems were bound to happen. In the end, the site never lived up to its name as a theme park following the official opening because the Ndebele local people lacked confidence in both the government and heritage experts. It is also worth noting that site presentation and interpretation with the involvement of Ndebele local became a challenge owing to financial disputes.

The Khumalo clan also expected that at least 10% of the proceeds from the project would go into the local community coffers (Mahamba 2008). Ever since the official opening, Old Bulawayo failed to attract meaningful visitor numbers because the theme park was never operational. Limited funding for the project, poor marketing strategies, low visitor numbers and high expectations for financial returns among the local communities did a lot of damage to the project. It is quite clear that there was a lot of misunderstanding between the heritage experts and local communities in the implementation of the entire project. The best approach would have been to develop the

project for the local communities, with the local communities, then assist them with technical expertise from the sidelines while they enjoyed the monetary gains. In this case, both the heritage authority and local communities were desperate for money so conflict was inevitable. Modern societies now largely view the importance of heritage in terms of direct economic worth, its aesthetics and potential for adventure (Katsamudanga 2003).

According to Maslow (1954), human behaviour is motivated by a hierarchy of basic needs, which range from biological concerns to the most complex psychological ones. This implies that, without satisfying basic human needs like food, shelter and safety, artistic and scientific endeavours are largely irrelevant. Given that the colonial system severely undermined local community spiritual values, it is now difficult to attract their support for heritage conservation, presentation and interpretation without assuring them of some financial incentives.

Owing to the numerous challenges cited above, the Ndebele local community silently abandoned the site and NMMZ remained with the empty cultural shell. Unfortunately, this happened at a time when Zimbabwe was facing its worst financial crisis in the post-colonial era. With no international visitors coming and almost no local visitors, the site began to succumb to numerous elements of nature. Stray cattle from the local farmers took no time at all to visit the site and leave marks of their presence. By 2008, the reconstructed beehive huts were collapsing while stray cattle were feeding on the thatch. The wooden poles were also giving in to termites and other natural factors that caused decay.

To make matters worse, site custodians for NMMZ took advantage of the lack of business and reported for duty only when their superiors promised to visit the site. This site was clearly vulnerable, it was mere luck that delayed its

destruction to the year 2010 when a veld fire spread towards the site and eventually engulfed it (see Figures 4 and 5). Until today, it remains very difficult to tell whether the fire was deliberately started by a disgruntled member of the community in retaliation or whether it was simply an accident. Acts of vandalism at heritage sites by bitter local community members are not uncommon in Zimbabwe. Rhodes's summer house was burnt down in the Matopos and paint was once splashed on rock art paintings at Domboshava (see Ndoro 2001; Pwiti and Mvenge 1996). Against this background, we cannot rule out the theory of sabotage by an aggrieved Ndebele radical. On the flip side of the same coin, the fire may be attributed to the traditional practice of forestry management where veld fires are deliberately started in later summer to attract good rains and renew vegetation for livestock grazing. Ndoro (2001) elaborates in relating that, in order to maintain ecological balance, indigenous communities believed in regularly setting fire to the landscape. In their view, these fires played a crucial role in enhancing annual rainfall and the rejuvenation of sweet grass and vegetation for domestic animal grazing.

Figure 4. Lobengula's brick house and wagon shed during the fire; both roofs were destroyed (Photo: Samwanda 2013)

Figure 5. Remnants of the beehive hut and wooden palisade on the fateful day (Photo: Samwanda 2013)

Whose heritage and interpretation should prevail anyway?

In view of the case study illustrated above, it is quite clear that while the idea of involving local communities in heritage presentation and interpretation is a noble one; such ambitions are more easily said than done. The heritage expert in Africa always has the dilemma of balancing the evils of the colonial era with local community aspirations in the post-independence period.

As postulated above, before colonialism local communities had a symbiotic relationship with nature and their heritage sites. The principal link was the integral religious belief system; there was a shared meaning of heritage across the entire community. The spirits were the owners of the land and all that was found therein, they appointed the traditional authorities and these traditional leaders guarded the land and its shrines on behalf of the spirits and the community. Even during pre-colonial times, there were contests for power and control of sacred sites, while political authorities changed one generation after another, traditional principles of heritage management and the meaning of heritage basically remained unchanged. No one could monopolise heritage or turn it into an economic commodity, that was

simply impossible, but political leaders could seek legitimacy from the ancestors and their subjects by controlling these sacred sites and landscapes.

The lesson that may be drawn from this era is that heritage does not belong to an individual or a certain clique of individuals but to the entire community living near the heritage resource. If heritage is to be given a meaning that transcends all boundaries and time, it should be explained or interpreted and presented to everyone in a transparent manner. Heritage experts or the state should never interpret heritage in an exclusivist and narrow fashion for purposes of political expediency. Once people appreciate the meaning and relevance of heritage in their lives, they naturally participate in its protection, preservation, presentation and interpretation.

The exclusionary approach to heritage management that came along with the advent of colonialism was toxic to the survival of most heritage sites in the country. Selected heritage sites were systematically commoditised and interpreted by the scientific experts against the indigenous communities. As if that was not enough, the umbilical cord that connected local communities to the rest of the heritage places that were not appropriated by the colonial regime was also systematically attacked. Many local people lost touch with their heritage resources by shunning their traditional belief systems. Heritage presentation and interpretation became a privilege of the minority few in power and related academic disciplines. Local communities were made to perceive heritage as a commodity that attracted tourists and direct financial revenue. In fact, the nature of heritage that evolved during the colonial era could be interpreted and presented only by the trained expert because it was materialistic and scientific in nature. Any other interpretation that could not be scientifically

proven or supported by evidence had no space in the heritage landscape.

However, as argued by Mataga (2014), local communities did not completely abandon their heritage practices; rather they continued on the margins of formal heritage institutions. The sites that were taken over by the colonial administration attracted financial support that facilitated the development of infrastructure for visitor enjoyment. Upon independence, these particular heritage sites stood out as models for proper heritage management approaches. Despite the flaws in the western heritage management system, very little changed following the attainment of independence. Heritage sites remained under the control of the state and a number of restrictions passed against the local communities during the colonial era were maintained.

Although there has been a lot of talk about local community participation during the post-colonial era, heritage experts are not prepared to go all the way in implementing this management approach. If this approach is properly followed, it is the best in terms of addressing most of the challenges from which numerous heritage sites suffer. With reference to Old Bulawayo, local communities should have been allowed to interpret the site as equal partners but without overriding the museum curators. Often, because of their diversity in terms of educational background, interests and beliefs, it is not always easy to identify the right people from these communities to work with.

Because of the shifts in heritage meaning from the pre-colonial, to colonial and post-colonial, many of these individuals do not clearly understand what heritage really is and how to present and interpret it. In most cases, heritage authorities do not even interact with these communities unless they need something, such as information, from them. Even when they

undertake research using data collected from these communities, the information seldom reaches these people who are then expected to understand easily and contribute meaningfully in matters of heritage presentation and interpretation. Coupled with their financial predicament and expectations, it takes a lot of patience and effort to bring them to a certain level of understanding about their role in heritage presentation and interpretation. For these and other reasons cited above, many heritage experts would certainly love to work with local communities but they fear the baggage that comes along with such initiatives.

Conclusion

Heritage is a social construct that is very flexible and widely exploited by various interest groups to legitimise their claims and make meaning for others. As such, it is always dynamic and contested. Hence when it comes to heritage interpretation, no matter how educated one may be, no-one has a monopoly of knowledge. Apart from attempts to deal with past colonial imbalances, it is paramount to involve local communities in heritage presentation and interpretation programmes because they have something of value to contribute. While their contributions towards the overall interpretive process may not be scientific in nature, they may certainly open up other exciting avenues that heritage experts cannot imagine.

However, to get to that point of meaningful engagement between the heritage expert and members of the local community takes a lot of effort. This is because local communities are not a homogenous entity. Heritage experts, therefore, should always be fully prepared for anything when considering involving such people in any heritage interpretive process. As illustrated in the Old Bulawayo case study, the interpretation and presentation of heritage is a complicated process because there are always

multiple meanings, interests and expectations associated with heritage places. In this respect, every stakeholder is important and worth listening to; taking shortcuts in interpretation processes can turn out to be disastrous. In addition, the chances of antagonising these stakeholders during consultations and project implementation processes are always high. For that reason, it is crucial to plan, consult, educate, listen, negotiate, persuade, explain and encourage members of the local community to be actively involved in the heritage interpretation process until the project is fully operational.

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Empowering Heritage Communities. Rights-Based Approaches – Principles and Practice

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Abstract

Since 2011, rights issues have been explored through the Our-Common-Dignity Initiative by IUCN, ICCROM and ICOMOS. This paper gives an introduction to rights-based approaches, analyses some cases of heritage communities' substantive and procedural rights in Europe, offers standards for processes of participation and explains the differences of duty-bearers and right-holders. The paper follows a workshop delivered during the conference, which proceeded with group work and a knowledge-exchange session, and explored the range of tools and skills to: (1) build solid relationships with communities and people in heritage work; (2) embrace the principle of free, prior and informed consent of communities of origin before adopting measures related to their specific heritage; and (3) offer all possible assistance so that communities and other rights holders are consulted and invited to participate actively in the whole process of identification, interpretation, safeguarding, government and development of their heritage.

Keywords

cultural heritage, heritage communities, bommunity-based heritage protection, rights-based approaches in heritage protection, human rights

Introduction

This paper analyses the principles and practices of rights-based approaches. The first chapter deals with the background and principles of rights-based approaches and their recent implementation into heritage protection policy documents. The case studies in the following chapters focus on heritage communities and heritage interpretation, dealing with the concrete issues of community rights and dignity in heritage in Estonia. Ave Paulus proposes in Chapter 2 a model for determining the rights of heritage communities and highlights the rights connected with tangible and intangible heritage in the context of the Lahemaa National Park Memoryscapes project and the rehabilitation of the former military harbour in Hara . Riin Alatalu analyses in chapter 3 the issues of potential threats within community initiatives.

Chapter 1: Discourse of community rights in heritage – Rights-based approaches

Any legislation reflects the spirit of the time. The same goes for different public initiatives that call out and provide guidance on why and how to appreciate or protect certain aspects of cultural and social features. The reflection of social tendencies is also well-visible in the policies for heritage protection. In the decades after the Second World War, heritage protection became more and more restrictive because of the need to counterbalance massive and aggressive industrialisation that resulted in the reconstruction and redevelopment of not only city quarters but whole cities and regions.

In the 21st century, however, the spirit of heritage legislation has become more restrained, the contemporary keywords are awareness raising and public and community involvement. Protection itself is becoming more democratic. As it focuses more and more on the rights of individuals and the communities, they are credited with trust and the emphasis is on the promotion of common values. Common values have also changed the lists of protected monuments – aside from the royal and noble legacy of the ruling class, more and more attention is given to vernacular heritage and the daily living environment. The shift in the ideology is also driven by the call-outs of current global challenges of humankind. In the era of climate change, a sustainable lifestyle is a good and beneficial context to advocate for human rights for heritage. Such an integrated approach has been accepted, for example by ICOMOS, where there is a collaboration starting between the working groups of rights-based approaches, climate change and sustainable development.

Human rights principles

The Universal Declaration on Human Rights (UDHR), adopted by the United Nations General Assembly in 1948, remains as the first pillar of international human rights law and practice. The UDHR proclaims two fundamental cultural rights: "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits" (UDHR 27.1); and "Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author" (UDHR 27.2).

Further human rights covenants, conventions and other standards, such as declarations issued since 1948, have complemented and expanded the body of international human rights documents. Today, the majority of States Parties to the World Heritage Convention (Convention Concerning the Protection of the World Cultural and Natural Heritage, known as the 1972 World Heritage Convention), include human rights

provisions in their constitutions and/or legislation.

The new World Heritage Sustainable Development Policy (2015) sets out an overarching rights framework. To support this, the report emphasises the need to build an effective and equitable approach to implementation in terms of international human rights standards. This should consider and include procedural and substantive rights, and the adoption of a set of working principles.

Faro Convention

The more recent convention that further develops and extends the UN's provision on the individual's right to take part in cultural life is Convention on the Value of Cultural Heritage for Society, known as Faro Convention. It was adopted by the Committee of Ministers of the Council of Europe in 2005.

The Convention is based on two ideas. One is to put people at the centre through a clear connection to the area of human rights. Each individual should be granted the right to experience and interpret what cultural heritage can mean. The second idea emphasises the positive benefits of using heritage as a resource. The framework convention's overall aim is thus to ensure the placement of cultural heritage at the centre of a new vision of sustainable development (Aims and Origins).

The Faro Convention focuses on the individual and an inclusive approach, and supports diversity. The Convention stresses the importance of increased cooperation between the cultural environment sector and other areas in society. The Convention thus introduces the concept of 'heritage communities', and highlights that cultural heritage shall not just be defined by the experts but should be a process with public involvement. A 'heritage community'

has a very broad definition in order to include all kinds of groupings. The primary purpose is to create greater interaction between citizens and the traditional cultural heritage sector, as well as other institutional and private players (The Faro Convention 2014).

ICOMOS rights-based approaches initiative – 'Our common dignity'

In keeping with its mandate, and as also stated in the 1972 World Heritage Convention, ICOMOS has taken important initiatives over the last decade to respect, protect and fulfil the rights to culture for individuals and communities by including rights-based approaches (RBA) in its work, as in the current Our Common Dignity initiative (OCD). The authors are both active members of that initiative. RBA offer standards for processes, for example, consultations, definition of duty-bearers and right-holders, different from stakeholders, entitlements and responsibility-based approaches, coverage of individual and collective rights, coverage of substantive and procedural rights.

Since 2011, rights issues have been explored through the Our Common Dignity initiative by IUCN, ICCROM and ICOMOS in cooperation with the World Heritage Centre and an international network of heritage experts. Activities during the first decade were wrapped up in the 2017 report, *The Advisory Body 'Our Common Dignity Initiative' on Rights-based approaches in World Heritage. Taking stock and looking forward*. One of the findings of the OCD during its first decade of work was that we often deal with rights issues but call it something else.

The general objective of the Our Common Dignity initiative has been to contribute towards building awareness of rights issues in world heritage and heritage management, to promote 'good practice' approaches to rights and their enabling conditions, and to develop and

recommend relevant tools and guidelines in world heritage, from tentative lists and nomination through to management.

The rights-based approaches method lies more in asking questions than providing answers. The aim of the method is to map who are the relevant individuals and communities and how should they be involved in the decision-making process. Whose priorities come first and if the partners are even aware that they have the rights and what these are. The method defines interested parties as rights-owners (in general local inhabitants and communities) or duty-bearers (states and other actors). Human rights-based approaches cover individual and collective rights and substantive and procedural rights. The method follows the processes and aims that nobody, especially marginalised and vulnerable groups in heritage actions, are left behind.

In celebration of the 70th anniversary of the Universal Declaration of Human Rights, ICOMOS adopted the Buenos Aires Declaration (2018) entrenching human rights into cultural heritage activities. According to the Buenos Aires Declaration, ICOMOS members, committees and groups are therefore encouraged: (1) to build strong relationships with communities and peoples in their work; (2) to embrace the principle of free, prior and informed consent of source communities before adopting measures concerning their specific cultural heritage; and (3) to offer all possible assistance so that communities and right holders are consulted and invited to actively participate in the whole process of identification, selection, classification, interpretation, preservation, and safeguarding

of, as well as the stewardship of and development of, cultural heritage.

The Our Common Dignity working group contributed to the revision of the Operational Guidelines (OG) during the 43rd World Heritage Congress in Baku 2019. The revised OG encourages States Parties to adopt human rights-based approaches: "States Parties to the Convention are encouraged to adopt human-rights based approaches, and ensure gender-balanced participation of a wide variety of stakeholders and rights-holders, including site managers, local and regional governments, local communities, indigenous peoples, non-governmental organisations (NGOs) and other interested parties and partners in the identification, nomination, management and protection processes of World Heritage properties."

Chapter 2: The rights of local communities in cultural heritage protection. Hara Military Harbour and Lahemaa National Park Memoryscapes (Ave Paulus)

Cultural heritage protection: From things to people

There are several paradigm shifts relating to cultural heritage values and communities. In the UNESCO conventions on the protection of cultural heritage, we can observe the evolution of heritage object-subject relations, values and authenticity, which are explained in Figure 1 (Paulus 2017, Paulus *et al.* 2019, Kelli *et al.* 2020).
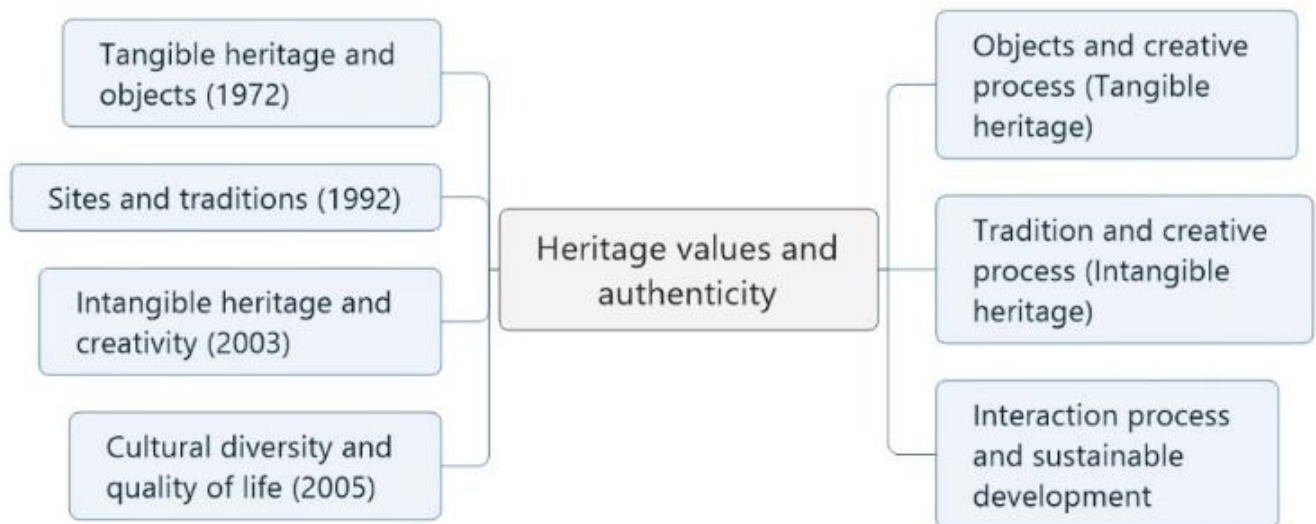
Tangible heritage and objects (1972)	Objects and creative process (Tangible heritage)
Sites and traditions (1992)	Tradition and creative process (Intangible heritage)
Intangible heritage and creativity (2003)	Heritage values and authenticity
Cultural diversity and quality of life (2005)	Interaction process and sustainable development

Figure 1. Evolution of heritage object-subject relations, values and authenticity

The UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage defines tangible, immovable cultural heritage and cultural landscapes by way of monuments, groups of buildings and sites (UNESCO 1972, Art 1). Although the 1972 convention stated the heritage to be "of the nations of mankind", the universal value was considered to be not so much in the tradition or people, but more in the objects and material world. That authenticity of objects was kept in the vein of ICOMOS Venice Charter on the Authenticity of Monuments (ICOMOS 1964). There was a paradigm shift towards a more holistic landscape approach at the beginning of the 1990s – cultural tradition and the interaction of people and nature were highlighted in the case of cultural landscapes, and the notion of authenticity and the universal value was given to continuing traditions of cultural communities.

At the beginning of the new millennium, there was a paradigm shift that placed cultural communities at the centre by declaring cultural communities to be the heritage value itself. The Convention for the Safeguarding of the Intangible Cultural Heritage deals specifically with the definition, manifestations, and safeguarding of intangible heritage,

highlighting the notion that it is the heritage of the communities, groups or individuals and there should be concrete protection and revitalisation mechanisms for it, and human rights should be followed (UNESCO 2003, Art 2). The 2003 convention defines cultural heritage as a heritage of cultural communities and individuals, their identity and continuity.

The UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expressions gives a new framework for informed, transparent and participatory systems of governance for culture (UNESCO 2005, Art 4). Definitions include cultural heritage values and protection integrated into a semiotic model, where cultural identity and artistic creation are in the centre of sign and value production, the heritage of humanity manifests itself via the creativity of persons, groups and societies. The 2005 convention defines heritage values through creativity and the diversity of cultural communities and individuals.

Currently, there is another paradigm shift under way, explicitly stated in the UNESCO 2019 OG. The shift entails the transformation from state-centred conservation to a community-centred one and the cultural heritage protection that

takes into consideration human rights-based approaches and community rights towards their heritage.

Heritage community and community members' rights

Contemporary cultural heritage protection cannot be achieved without taking into account the rights of heritage communities and heritage creators. The interaction of cultural heritage protection and local community rights is a complex subject. The author makes an effort to suggest a preliminary practical model conceptualising the interaction (Paulus & Kelli 2019). The arguments are supported by tangible and intangible heritage cases on heritage protection management practices by local communities in Lahemaa National Park (Lahemaa NP), Estonia. The model is visualised in Figure 2.

Before addressing individual elements of the model, it is necessary to emphasise the complexities caused by the dual character of the model. The model conceptualises individuals and communities as right holders with their corresponding rights and limitations thereof. The model simultaneously covers tangible and intangible heritage and cultural landscapes.

The starting point of the model is the identification of the right holder. On the one hand, we have an individual as the right holder; on the other hand, we have the community as a collective right holder. They both have a crucial role in the model. The local community consists of individuals (permanent inhabitants). A relevant issue is how to define permanent inhabitants who have the rights. An approach adopted in the model defines permanent inhabitants through connection to a specific area.

Rights of community and individuals have a similar character. By their nature, they are personal, non-waivable, non-transferable and of unlimited duration. In other words, they are inalienable rights. Both types of rights arise from the enactment of law, historical tradition and community decision. Rights of locals and community are limited by public and private interests.
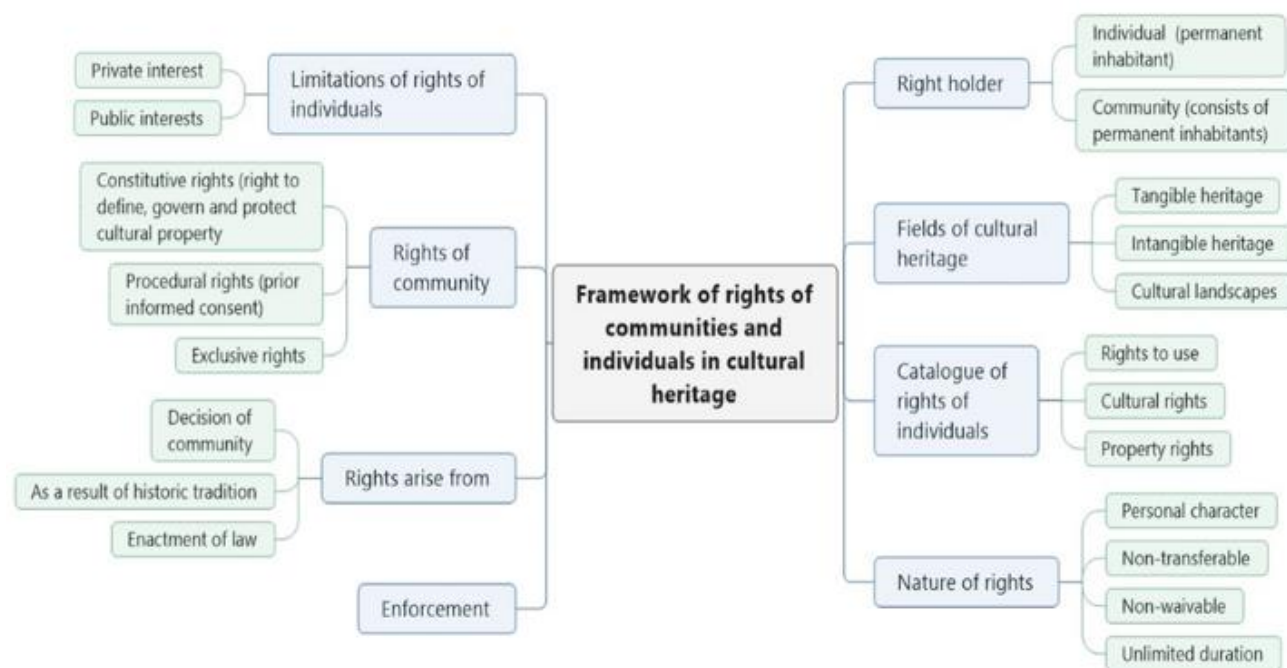
Figure 2. Rights of local communities and individuals in cultural heritage protection (Paulus & Kelli 2019)

When it comes to the specific content of the rights, then they are different for individuals and the community. Local individuals have the right to use resources (land and nature), to participate in cultural life and to enjoy the property.

The community has a different set of rights. Firstly, community defines, governs and protects cultural heritage. Secondly, the community has the right to be asked prior to giving informed consent. The exercise of the right requires the pre-existence of several other rights, such as the right to be informed and involved. Thirdly, the community has exclusive rights to their cultural heritage and intellectual property.

The enforcement of the rights of locals and community is done through means of public, private or customary law. Enforcement by private individuals is not excluded. The model is explained through two specific cases concerning community rights in the fields of tangible heritage and intangible heritage.

Case study 1: Tangible heritage and constitutive rights of the community at Hara Military Harbour

Constitutive rights are the rights of the communities to define, govern and protect their cultural heritage. It is connected with procedural rights to be asked before giving informed consent. The example of the execution of these rights is the Lahemaa Cooperation Council, which consists of all rights-holders and duty-bearers as well as voluntary stakeholders and experts. The local community of Lahemaa NP (approximately 10,000 landowners and local inhabitants) is represented by regional groups and village elders. It factually governs and manages Lahemaa NP; the rules of the National Park as well as the management plan were made there.

The local community lead and participation in different inventories can be used as an example of the exercise of constitutive rights by local communities. During the last decade, there were more than 15,000 participants in cultural heritage public activities, workshops, seminars, restoration and educational deeds by members of Lahemaa NP community. More than 100 cultural heritage objects and landscapes were preserved, and information boards, routes, books and web-pages were developed.

One controversial case should be pointed out as a success story in re-defining heritage values. Lahemaa National Park was in the closed border zone during the Soviet Union occupation. At the end of the Second World War, quite a number of coastal villagers escaped abroad, fearing Soviet deportations. They were right – the 1949 deportation was enormous compared to the 1940 deportation. Boats in coastal villages were taken away and burnt leaving no access to the sea. As it was a Cold War frontline, the border between the 'imperialist' West (Finland was just 40 km to the north) and the 'Soviet' East, there were quite a lot of military bases erected on the coastline, including unique on both a European and world scale, the huge Suurpea-Hara military institute and harbour. By 2006, it was a wound in the hearts of locals; they didn't see it as something of value and most locals wanted to demolish it.

In the process of the inventory of military objects, experts and rights holders had several negotiations and discussions on the matter, the outcome of which was that locals themselves started to value this heritage and make a profit from it while of course underlining its tragic overtones.

Today, we see this Cold War monument next to old traditional net sheds and boat landing places (Figure 3). The local NGO owns and operates the harbour and there are a lot of

community-based activities, a boat school, a yachting club, etc. People can take a tour of the site with a local guide. Several art projects by locals are under way.

Figure 3. Hara Soviet Military Harbour (Photo: Toomas Tuul)

Case study 2: Intangible heritage and exclusive rights of the community – Lahemaa Memoryscapes

The concept of an exclusive right is well known in the field of intellectual property (IP). Another and more complex issue concerns the introduction of a specific right protecting traditional knowledge, which is being targeted in the process of rights of heritage communities. The concept of an exclusive right is slightly different here from IP rights. Whereas economic IP rights are usually transferrable (they can be sold), then exclusive rights in this context are connected to a specific community.

The idea behind the exclusive right is that there could be valuable intangible cultural heritage held by the community of a specific location. Lahemaa NP protection rules declare that intangible heritage and folk culture of the area are under state protection (§ 1.(1)1). The issue here is the question of who should benefit from

it. The community's exclusive rights cannot ignore IP laws. However, the existing intangible heritage is often digitised or materialised, relying on public finances. The financing body can foresee specific licensing schemes giving preference to the local community.

The pioneering project, Lahemaa Memoryscapes is an example of the problems of rights in intangible heritage (Lahemaa Memoryscapes 2007-2021). It is a large-scale inventory of the traditional folklore and culture of 72 villages.

There are large amounts of material on intangible heritage. During the project, thousands of written stories and photos were collected, hundreds of movies made with locals, web maps on national parks memory spaces were made, local folklore and books and brochures of the cultural heritage of villages were published, and information boards were produced (Figure 4).

Local communities organise and direct the process, and the scientific institutions and experts are involved as partners. Local communities are given exclusive rights to use these materials. The inventory is very popular among locals – web-pages, maps, books, information boards and so forth are made during the process as well as workshops and maintenance works for keeping 'their own' heritage.

However, there are a myriad of issues here which need to be addressed. When the right to use intangible heritage is given to the community then the question arises as to who exactly is entitled to exercise the right. Researchers and other stakeholders believe that collected folklore is not protected by copyright or related rights and can be used without any further restrictions. The problem is that when the Estonian Copyright Act states intellectual

property protection does not apply to folklore (§ 5 clause 2), it refers to defined folklore as such, not its interpretation. The collected folklore is usually someone's interpretation (e.g. a heritage community member sings a folk song or tells a folk story). This story or the song itself is an interpretation of folklore and is copyright-protected work. The person who performs the song or tells the story has the performer's rights. The person's voice usually falls under the protection of personal data. Therefore, the collected folklore has several IP and personal

data restrictions which limit the opportunities for its dissemination and use.

The collection is financed through public money and there are requirements that the collector of intangible cultural heritage transfer all IP rights to the financier. The problem is that the collector does not have rights covering collected intangible cultural heritage and the legal principle (originating from Roman law) – *nemo plus iuris transferre potest quam ipse habet* (you cannot transfer rights you do not have) – becomes relevant.

Figure 4. Information boards made by Ilumäe and Kolgaküla village communities

Chapter 3:
Rights-based approaches – Some critical issues (Riin Alatalu)

The legacy of the past is often considered a burden for contemporary society, for example slum-like areas needing enormous investments, abandoned industries blemishing both cityscapes and rural areas; or landscapes spoiled by excessive farming, excavations, etc.However, as the United Nations Sustainable Development Goals, Faro Convention and other contemporary documents point out, humankind has to address

any built legacy as a common resource. There are already hundreds of examples worldwide where industrial buildings that have been considered ugly and contaminative have been turned into popular cultural hubs. Slums are revived and gentrified through restoration activities. Sometimes, we must remember that even many highly respected World Heritage sites were quite recently just forgotten and decaying settlements. People recall with surprise that these out-of-date buildings were once erected as the pride of the community, provided work and living space for whole generations and determined the development of the area.

These types of development address the right for heritage and respect for the creation and commitment of earlier generations. With the evaluation of everyday heritage, community involvement is essential as regeneration must start with rephrasing the values. The communities are expected to be aware of the cultural values, but this is not self-evident. It is part of human nature to wnt to improve our living standard and to experience new technologies and fashion. Communities should be supported by experts providing awareness-raising, enabling training and sharing models for how to record oral history and promote values.

In Estonia, community involvement in heritage protection has a long history but the nature of it has changed from time to time and sometimes even case by case. During the Soviet period, independent community movements usually opposed state policy because of occupation. However, nature protection and heritage protection enjoyed public support as they were in charge of national values (Alatalu 2012). After the restoration of the independent state in 1991, the common values faded quickly to the background as, finally, after 50 years of occupation, people could take a personal initiative in improving their lives and livelihoods.

Personal advancement and benefit prevailed. After the turbulence through the 1990s, common values have been brought into focus again, in addition to success stories, and also point out the weaknesses in addressing the rights-based approaches. Contemporary urban and rural communities are generally well organised if they have identified common interests and even better organised if there is a common threat. The main issues that activates the community are mostly connected with social and traffic security, respect for neighbours and use of public space. The questions of heritage need a charismatic spokesperson who can activate locals. The most effective way is to do it

via local societies, clubs or other movements that are perfect bodies for debate and thus for protecting local values and interests. However, there are some potential threats to remember – the capacity for voluntary work may be exhausted and there may be periods of low activity. Even more problematic is that communities may get hijacked by dominant members who channel the common voice to their personal interest; some communities and discussions may be easily manipulated.

Even in the very interconnected society of Estonia, there are potential tensions between the so-called first inhabitants and the newcomers. For example, in the gentrified areas, the ones whose rights must be respected in the first place are the people that originally lived in the area before the gentrification process started. Even if they cannot compete with growing real estate prices, they are the ones who have influenced local traditions, they are the ones whose connections and memories of the area should be respected. But also, the newcomers, the gentrifiers, have rights as they have invested in the restoration and conservation of the area. They have brought in commercial value but they have also saved the heritage from collapse. In these debates, the biggest harm is usually the negative labelling of each other but there is also the change in public areas like reshaping peaceful gardens into parking lots.

Figure 5. Tallinn Old Town (Photo: Kaupo Kalda)

The conflicts might be much more problematic when benefits and income are involved. Tallinn Old Town World Heritage Site was a very tight living area. With the change to a market economy, but even more with the opening of the tourism market in the 1990s, people started to move out of Tallinn Old Town. The number of local inhabitants has decreased critically and currently stands at around 3,000.

The same tendency has affected public institutions. Several ministries and public authorities have moved out of the Old Town to make elements of the daily routine (such as car parking) more comfortable for employees but even more to enable income from tourism. These tendencies are very contradictory as one of the promoted values of the World Heritage Site is its living city. The remaining inhabitants are expected to maintain the living atmosphere; however, their needs and rights have been given little importance in comparison to developers in the tourism industry. There are ongoing one-sided discussions that if someone wants to live in the city centre they should tolerate some inconveniences, like the noise and nightlife, the insecurity in their houses as neighbours rent out their flats on a short-term basis, limited access to the grocery shops, limited access to their apartments, etc. The inhabitants of the Old Town have united into the Old Town Society and they sporadically perform various actions and communicate with authorities, etc. to stand up for their rights. Their opinion is asked for in planning processes. However, their interests are very often not prioritised in the case of conflicting goals in development processes. Ignoring these concerns has resulted not only in the reduced well-being of the inhabitants but in the change of the character of the city and it has boosted the museumification of the Old Town.

Conclusions

Heritage protection is a demanding goal. To preserve the artefacts of the past, it often confronts with the ideals of development and progress. Restoration is expensive as it is time-consuming, it requires studies, careful decisions and skilful masters. Even more, it requires respect and understanding of the values involved.

Human rights-based approaches form a tool to address the conflicting aspects in heritage protection. The importance of this approach is open to different arguments, to be listened to and offered. The method presupposes the heritage sites to be understood in their wider, surrounding context but also as an essential part of the identity of the local community. The method helps people to notice and treasure well-known noble heritage as well as the identity of ordinary people. The latter is crucial as respect and responsibility function as a pair. Understanding one's own values and identity generates respect and responsibility towards the values of others.

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Heritage approaches have their own past. How can we exploit this kind of experience?

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Abstract

This paper intends to emphasise that if the aim of heritage interpretation is to reinforce the activation of communities in relation to heritage, it would be appropriate first to detect the reasons of passivity towards and misconceptions about heritage, which can often cause problems in community projects. For this reason, the paper looks back at heritage interpretation to identify the variety of approaches used in the past up until today, as well as the different value placed upon the interrelated terms and concepts of memory and identity. After considering the attitudes related to heritage in the past, positive frames of thought and ways of sensing the world may be reactivated and negative ones may be minimised. Finally, the paper will underline the optimistic side of the present mode of approaching heritage when it is related to wellbeing and human rights, in parallel with the ambition for an integrated natural and cultural approach that reminds us of the mode of traditional societies in approaching heritage. Within this framework, the paper presents an approach to landscape through the production of an experiential, sensory map as an example of good practice that could potentially be used as a tool in interpretation guiding training courses.

Main text

In today's world, people are in search of meaning, identity and memories, and at the same time experiencing confusion and disorientation in this process. One certain factor is that people receive a great variety of information, of sensory input, without having the time or the criteria to evaluate them according to their needs. History, heritage and nature are among their interests. The industry of entertainment has recognised and responded to these interests in a variety of ways, where the public behaves as passive consumer of experiences. In many cases the interest in heritage, in history in general, is confused with a need to escape the present and the anxiety it produces with a feeling of nostalgia for past eras without an interest in the real facts of the past or their relation to the present. There are even worse cases where the interest in heritage is identified with the search for a glorious past that promotes self-reassurance and guarantees the importance of a community now and in the future. A similar behavior of consumerism is often seen towards nature though with less dangerous consequences. The author asserts that any programme related to heritage should have a clear purpose, which should be communicated to the participants or visitors. This will enhance the coherence of each attempt and will set a common aim, regardless of other options in approaching heritage.

This paper argues that the aim of each heritage approach is not only to create a relationship to cultural or natural heritage, but that the ultimate aim is to create a relationship to the every-day environment. A relationship of respect as well as of critical inquiry. With this aim in mind, we will attempt firstly to investigate the variety of historical approaches to heritage interpretation in their social context, and the related concepts of memory and identity. Secondly, within the frame of the present mode of approaching heritage that is related to wellbeing and human rights, and an integrated natural and cultural approach, the focus will be on the approach of landscape through the production of an experiential, sensory map as an example of good practice, and the benefits from their inclusion in interpretive training courses.

The history of heritage approaches

A connection to the past and its tangible or intangible remains has always been a necessity. In traditional societies, humans felt connected to a living environment where their experiences and the exchange of sensory input through the use of all the senses formed their identity as both individuals and communities. The necessary self-reliance of traditional, simple lifestyles safeguarded the community's cohesion and the sense of responsibility was based on community.

In these communities, the role of memory was not crucial for individuals and certainly not much connected to identity, a term popularised by Erik Erickson in the late 1950s and related to an "individual sense of self" (Gillis 1996: 3). Gillis, quoting the French historian Pierre Nora, says that before the 19th century, people didn't know the existence of memory "Only aristocracy, church and the monarchial state had need for an institutionalised memory". For ordinary people, the past was so much present in everyday life that there was no need to record or preserve it,

they relied on living memory instead of archives or monuments. Popular memories weren't "*wide territorially*" nor "*deep in the past*" (Gillis 1996: 5-6). Tangible heritage (like family, religious objects, landscapes) as well as intangible (myths, tales, songs) created a network of meanings tackling through their blending (in time and space) issues such as the relation to the dead, individual and communal memories, sense of belonging, of the sacred, etc. The importance of heritage was based on its functionality.

The participation of individuals in rituals where the natural and human environment was very much connected, and the transition of oral tradition from one generation to the next, guaranteed that all had the feeling that they were contributing to the building of the community, of the world as a whole. Through these experiences, people felt connected to a broader time and space than that of just their own life experience; something akin to a sentiment of order in the world and of security. Sada Mire, talking at Tedx Euston about the Somalian heritage in present times, gave a great example of the use of heritage through its everyday use and functionality. Heritage is valued as knowledge, it is preserved through its use and not considered a possession that should be safeguarded through legal measures.

As Gillis notes, today we speak about memory and identity as if they are material objects, of "memory as something to be retrieved" and "identity as something that can be lost as well as found" (Gillis 1996: 3). Again quoting Nora, Gillis writes that we speak so much about memory because it is "little left", "referring to the kind of living memory, communicated face to face" (Gillis 1996: 7). The truth is that they are not "fixed things", they are "subjective", "representations or constructions of reality" (Gillis 1996: 3). "We are constantly revising our memories to suit our current identities". Memories and identities are not things we think

"about" but things we think "with" (Gillis 1996: 5. 6).

In modern times, on the other hand, the introduction of science brought the establishment of the separation of subject/object, of vision at the top of the hierarchy of the senses, of humans at the centre of the world as observers, outside nature, maximising the ambition of power. The idea that culture is a product, essentially theoretical that may be communicated and consumed, took various forms in previous years, including the ideologies of science, art, art history, history, politics. In the era of nation-states building, the "Nation's history book took on the sacred significance once reserved for the holy days" (Gillis 1996: 18). The aim became the homogenisation of people, their transformation to citizens. "In the 19th century, nations came to worship themselves through their pasts" an abstract idea under which people found a "shelter" even if they have never met each other. "The collective self–worship consequences became evident in the course of two world wars" (Gillis 1996: 18).

In the well-respected text of Bennet, the role of culture is defined as an "object of transformation, regulation" of the "inner life", of the "mental and moral health" of people in the hands of the government. The museum was a space where the "new norms of public conduct" could be learned by the public while it was monitored (Bennet 1995: 20, 24). Apart from homogenising and promoting "self-management" the role of the museum was to differentiate those that had the ability to understand culture (the "elite") from those that didn't ("the popular social classes") (Bennet 1995: 23, 26).

In this framing and conceptualisation of the world, responsibility lies with the self but in an abstract way since the person is considered an object of destiny and his own era. The individual not the community anymore is just the viewer of a spectacle. As an observer, the individual may have an opinion, may judge, as compensation and an illusion of power that has been given, when in reality he is just forced into passivity and his role is limited to finding "tactics" in order to adjust to the given rules, frames, aspects of reality or even to revolting but within given limits.

A reaction against this status quo was evident after 1960. The 'attack' was against schools, universities, the 'temples' of nation-states. The interest became the search of "pasts capable of serving the heterogeneity of new groups that had become active on the national and international stage, racial, sexual minorities" (Gillis 1996: 18). The compensation of people's oppression would be the freedom to express, discover, define their own past, memory, identity with the help of pop culture and mass consumption that gained ground in those days.

After 1980 especially, an explosion of memory took place. For the nation-state, the priority of memory was a way to reconcile with the past, a way to compensate oppressed communities. Many communities claimed the memory of their past in order to gain privileges. It is often underlined that "packaged forms of memory, history have proved so profitable that we must worry" for their "commodification, commercialisation" and "political manipulation". Individuals have become "consumers" choosing from a variety of pasts the one that each time suits them best (Gillis 1996: 17-18). Under these conditions, it is often suggested that we need, more than ever, "civil spaces" and "civil times" where communities and individuals may negotiate the past, their options on heritage and on the future (Gillis 1996: 19-20). In addition, the disciplines of history and archaeology, in order to respond to the interest of people in the past but also to diminish the dangers of

comercialisation, developed the domains of public history and public archaeology through which a dialogue with the public may be possible. In parallel, the relation to the past developed more formally and was merely identified with the discussion around the abstract concept of heritage and its definitions.

It is considered important that these approaches, these frames of mind and their bottom-up or top-down origin, are made transparent to the public within each present attempt to approach heritage in order to benefit from the multiple voices of the options, be conscious of its own ways of approaching heritage, remove any suspicion of bias (as for a lot of people the instumentalisation of heritage in the past and present is off-putting), and be open to follow new ways in approaching heritage. Regardless whether it is a visit to an archaeological site or to a park, it is possible to underline and discuss the different approaches of each era to heritage in its social context. For example, historically, building remains of temples have been used to construct new ones; the reasons why was it accepted practice then but strange for us today should be discussed. The construction of a park may have many phases; what did each era retain from the previous one? Which features should we select today in a restoration project? Who will decide? These questions frame some issues that should be discussed in order to enhance the public's awareness of heritage. It is important to relate the why as well as the how.

Present heritage approaches and the integration of natural and cultural heritage

In the last three decades of the 20th century, three modes of thinking can be identified through which the evolution of the discussion around the meaning of heritage can be visualised: "(1) the Universal perspective and the intrinsic historical value of heritage (1970s onwards); (2) the European perspective, heritage values relating to identity and memory (1990s onwards); and (3) the Human Rights perspective, heritage value relating to wellbeing (2005 onwards)" (Heleen Van Londen *et al.* 2019: 4). These three modes of approaching heritage intersect and fuel the current debate. The declarations of the Council of Europe reflect the development of the above modes through the years. They start from "protection of what is of value, to politics of identity" and then the emphasis is on "wellbeing" (Heleen Van Londen *et al.* 2019: 4),

In recent years, the fundamental changes have been the inclusion of heritage in the "context of human rights" and the "influence of private enterprises in the protection of heritage". This means that the aim becomes democratisation, through the participation of communities in the decision making process, through to 'utilisation' and 'profit' (Heleen Van Londen *et al.* 2019: 7). "Shared responsibility that involves citizens and society in the form of public action" is the main concept in focus (Marciniak 2019: 123). This new approach reminds us of traditional societies when priority was given to the functionality of heritage, as it was not considered a 'possession' in the hands of 'experts'. It is an approach with decent aims, though it hides the danger of commercialisation.

One more aspect that is included in the above context, and increases the possibilities of success of the new mode of thinking, are the steps that are being taken towards the integration of natural and cultural heritage that will operate against their use as an instrument to guide action. Although the European Union recognised a significant role to cultural heritage through conventions such as the European Convention on the Protection of the Archaeological Heritage (1992) and the European Landscape Convention (2000), its importance was reduced by the increased

awareness of environmental issues, 'deprivation' of natural resources along with the development of environmental movements that gave rise to natural heritage being seen as a more 'politicised' option. In contrast, cultural heritage is lately considered as "an outmoded sector, saving artefacts merely for display in museums" (Marciniak 2019: 125).

A parameter that moderates the above disproportionate view of natural and cultural heritage is the common ground created between natural and cultural domains through the notion of landscape. The treaty that implies the intension of their integration is the European Landscape Convention (2000). With reference to cultural heritage, it "is a cultural property that represents the combined works of nature and the humans" and for natural heritage, "natural landscape" is a landscape that human action has not affected (Marciniak 2019: 126).

The Convention on the Value of Cultural Heritage for Society, known as the Faro Convention, adopted by the Council of Europe in 2005, is another step towards natural and cultural heritage integration. It promotes policies "concerning cultural, biological, geological and landscape diversity" in order to achieve a balance between them, to strengthen social cohesion and the "sense of shared responsibility towards the places in which people live" (Marciniak 2019: 126-127). The Florence Declaration on Heritage and Landscape as Human Values adopted by ICOMOS added the concept of sustainable development along with the term 'biocultural' (Marciniak 2019: 127). The above treaties create a mode of thinking where natural as well as cultural heritage may be seen as equally political.

The investment in public awareness of the above treaties and their content is the most prominent guarantee that they will flourish. The

acknowledgment of the history of 'territories', of the 'biographies of landscapes', will make the relationship between environment and society visible. Options of past lives are inscribed in landscapes and at the same time they can form ways of lives (Marciniak 2019: 129). Against this background, people and communities will be more willing to participate in heritage projects, more conscious of the aims and the influence on their lives and more able to leave behind their preconceptions about heritage that often cause problems in community projects.

Landscape and interpretive training

Interpretation and interpretive training may play an important role in the building of public awareness of the interconnection of the two aspects of heritage and of the importance of having a relationship to the present or everyday environment. The incorporation of methods such as the production of experiential or sensory maps may be helpful.

Sarah De Nardi, in her article, Senses of the Past: Making Experiential Maps as Part of Community Heritage Fieldwork, explains "the mode of production" and possible uses of "collaborative experiential maps" (Sarah De Nardi 2014: 5). A team of experts, amateurs and community members made a paper map of the site Monte Altare in Italy from their visits to the site under different weather conditions. They included photographs, recordings and feelings. Quoting her words, "this hands-on style of map-making is able to communicate the complex, dynamic and multi-vocal findings of heritage fieldwork, while also providing a way to integrate multiple tales, senses of place, memories and meanings (both past and present) into specific and situated geographical settings". "This imaginative, lively and hands-on approach to mapping and visualising places and landscapes could be extremely useful and provide access to a more holistic sense of what landscape meant

and still means to people past and present" (Sarah De Nardi 2014: 5, 6. 19). This kind of approach to the landscape combines the intersection of natural and cultural heritage as well as the relationship of the past to the present.

A similar approach could be included in training courses, for example for interpretive guiding courses. The aim of the construction of such a collaborative, subjective, experiential, sensory map should be set from the start of the course so that participants could build a portfolio of content throughout the course duration. Then towards the end of the course, time could be spent on the production of the map in the form of a collage. This could be offered to the host institution where the course is held as feedback after the course. It would be beneficial for the participants of the course to experience this kind of integration of natural and cultural heritage as well as the feeling of shared authority, where the aim is to include as many options as possible. It might also be beneficial for the institution to have insights of this kind of interaction with its community that could later take a broader form and might even lead to a digital database with an archival role, or lead to the production of a platform for future interaction with the public, negotiation of future plans or policies for the community. Such a sequence of steps would not only enhance community participation but would also allow the public to relate to its every day environment and realise the role of natural and cultural heritage in order to develop a vision for it.

Many of the above aspects may sound philosophical but people that relate to heritage do not just have to implement programmes; they should also question previous and present frames of thinking in order to be aware of, and help others become conscious of, their personal choices. Since decision making is a practical issue, philosophy is a necessity for the most

practical aspect of life. In an era where our connection in a globalised world is more obvious than ever, the importance of sharing common values and negotiating their content should become the ultimate aim of every project of natural or cultural heritage. We are the oldest generation on earth; the natural and cultural heritage of all the eras that have passed before is an asset of experience and knowledge that we can use, as artists or scientists do, in order to build trust in ourselves, in our communities and develop a sustainable future.

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The past and the future of the Roman military site of Călugăreni/ Mikháza

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Abstract

Călugăreni/ Mikháza is a traditional village in Transylvania. During Antiquity, this region was part of the vast defensive system (*limes*) of the Roman Empire, protecting Dacia's eastern frontier. Thanks to collaboration between the museum, the local community, and the local and regional authorities, the Călugăreni Archaeological Park was founded in 2015. The park is run by the Mureș County Museum with the purpose of protecting and presenting the archaeological site. In the past few years, two exhibition pavilions and a bellevue were built for the same purpose. Since 2013, each year the museum organises a Roman Festival with the active involvement of the local community. Although there are several archaeological open-air museums in Romania, only a handful of them consider community involvement important. Our mission, besides the conservation of archaeological remains, is to familiarise local residents with the Roman heritage. The purpose of this paper is to showcase the kinds of challenges that we faced and may face with community involvement.

Keywords

heritage, archaeology, community, UNESCO, *limes*, Roman Dacia

Main text

Călugăreni (Mikháza in Hungarian) in Mureș County, Romania, is one of the major Roman military sites from eastern Transylvania. It is located on the south bank of the Niraj River in the southwestern periphery of the modern village, next to a dirt road leading towards the village of Dămieni. It was linked to the Roman military sites of Brâncoveneşti and Sărăţeni by the *limes* road running parallel to the Eastern Carpathians and by another road, to the one from Cristești, and consecutively the central part of the province. Relying on a system of watchtowers, ditches, small fortlets and the natural defence offered by the mountains to the east, the fort of the auxiliary infantry unit stationed here (*cohors I Augusta Ituraeorum*) had the task of controlling the border section around the upper Niraj and the Săcădat Valleys. The Roman occupation of the site was limited to less than 150 years, most likely from the early 2nd century, under the reign of Emperor Hadrian, until the middle of the 3rd century AD.

Since 2008, due to different interdisciplinary projects, aerial archaeological, geophysical, architectural and topographical surveys, systematic research excavation and rescue excavations have been undertaken in Călugăreni. Based on the collected data through intensive field walking, geophysical surveys and recent rescue excavations, we can confirm that the auxiliary fort (measuring an area of almost 2.3ha) was surrounded by an approximately 20ha large military settlement (*vicus*). Since 2013, as part of an international collaboration, research excavations have been carried out in the headquarters (*principia*) of the auxiliary fort, the bathhouse (*balnea*) and the northern and northwestern part of the military settlement.

In 2015, with support of the local and regional authorities, we made the first major steps towards the preservation of the site by restricting the agricultural land use and the foundation of the Archaeological Park. It is managed by the Mureș County Museum which, in addition to the protection of the Roman archaeological features, also supports the conservation and presentation of our scientific results.

Inaugurated in 2016, two Time Box pavilions host the permanent exhibitions at the site. They were the first architectural features to be developed in the almost 5ha park, and the design was made as part of a student competition organised by the Faculty of Architecture at the Budapest University of Technology and Economics. They were meant to propose innovative solutions for the presentation of the Roman remains in an unconventional space and to allow the visitors to detach themselves from the present and participate in a sense of time travel. Since then, the two pavilions have become landmarks in the rural environment and emblematic buildings of the park. The exhibitions focus on

the Roman auxiliary fort and the military unit, respectively the bathhouse and healthcare.

The Compass bellevue was inaugurated in 2018. This land art-like feature was designed to emphasise how the site is related to the surrounding cultural landscape. The aim was to visualise the land use from the distant past using contemporary architectural solutions. In order to connect to visitors and locals, one must show the aspects which arouse interest, but are also traditional and valuable.

The community is mostly involved through events such as the Roman Festival, Night of the Museums, and the Day of Archaeology, which take place each year and gather crowds of up to 3,000 visitors. The Roman Festival, which has been happening since 2013, has a chosen lead theme each year but basically follows the original concept of recreating the atmosphere of the Roman age. The events, between re-enactment shows, games and presentations, are coloured by different museum pedagogical activities as well, such as glass bead making, stone carving, pottery making, production of perfumes and crèmes, recreating the roman kitchen and bakery. Some of these experiments grew into individual projects of experimental archaeology.

During the almost decade-long archaeological researches that have been conducted at Călugăreni, it became clear that, without the support and involvement of the local community, the preservation of the Roman site is practically impossible. Hence, the reason why the main focus of several projects has been to establish some kind of connection between the residents and their heritage. From hiring locals as year-round caretakers of the archaeological park, to the organisation of an annual festival, our objective was the familiarisation of the locals with their ancient heritage. The importance of these projects has become

imperative after the Roman military fort and settlement from Călugăreni are listed on the national tentative list to become part of the Frontiers of the Roman Empire multinational UNESCO WHS.

In 2018 and 2019, respectively, we acquired two late 19th and early 20th century farmsteads near the military fort with the aim of restoring them as good practice examples for the local community. By giving them an adequate and sustainable function as the main edifices of our future interdisciplinary research centre focusing on archaeology, conservation, museology, art history and anthropology, we intend to establish a new platform for fostering the heritage community of the region.

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The challenges of eco-tourism and perception among residents in Albania

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Abstract

Sustainable tourism and ecotourism open new perspectives in tourism due to renewed approaches, another review of resources, and different relationships between tourists and hosts. For the sustainable development of tourism in destination areas, it is important to attract responsible visitors with high pro-environmental orientation and a critical minimum knowledge of ecotourism. Ecotourism presents one way to help educate the public to protect and conserve the environment through travel, and to also create and maintain a sustainable environment for both residents and tourists. After noting the range of possibilities regarding ecotourism, this paper will highlight tourism issues in Albania and how ecotourism is perceived by local communities. The study finds that, with a sample of respondents who reside in urban areas, there is a low level of awareness and knowledge of ecotourism. More than half of the respondents are not aware of it and in the case where they are, they do not have sufficient knowledge about it. This paper will discuss the implications for future research and managerial practice.

Introduction

According to the United Nations World Tourism Organization (UNWTO)'s definition, ecotourism refers to forms of tourism which have the following characteristic: "All nature-based forms of tourism in which the main motivation of the tourists is the observation and appreciation of nature as well as the traditional cultures prevailing in natural areas."

Today's approaches to tourism are aimed at eliminating the baggage and introducing a way of providing benefits to natural environments and local people. Ecotourism is the only high profile tourism sector where environmentally and socio-economically sustainable practices, or at least the credible attempt to engage in such practices, are widely regarded as a pre-requisite (Weaver 2006).

In Albania, tourism is considered a strategic priority as an instrument for development in specific regions of the country. It is approached as an integrated programme in which, directly or indirectly, all sectors of society and the economy contribute. For Albania's Ministry of Tourism, economic, environmental and socio-cultural sustainability are prerequisites for the development of the tourism sector. For Albanian tourism, sustainability is defined as something that contributes to the integral development of the country, raising its contribution to the economy, increasing job opportunities, increasing quality of life for people, and contributing at the same time to the preservation and/or restoration of natural and cultural resources. For current and future responsible use, tourist numbers and the

income generated are the traditional arenas from which tourism success can be measured.

Albania is a great natural museum, an indicator of our natural diversity and extraordinary wealth of biodiversity. Although a small country, Albania is very rich in biological diversity. Albania has recently made significant progress in expanding the network of protected areas from 5.2% of the country's territory in 2005 to

16% in 2014 and by the end of 2020 the aim is to have reached 18%.

The majority of these protected areas have been designated under the category of nature monument and are mostly quite small in size. They cover all the natural variety of the country, ranging from sea or coastal ecosystems to inland wetlands, lakes, rivers, forest, meadows, mountains and the like (Qirjazi 2017).
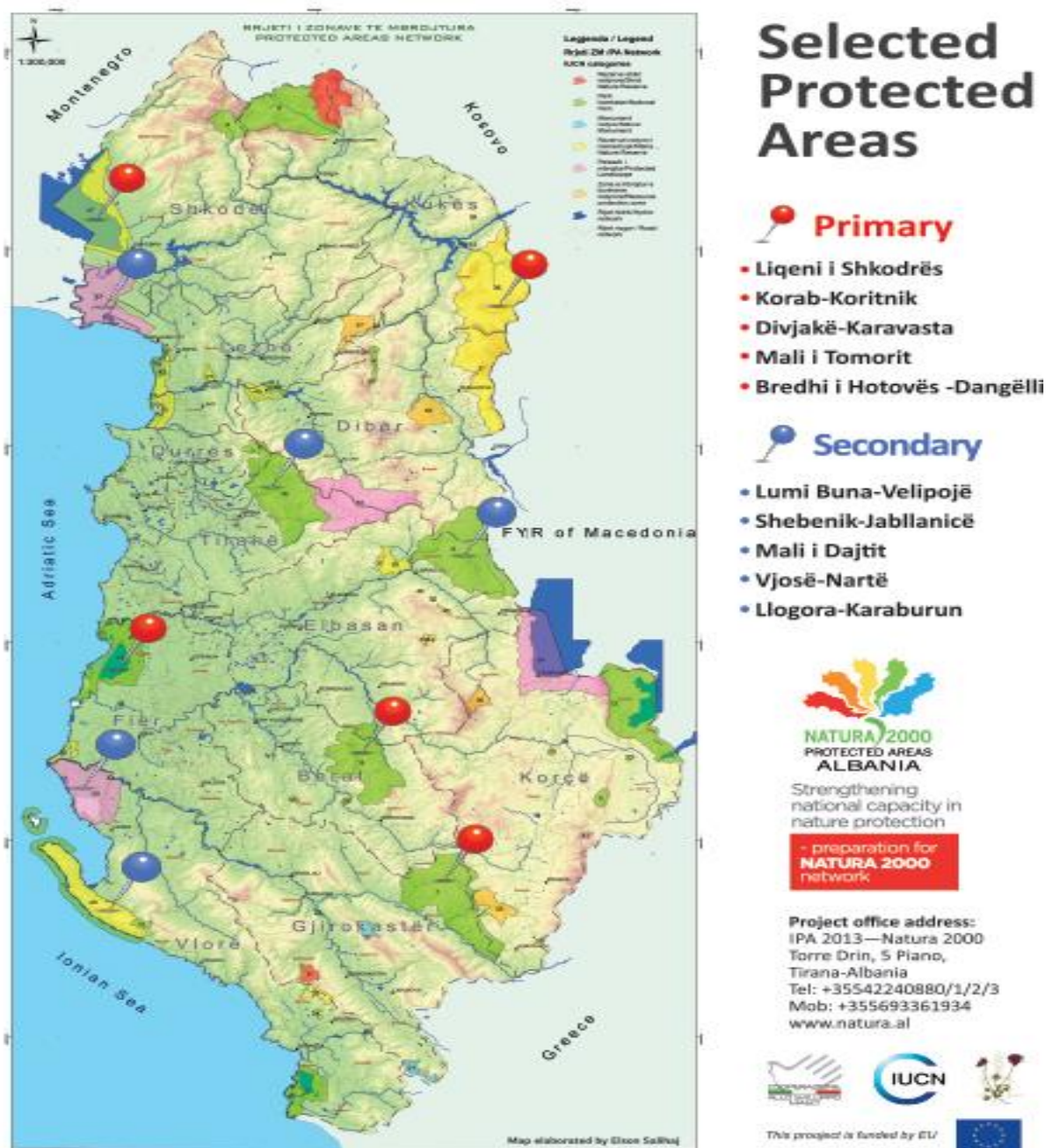

Figure 1. Map of protected areas of network (Source: Elson Salihaj for the IPA 2013-Natura 2000 Project)

Data from the National Protected Areas Agency, which is a directorate inside the Ministry of Tourism, show that in April 2019 there were about 197,000 domestic and foreign visitors to these sites in Albania. The number of domestic visitors accounts for 82% of the total number of visitors to these natural sites. Also, the number of foreign visitors that visited our protected areas in April 2019 increased by 29% compared with the same month in 2018. This increase in visitor numbers brought an increase of 6.2% of income (Tourism Bulletin, April 2019).

	April 2018	April 2019	Percentage increase
Visitors	95,819	196,822	105%
Domestic	68,853	161,964	82%
Foreign	26,966	34,858	29%
Total income (Euros)	285,650	303,250	6.18%

Table 1. Number of visitors during April (2018-2019 comparison) (Source: Tourism Bulletin, Ministry of Tourism, April 2019)

Opportunities for the development of ecotourism in Albania

Albania's climate, geography and physical diversity of the territory, represented by a range of mountains, lakes, rivers and lagoons, is associated with rich biodiversity of flora and fauna. These are present in a number of national parks and nature reserves within the country. Natural and rural areas in Albania offer opportunities for the development of rural tourism, ecotourism and outdoor activities (river rafting, mountain biking, fishing, trekking, climbing, hiking, horseback riding, study trips, etc.) Some of these activities are the main motivation for foreign visitors to visit these areas. Albania currently shows the highest tourism growth of the Balkan peninsula, and it is relatively well positioned to receive tourists from countries that represent the main markets for

ecotourism, such as Poland, Germany, Czech Republic

Albania possesses well-preserved natural and cultural resources of high interest to tourists, with great landscape diversity and an attractive combination of beaches and coastal resources with other natural landscapes. There are also scientific and non-profit organisations focused on environmental research and protection that increase the potential for ecotourism development

As the demand for ecotourism increases, the products offered must be continuously and substantially modified. Albania's Ministry of Tourism is working to direct its strategies on tourist product diversification, making ecotourism a priority. In this context, there is a possibility to offer ecotourism products combined with other products aimed at the conventional tourism market (sun and beach), which is the main draw for the majority of tourists to Albania.

Challenges to the development of ecotourism in Albania

An analysis of the challenges to ecotourism products, conducted by Albanian experts, focused on the Albanian tourist sector and also on international aspects of ecotourism. Neighboring countries in the Balkan peninsula have already established an image and products of ecotourism, while Albania does not yet have a well-defined image as an ecotourism destination.

Other countries have strong marketing campaigns and the tourism competition is high. Practically all of the Balkan countries are engaging in development programmers, including adequate lodging capacities and capabilities. In Albania, marketing efforts and knowledge are still relatively insufficient.

Nevertheless, Albania aims to enter this market by highlighting its individuality. Albania's beaches, climate, and cultural and natural resources are superlative compared with other Balkan destinations. Almost all hotels and tourist facilities were built mainly for conventional tourism, which means they lack the facilities and specialised services needed for ecotourism. In particular, they do not have ecologically-friendly technologies for the construction and operation of hotels, including liquid and solid waste treatment and renewable energy. But in the next decade the state has plans to develop a renewable energy strategy, which should better support the ecotourism sector

Collaboration and coordination between the different entities that develop tourism in Albania, linked with research and environmental non-profit organisations, is not enough to meet the need. At the same time, codes of conduct for tourists, or other incentives, do not yet exist. A system of questionnaires for tourists needs to be developed in order to obtain reliable statistics on tourist arrivals, countries of origin, degree of satisfaction, etc.

Ecotourism: Definition and present-day issues and challenges

In the first two decades of the new millennium, ecotourism is already recognised as a global phenomenon that is starting to provide tangible benefits for many developed and developing countries. It has become one of the fastest-growing segments of tourism activities around the world.

Ecotourism, as defined by The World Conservation Union, is: "environmentally responsible travel and visitation to relatively un-disturbed natural areas, in order to enjoy, study and appreciate nature (and any accompanying cultural features – both past and present), that promotes conservation, has low negative visitor

impact, and provides for beneficially active socio-economic involvement of local populations" (Ceballos- Lascurain, 1996).

In other words, ecotourism denotes a protected natural tourism based on principles. It has only recently emerged as a feasible option for both conserving the natural and cultural heritage of nations and regions and contributing to sustainable development (Ceballos-Lascurain 2008).
Ecotourism is rarely equated with a new form of travel dedicated to preserving the environment, but is considered more as a trendy marketing slogan used to sell a range of products that may or may not correspond to an accepted definition of ecotourism (Sihem Dekhili-Mohamed, Akli Achabou 2015).

As a result of the various definitions and concepts of ecotourism discussed above, for the purposes of this paper, the definition of ecotourism used will be that suggested by IUCN .This definition is: "environmentally responsible travel and visitation to relatively undisturbed natural areas, in order to enjoy and appreciate nature, that promotes conservation, has low visitor impact and provides the beneficially active socio-economic involvement of local populations".

The concepts and fundamentals of ecotourism can be summarised as follows (Mohd Rusli Yacob 2010):
  i. Involvement of nature-based activities
  ii. Ecologically sustainable
  iii. Environmental education
  iv. Benefit to local people
  v. Generates satisfaction to visitors

According to UNWTO data, international tourist arrivals to Albania in 2018 was 5,340 million and around 10% of the international arrivals was focused on ecotourism (UNWTO World Tourism Barometer and Statistical Annex, January 2020).

Why has the number of eco-tourists increased? The reason is that our country offers all the categories of protected areas, and some of them are included in the World Heritage List, such as Butrint, the region of the Ohrid Lake, etc. The categories that Albania offers are; protected nature reserves, national parks, natural monuments, eco-museum of the Vjosa river as a form of scientific management and protection of the natural and cultural identity (Qirjazi 2017). Based on these protected natural areas we can develop all sorts of tourism and especially ecotourism.

Methodology

To answer the questions set out in our paper, a qualitative study was conducted with a sample of 63 respondents out of 100. Individual face-to-face interviews were conducted with local residents from Durres and Tirana.

The interviews took around ten minutes each. The contents of the questionnaire were designed in a simple short form, the wording was clear, to make sure it was easy to read and respond.

This study applied the face-to-face or personal interview data collection technique. Through this technique, respondents were asked questions regarding the study purpose at the potential site.

	Socio-demographic variables	Number
Gender	Female	32
	Male	31
Age	< 30	34
	30-40	15
	40-50	11
	>60	3
Education	High school	26
	University	37

Table 2: Respondents' characteristics (Source: Questionnaires during the 2019 survey by the students of Tourism Department)

Results

The respondents included visitors aged 18-60 years old. In terms of gender it was pretty even with almost 50:50 male: female. This proportion is the same as the Albanian population. The respondents' educational level showed that many (60%) held university degrees and 40% had secondary school education. Normally, a higher educational level is linked with better employment and higher income. The results found that most of the respondents were full-time students. The interviewees were people who are familiar with the concept of ecology. Among the 63 respondents, 27 said that they regularly used this type of ecotourism not only within Albania but also outside Albania.

The majority of respondents (70%) strongly disagreed that this type of tourism is sufficiently promoted by the local government. According to Hall (2008), ''Government helps shape the economic framework for the tourism industry although international economic factors relating to exchange rates, interest rates and investor confidence are increasingly important, helps provide the infrastructure and educational requirements for tourism, establishes the regulatory environment in which business operates and takes an active role in promotion and marketing. Governments are able to support tourism through marketing, information services, education and advice through public-private collaborations"

Residents' perception of ecotourism challenges

In this section, respondents were asked about their perceptions and opinions regarding the current issues in Albania. These issues relate to the development and challenges of ecotourism.

They express that in our country the government should apply the National

Ecotourism Plan, which is designed to assist the government to develop the country's ecotourism potential. It aims to maximise the economic, socio-cultural and environmental benefits that can be gained from the tourism sector. To ensure the success of the ecotourism plans, collective efforts between the various levels of government, the private sector and local communities should be planned and carried out to maximise the economic, socio-cultural and environmental benefits.

The highest percentage response to any question was the response to the question about whether the country's infrastructure is satisfactory to support ecotourism. Here, 80% answered that they feel the infrastructure is not satisfactory. This includes; increased environmental degradation, poor road connectivity, sub-standard housing, limited recreation opportunities and poor service. All respondents were in the same mind that limited financial incentives by local government and by the private sector is reflected in the ecotourism offer. Another major criticism of the development of ecotourism in terms of governance, particularly in Albania, is that stakeholders tend to be excluded from the planning and execution of projects.

	How important is ecotourism?	Important	Very important	Do we have the potential for ecotourism?	Is this type of tourism sufficiently promoted?	Is the infrastructure satisfactory?
Number of responses		12	51	63	45 say no promoted	48 say no
					18 say yes it is promoted	15 say yes

Table 3. Perception of ecotourism: importance - potential - promotion - and infrastructure

Conclusion

The objective of the study was to investigate the perception of local residents on ecotourism challenges and development. Thus, residents' perceptions can produce information, which is at least as useful as basic monitoring for ecotourism, quality and development. The results show that in order to promote the ecotourism sector, the government should continue to facilitate the global and regional strategic alliance between tourist organisations and industry.

This partnership should serve to foster greater cooperation with other countries, tour and travel services, transport service providers and tourist destinations. The government should promote differentiated strategies to care for the unique and distinctive travel patterns and needs of ecotourism. According to Fennell (1999), the effective planning, development and management of ecotourism should refer to the concept and fundamentals of ecotourism; involvement of nature-based activities, ecologically sustainable, environmental education, benefit to local residents and generate satisfaction to visitors.

Finally, our research reveals the importance of the issue of infrastructure and ecotourism promotion which serves not only the local community but also the tourist. Even though our questionnaires were limited, we believe it points towards the benefit of further research and a future effort would be to explore the perceptions of professionals in the tourism sector, which would involve determining the place they give to residents and also the tourist in the design of an ecotourism concept, and

applying the right strategy in developing ecotourism offers.

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Translations must be meaningful, not just faithful

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Michael Hamish Glen has more than 50 years' involvement in heritage interpretation. He ran one of the UK's most respected consultancies in interpretive planning and was the first chair of IE's Supervisory Committee. He is also a highly-experienced interpretive writer, a wordsmith, dedicated to forging text that conveys 'great explanations'.
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Abstract

This paper addresses the challenges of translating interpretive texts for tourism and highlights the role the translator performs in ensuring the inter-lingual and cross-cultural success of translated text. We believe that heritage interpretation is an essential tool for overcoming challenging translation, cultural and cross-cultural barriers, and serves as a means of transforming the touristic product when delivered by language mediators as a memorable, valuable and powerful product of the 'experience economy'. Taking into consideration the importance of both – correct translation and knowledge communication – in providing visitors with valuable experiences and triggering their engagement, the authors argue that translators across the tourism sector should be experts in heritage interpretation.

Main text

Humanitarian sciences focus on a person and their individuality, and, from this viewpoint – in order to understand the text written by a person – we need to 'see' the author and their world. Michail Bakhtin, the Russian philosopher and literary critic who worked a lot on the philosophy of language, introduced a number of important concepts, among them 'dialogue' which he called "the single adequate form for verbally expressing authentic human life" (Bakhtin 1990).

According to Bakhtin's idea of the dialogic nature of communication, dialogue does not necessarily imply oral exchange of remarks, nor literally a process of sharing information by a speaker and its perception by a listener. He viewed dialogue as a continual interaction of the text with the information presented previously; it is a dialogue between text and context, text and reader, a dialogue of cultures. This means that to make our content understandable – whether that is the text we present to our visitors in heritage sites of all kinds, from national parks to museums, or oral content presented to our listeners during excursions – we need to introduce (or interpret?) it not only with the help of words but also referring to the

authors' world and the receivers' background (or lack of it).

Bakhtin's idea of a dialogue has been intensely discussed in connection with translation where the dialogue is viewed as a condition of translation, and translation as a condition of such a dialogue (see, for example, Yu. Lotman (2000), N. Avtonomova (2008)), emphasising that the ultimate success of communication depends on organising the process correctly.

If we view the communication process in international tourism as a dialogue between the host, the manager of some site of natural, historical or cultural heritage, and the visitor who has come to learn more about that site, what are the peculiarities and difficulties of inter-lingual and cross-cultural mediation that the translator performs? When translation is more than shifting from one language to the other, what are the conditions that can make this dialogue successful? What else should be done beyond translation per se?

According to one of the most commonly-cited definitions by Russian linguist V. Komissarov (1990), translation is a kind of linguistic mediation which allows the rendering of the meaning expressed in the text in any language into any other language by means of creating a new text in the target language which should be communicatively equal. Rendering the meaning is the key element and so relevant to heritage interpretation.

In translatology, there is no such a notion as 'good' or 'bad' translation, but rather equivalent and adequate translation. Equivalent translation is the one providing the semantic identity of the target and source texts while adequate translation is the translation corresponding to the communicative situation.

A legendary story tells of Nikita Khrushchev addressing Western ambassadors in 1956. His words were translated too exactly, too word-for-word, as "we will bury you" instead of adequately as "we will outlast you". This brought about diplomatic scandal during the Cold War, as some took his words too literally (https://en.wikipedia.org/wiki/We_will_bury_you).

A major part of the perils of translation is connected with differences between languages. We should remember that a translator is a mediator between people speaking different languages. However, in many communicative situations it is not only cross-lingual but also cross-cultural mediation. Again, this has particular relevance for heritage interpretation.

As one of the most talented simultaneous translators from Russian into English, Lynn Visson wrote – and heritage interpreters note this – "it is possible to master a foreign language but you will always stumble upon culture" (Visson, 2007:16). To deal with cultural language phenomena in translation and provide linguistic and cultural guidance better, modern translatology offers at least two strategies for translation. According to American translation theorist L. Venuti, domestication is the reduction of the foreign text to target-language cultural values in a way that allows it to "bring the author back home", while foreignisation suggests the preservation of the linguistic and cultural difference of the original text, "sending the reader abroad" (Venuti 1995:20). But which is the one to prevail? – that is the question.

In linguistics, there have been numerous attempts to correlate translation and meaning interpretation, to determine the status of translator not only as meaning interpreter (interpres), but author (auctor) (Oseki-Dépré 2011:51), and they root back to the ideas of Cicero and St. Jerome. As H.G. Gadamer (1988)

wrote, "translation, like all interpretation, is a highlighting". 'Highlighting' (cf. 'Überhellung, an attempt to present something in a new light') defines the common ground of translation and interpretation (oral translation) *sui generis* and interpretation of heritage.

Let us consider a very typical example. When a label in an ethnographical museum tells the story about a very specific exhibit and names it 'Tarasun-making apparatus. Wood, cast iron. 19th century' (following the strategy of foreignisation), is the label informative enough? Will the visitor understand what exactly the apparatus was used for? (Tarasun is a kind of alcoholic beverage made from fermented mare's milk by one of the indigenous nationalities of Siberia, the Buryats). Or, would it be correct to name the nomadic dish – a conically-shaped pouch of dough with a filling of chopped meat, commonly prepared by steaming – just a 'dumpling'? (using the strategy of domestication). Will these methods of 'sending the author home' and 'the reader abroad' allow the visitor to know more about the exhibits? Or is this not enough?

This can bring us to interesting philosophical and linguistic observations of what translation in tourism should be like, how to avoid blatant mistakes and how to not 'bury' the meaning in literally-translated words.

In the light of the 'experience economy', focused on the creation of a memorable 'interpretive' product, the goal of translation is to guarantee an equal experience, a similar phenomenological horizon of experience (from the first-person perspective) (Pine II, Gilmore 1999). Travelling to a foreign country has huge potential to entertain and provide new experiences. Experiencing this meeting with the new world implies reflection upon heritage sites from a different perspective. The further you go from your customary environment, the more

revelations await you in the journey: different culture, unknown history, new tastes, different climate and nature, new languages, etc. That is why tourism is so desirable and why successful journeys to foreign countries are so valued and unforgettable. But that also means that in tourism, in the majority of cases, attempts to provide simply a good quality of translation will not necessarily guarantee a desirable experience of 'higher perceived value'. Good translations should help to include visitors in this reflective process, bringing the world to their door.

Specialists in heritage interpretation know where to search for an answer. Freeman Tilden once called the interpreter 'a middleman of happiness' (Tilden 2007:37). We believe, incidentally, that this description deserves much wider awareness and understanding among interpreters themselves! Interpretation being a "mission-based communication process" allows the forging of "emotional and intellectual connections between the interests of the audience and the inherent meaning in the resource" (NAI). Canadian interpreter Yorke Edwards defined the task of interpreter as being "to communicate knowledge", "to open the minds of people so that they can receive – on the world's best receiver, the human brain – the interesting signals that the world is constantly sending. And the messages sent, when added up, tell what the world is all about" (Edwards, 1979:24). Interpretation offers "more than instruction through facts. It uses facts to pass the meaning of something and to develop deep understanding" (Beck *et al.* 2018: 6). Interpretation "reveals the meaning and relationships through the use of original objects, by first-hand experience, and by illustrative media, rather than simply to communicate factual information" (Tilden, 2007).

So, in order to reveal the meaning and guarantee understanding of the value of a heritage site as a valuable experience in tourism,

the translator should also be an interpreter (in the sense of heritage interpretation). He or she should not only 'send the reader abroad', but also accompany him or her in the journey, helping to build emotional and intellectual connections, to serve as a real guide into the foreign world of natural, historic, scientific and particularly cultural phenomena. That will demand that the translator not only renders the meaning of some text correctly and adequately but, to help further understanding of the piece of heritage and the world behind it, helps to open a new world through heritage interpretation. That means not only rendering the substance – rather than just the words – but deciding how to render the words so they are understood correctly by the recipient – against their own cultural and intellectual background – and with very limited knowledge of the history or culture of this particular region. That might well demand extending the target text with an awareness and understanding of what should be added in order to guarantee the revelation of meaning. That is another Tilden precept.

This brings us to realising that the translator, with a knowledge of heritage interpretation principles and techniques, can do a very important job of co-creation that allows the joining together of sites and foreign visitors. We believe that stakeholders and communities should engage such linguistic translators – specialists in heritage interpretation as well as in linguistic interpretation – in order to guarantee a high-quality visitor experience. We suggest that linguistic schools should train their students in appropriate programmes that extend, incidentally, beyond the heritage field per se.

People are not born possessing these qualities, but international tourism specialists possessing them – let us call them interpretive translators – hold the key to success in their hands (or heads).

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Abstracts of other presentations (web conference)

Hospitable interpretive hosts: Interpretation for the tourism trade community (IE training taster)

Kristian Bjørnstad (Norway) and Sandy Colvine (France)

Natural and cultural heritage is the lifeblood of many dedicated professionals working in tourism and hospitality, such as parks, destination management companies and tourism businesses. Many live and breathe their passion and expertise, whether it be arts, crafts or local food. Yet, it is not always easy to hit the right note and communicate your enthusiasm to visitors and the local community, to release that added value. Others may simply not know how to deal with local heritage and turn to easy mainstream products and services.

IE's Certified Interpretive Host (CIH) course uses collective, hands-on activities to help tourism professionals connect with local heritage, tap into the value of deeper meanings for their businesses, forge synergies and reinforce their roles as key players in wider heritage communities. This workshop will give you the opportunity to try out some of these activities and share ideas on how this course could be promoted and delivered in your region or country.

Kristian Bjørnstad is IE Country Coordinator Norway and an IE certified trainer. He runs and continues to further develop the CIH course with IE colleagues. Kristian specialises in sustainable rural development and coordinates the Norwegian Regional Parks Network.

Sandy Colvine is an IE Supervisory Committee member and IE certified trainer. He specialises in the use of interpretation as a tool for rural economic development and tourism and lives near Montelimar, France.

The project of inclusive communities: Cultural justice in the context of Italian migrant NGOs

Sarah De Nardi (Australia)

The migrantion crisis has created unprecedented culture clashes and critical social fracturing in Italy. Processes of inclusion need to be empowering, not passively accepting of the migrant and asylum-seeker's stereotype of victim. Striving for agency-boosting cultural justice is key, as many recent migrants experience prejudice and rejection in what they may perceive as a hostile environment. In order to counter the sense of isolation and dejection that some experience, it helps to identify and support the strategies individuals use to get to know a place and feel like they fit in. This paper outlines an agency-boosting method of creative production and exchange of materiality, called 'archives of agency', which the author piloted with Italian NGOs. The paper reflects on the perceived and proven benefits of such creative laboratories as a tool for boosting sense of belonging and creating a greater sense of cultural inclusion, which will ultimately reflect on inclusive heritage communities.

Sarah De Nardi is a lecturer in heritage and tourism in the School of Social Sciences at Western Sydney University, Australia. She works

as a cultural justice activist in Italy, Pakistan and Australia. Sarah curates participatory story-mapping practices that channel a sense of place from the perspective of transnational and conflict-scarred communities (in Italy and Pakistan, respectively). Her book, Visualising Place, Memory & the Imagined (2019), traces experiences of communities 'caught up' in wartime memories.

Creating agonistic (third) spaces through heritage interpretation for diverse heritage communities

Nicole Deufel (Germany)

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

Nicole Deufel is managing director of an adult education centre in Germany, focusing on cultural practices. Before taking on that role in 2019, she worked as Head of Museums at a local authority in Germany and as manager of interpretation departments and cultural heritage sites for various organisations, and as a

heritage consultant in the UK. She holds a PhD in Archaeology/Heritage Studies.

Architecture and heritage interpretation

Angus Forbes (Germany)

We are familiar with the picture of heritage interpretation as a 'trialogue' (a dialogue between three parties) between the guide, visitors and the site. It is easy to forget that, quite often, the site itself has already been interpreted by an architect or landscape architect who not only helps to secure and control visitors' access to the site but also modifies their experience of it. Certain aspects are prioritised and views or connections configured. Often, alterations are made to the substance itself. There may have been a participation process in which the public have influenced the site – and it may have influenced them. So significant interpretation work has already taken place before the guides, the panels and the visitors have arrived on site. Let's take a critical look at the interpretive work of architects and landscape architects. How can a site be made to 'speak' to visitors, both individually and collectively, and how can architects help visitors and locals to make their own connections with the site?

Angus Forbes has a BA Hons in three-dimensional design (Exeter, UK) and an MA in landscape architecture (Edinburgh, UK). He has been a practicing landscape architect in Berlin for 20 years and a member of Interpret Europe for the last five. He has recently taken on the role of IE Architects Coordinator.

SALM – The Foundation of Haapsalu and Läänemaa Museums

Karin Mägi (Estonia)

SALM would have been our host in Haapsalu if the original conference had been able to go ahead. The presentation provided a brief overview of all five museums belonging to the Haapsalu and Läänemaa Museums. The Old Town Hall of Haapsalu, which is a community museum, focuses on the visitors of the resort and the development of the town of Haapsalu in the 19th and 20th centuries. Ilon's Wonderland is about an artist and illustrator and Ilon Wikland's gallery and family-oriented museum celebrates childhood. Haapsalu medieval castle ruins have been a community space since the town become a beloved resort for Russian nobility in the 19th century. Town celebrations took place in the castle courtyard long before the ruins were considered a cultural monument. Based in the home of an influential Estonian artist and art educator, Ants Laikmaa museum in Taebla, the focus is on the artist's persona and the ideas he had in mind when building the house and park. In Ants Laikmaa house museum, visitors can paint with the artist's favourite medium, pastels. The Railway and Communication Museum is an industrial heritage site. The exhibitions in Haapsalu and Läänemaa Museums are always accompanied by audience programmes like chat nights where people can share their memories, practical workshops or invitations to participate by giving items from their homes.

Karin Mägi is a museum pedagogue at the Foundation of Haapsalu and Läänemaa Museums and has been since 2016. She is currently a curator of education in Haapsalu castle museum and art teacher in Palivere Elementary School. She has created several educational programmes, and initiated visitor events and workshops for all five museums. Under her guidance, hundreds of children and adults have learned about the history and culture of Lääne County or participated in workshops.

Karin is a member of the jury of the Ilon Wikland Young Artist Award competition. She is committed to preserving the memory of Anna Hedwig Büll in Haapsalu museums. Under her leadership, a memorial showcase to Ilon's Wonderland, Hedwig Büll's birthplace, was designed. In 2019 she was awarded for her dedicated work in preserving and promoting the cultural heritage of Lääne County.

Post-pandemic opportunities for putting the HEART back into heritage communities

Tim Merriman and Lisa Brochu (USA)

Participants will identify and analyse the challenges brought about by the current pandemic in relation to their own heritage sites and communities, with the goal of determining what opportunities might exist for developing more sustainable situations in response. The workshop facilitators will share examples of communities that have rebounded from economic or environmental disasters and help participants identify how the model found in their book, Put the HEART back in Your Community: Unifying Diverse Interests around a Central Theme, might provide a framework for the important collaborative discussions that will be needed to ensure a triple bottom line approach to reopening and rebuilding heritage sites and communities.

Tim Merriman and **Lisa Brochu** of Heartfelt Associates are known for their interactive, hands-on approach to workshops. To the greatest extent possible within the limitations of the videoconferencing format, participants will be asked to contribute to the success of the workshop. Our objective will be to generate general guidelines through group discussion, and to have each participant identify an individual action they might take with particular relevance to their situation.

Heimat museums and the 21st Century

Nigel Mills (UK)

The German concept of 'Heimat' is deeply rooted in a community's sense of place and belonging. Heimat museums are normally run by local volunteers, are deeply traditional and often rely on the inspiration and dedication of individuals. This can result in museums that are repetitive and fossilised in time and do not appeal to modern audiences. This was the case for a LEADER programme in the District of Landshut in Bavaria, where eight local Heimat museums were seeking funding to support them. The presentation will explore the process and results of a community focused, consultative approach to enabling each of the museums to develop its own distinctive story within an overarching narrative, respecting the tradition of Heimat whilst appealing to new audiences.

Nigel Mills is an experienced interpretation professional. He is a full member of the Association for Heritage Interpretation (AHI). UK projects include Holy Island, Anglesey, and Galloway Glens Interpretation Plans (with Minerva Heritage), and Hadrian's Cavalry dispersed exhibition. Nigel has also worked on

several museum projects in Bavaria and has delivered keynote talks to several European Cultural Routes conferences.

Are environmental interpretation centres in Portugal prepared for fostering active citizenship?

Pedro Morais and Jael Palhas (Portugal)

Interpretation centres work as non-formal schools for visitors and local populations. Their multifunctionality should meet the needs of different stakeholders and in the end produce major results in heritage awareness and protection. A qualitative analysis of 86 environmental interpretation centres in Portugal identified several weaknesses such as: poor educational orientation; poor use of the environment potential; low employment of heritage interpretation concepts; and a weak connection with local communities. The report expressed the need for a new vision on the design of interpretation centres to raise the participation of citizens and promote a better dissemination of natural and cultural heritage values in the entire community. The presentation will review a case study (Water School) in Central Portugal to illustrate an initiative created to involve the local community, both in design and operation stages, and where water can highlight several links between heritage communities and the ecosystems.

Pedro Morais has been involved in heritage interpretation since 2003 when he started an interpretation course in the ecotourism degree of IPC (Coimbra, Portugal). He holds a PhD in Ecology with a thesis about the educational component of ecotourism. Pedro was a founding member of INTERPRETARE, the

Portuguese association of heritage interpretation, and works as a consultant and trainer in various projects related to ecotourism and environmental education.

Jael Palhas graduated in ecotourism and ecology. He is a founding member of INTERPRETARE, Portugal, and a board member of AIP, Spain (from 2018-2020). Jael is an interpretation consultant and trainer. His main interests are amphibians and aquatic plants.

Historic personal live interpretation in an urban outdoor setting: A case study from Brasov, Romania

Florin Nechita and Simona Ciuraru (Romania)

This presentation will use a case-study approach to look at historic personal live interpretation in the city of Brasov in Romania, within the framework of a cultural project that brings local historical characters back to life. It aims to share local history in an interactive and creative way to both residents and tourists. The project, History by the first person, has been organised since 2016 by the Cultour Association and co-financed by the Municipality of Brasov. It is delivered daily during the summer at locations around the city, including the main square. The live interpretation is delivered through ten historical figures dressed as in their own time and covers around 500 years in our history, from the oldest character that lived in the 16th century to the beginning of the 20th century. The character's life stories are presented, including what they changed or brought into their community, as well as other general, helpful information about what to do or visit in the city.

Florin Nechita (Transylvania University of Brasov) is the organiser of two summer schools which include heritage interpretation as one of the themes. She is a co-author of the book, Interpretation and promotion of the museums heritage. Florin also co-organised the Dracula Academic Conference in 2018 and 2020.

Simona Ciuraru is president of the Cultour Association.

Why fostering heritage communities is not a priority for the Greek state

Argyri Platsa (Greece)

The Paleochristian and Byzantine Monuments of Thessaloniki form a UNESCO World Heritage Site situated in the city centre of Thessaloniki, Greece. Consequently, the local community lives in close proximity to them. Moreover, most of the monuments (14 in total) are churches in use where religious ceremonies take place regularly and multiple worshippers participate. Consequently, one could hypothesise that the local community could also be actively participating in the management and interpretation of the site. However, the state's policy is based on a centralist model in which the state is the exclusive manager and interpreter of cultural heritage, excluding local communities from participation. Despite that, there are a number of cultural associations putting pressure on managing authorities. Finally, the Greek state has not signed the Faro Convention that could overturn this situation. A possible cause for that could be concerns of power loss over the national narrative.

Argyri Platsa is a PhD student of the University of Campania and her project develops along two axes. The first is a comparative study of

cultural heritage legislation of Greece and Italy, focusing on the existence of community participation possibilities. The second investigates the current relationship of local communities with the two UNESCO monuments in Greece and Italy.

Ajapaik – Nine years of a crowdsourcing community and a platform for pictorial heritage

Vahur Puik (Estonia)

In 2011, a crowdsourcing platform, Ajapaik.ee, was created for enriching historic, pictorial content with additional metadata. Although museum collections are being digitised and becoming accessible online, the search of content depends mostly on textual descriptions that are language and era specific and that can often be too general or even erroneous.
In addition to harvesting invaluable information from wider audiences, we also foster the sense of ownership of our communal cultural heritage. Initially, Ajapaik focused on pictures depicting places and asking users to geotag the images in order to create a map-based interface for searching cultural heritage. Next, we asked users to take contemporary repeat photos (or re-photos) of historic pictures resulting in then-and-now picture pairs. Over the years, hundreds of users have helped to geotag more than 106,000 pictures and add almost 16,000 re-photos. We want to share our accumulated experience of developing the platform and community.

Vahur Puik studied cultural geography at the University of Tartu, Estonia, and has worked as a photographer and then on positions related to exhibitions and photographic collections in several Estonian museums. He has been carefully following the global trends in digitising

(photographic) heritage, the participatory museum approach and crowdsourcing.

Intangible cultural heritage and community empowerment: A case study from Pleternica, Croatia

Dragana Lucija Ratkovic Aydemir (Croatia)

The town of Pleternica (population of 3,418, in 2011) is located in Slavonia, the Eastern part of Croatia. An entrepreneurial initiative for community empowerment and cohesion came from a local level and the people of Pleternica turned to their tradition and heritage as resources for their future growth and sustainability. A form of humorous folk song called 'becharac' from the region of Slavonia, included in the UNESCO Intangible Cultural Heritage List, was taken as the framework for their plan to build a new museum of becharac. This presentation will share how professional guidance in heritage interpretation and shared ownership of the local inhabitants can become the root tool for transformation, cohesion and revival of the community.

Dragana Lucija Ratković Aydemir is the founder and owner of Muze d.o.o./Muses Ltd, the pioneer company in Croatia for heritage interpretation, cultural management and sustainable cultural tourism development. She is the vice-president of Interpret Croatia – the Croatian Association for Heritage Interpretation, and is a member of IE's Supervisory Committee.

Certified Interpretive Writer (CIW) course (IE training taster)

Steven Richards-Price (UK), Janja Sivec (Slovenia) and Zsuzsa Tolnay (Hungary)

Written text that grabs the reader's attention, and holds it, is the key to effective word-based heritage interpretation. Try this taster workshop for the IE course Certified Interpretive Writer (CIW), which was developed by Steven Richards-Price. It will give you a flavour, by taking part in a series of fun activities focused on the written word, of the hints, tips and techniques that will shape and improve your writing for visitors. The workshop is aimed at anyone keen on improving their writing for visitors.

Steven Richards-Price, Natural Resources Wales's Visitor Experience Manager, is a former chair of the Association for Heritage Interpretation (AHI) and a former member of IE's Supervisory Committee. He is a current member of IE's training team. He ran the first Certified Interpretive Writer (CIW) course in 2017.

Janja Sivec is a freelance interpreter and managing director of NGO Legends. She is active as a trainer and consultant. She especially enjoys working in small, touristically underdeveloped communities with a big heart. She also likes to play with children and youth in different heritage based pedagogical programmes.

Zsuzsa Tolnay, an IE Certified Interpretive Writer and Trainer, holds over two decades of experience in natural and cultural heritage management. She has specialised in heritage interpretation for the past ten years.

Participatory approaches: Building Cultural Organisations that are OF/BY/FOR ALL

Nina Simon (USA) (special guest)

How can we build more relevant, inclusive, and sustainable organisations? In this interactive presentation, Nina Simon will share inspiring stories and tangible tools from museums and cultural organisations around the world working to become OF, BY, and FOR their diverse communities. Get energised, get new frameworks, and get ready to make your institution stronger with OF/BY/FOR ALL.

As part of her time with us, Nina Simon will share insights from the 2,000+ museums, libraries, parks, cultural and civic nonprofits that have tried the OF/BY/FOR ALL self-assessment. If you want to be included in those insights, you can try the self-assessment for free now. The OF/BY/FOR ALL self-assessment takes 5-10 minutes to complete. You can take it by yourself or with your team. When you hit 'submit,' you'll receive a short personalised report on your strengths and opportunities for growth based on where you perceive your organisation is right now.

Your results will be confidential and no one but you will see your report. We hope you will try this out. The more of us who complete the self-assessment, the more insights Nina can share tailored to our organisations.

Nina Simon is the Spacemaker & CEO of OF/BY/FOR ALL, a global nonprofit that creates digital tools to help civic and cultural organisations become more inclusive, relevant, and sustainable. The OF/BY/FOR ALL Change Network programme involves over 50 museums, libraries, parks, theatres, and nonprofit

organisations, all taking bold strides to become of, by, and for their diverse communities.

Prior to founding OF/BY/FOR ALL, Nina was the Executive Director of the Santa Cruz Museum of Art & History, where she led a dramatic turnaround and eight years of growth rooted in community involvement.

Nina is the best-selling author of The Participatory Museum (2010) and The Art of Relevance (2016). She has been named an Ashoka fellow, a "museum visionary" by Smithsonian Magazine, and Santa Cruz County Woman of the Year.

Dealing with COVID-19 and keeping members engaged

Song Scott (USA) and Paul Caputo (USA)

The global COVID-19 pandemic has changed the world and will continue to do so for the foreseeable future. The field of interpretation has been on the front lines of these changes. Interpretive sites, whose primary reason for existence is to inspire and educate a visiting public, suddenly found themselves without a visiting public. The reaction from interpreters has been swift, shifting from in-person programming to online interpretation in various formats. As a professional association dedicated to supporting those in the field, the US-based National Association for Interpretation (NAI) is exploring methods and best practices for digital or virtual interaction, through webinars and other online training, online discussion groups and social hours, and social media. The result has been a challenging and evolving new world that is only just starting to take shape.

Song Stott is the NAI Conference and Events Manager. She began her event career at Utah's Hogle Zoo in 2006, planning public events, and was instrumental in bringing in new large-scale events such as ZooLights and after-hours wine events. She expanded her experience, working for over ten years as director of events for corporate companies, planning and executing events for thousands of attendees worldwide.

Paul Caputo is the NAI Deputy Director. He was hired as the association's graphic designer in 2002 and is responsible for the organisation's visual identity, including publications, websites, and logos. In his current role as deputy director, he conducts training, supports the executive director, and serves as the staff liaison with NAI's geographical regions and special-interest sections.

Our heritage – Capacity building workshops for heritage communities

Janja Sivec (Slovenia)

Working a lot with communities in recent years, I have discovered that perception of our heritage is a very interesting and sometimes complicated thing. Do you know the sayings 'in front of (one's) nose' or 'the grass is always greener elsewhere'? With the shift in tourism, and UNESCO Lists of Intangible Cultural Heritage, local heritage communities are getting more and more attention as the custodians of local traditions and keepers of their heritage. And to my personal satisfaction they are more and more aware of their roles. In this workshop I will lead some of the activities that help local communities recognise and evaluate their heritage and spark ideas for the interpretation of their uniqueness.

Janja Sivec is a freelance interpreter and managing director of NGO Legends. She is active as a trainer and consultant. She especially enjoys working in small, touristically underdeveloped communities with a big heart. She also likes to play with children and youth in different heritage based pedagogical programmes.

The Master's House: How community interpretation helped to bring a historic building back to life

Phil Songhurst (UK)

For 600 years, the Master's House in Ledbury, Herefordshire, UK, has been at the heart of the community. It was originally a medieval hospital but, by the beginning of this century, the building had fallen into disrepair. In 2012, Herefordshire Council began a major project to restore it as a heritage centre, library, archive and community resource area. Imagemakers was commissioned to plan, design and deliver a wide-ranging interpretation scheme to tell the story of the building and its place in the town. Our brief was to involve the community as much as possible in this process. This presentation will explore how we engaged local people and schoolchildren in key tasks such as:

- Content research
- Copy and script writing
- Film production
- Creating a digital tour
- Photography and illustrations
- Plays and performances
- Becoming champions for the project

The presentation will share the lessons learned and how this project took on a life of its own to

became a wonderful new focus for the community.

Phil Songhurst is a highly experienced interpretation project manager with a particular interest in community engagement. He has successfully delivered complex, multifaceted interpretation schemes for a wide range of historic buildings, museums, ancient monuments, nature reserves and landscapes.

Let's talk about heritage, the other way

Valya Stergioti (Greece), Max Dubravko Fijacko (Croatia) and Vida Ungar (Croatia)

For years now, guided tours have meant talking about facts, spreading information, and being the expert. Heritage interpretation brought a radical change: interpretive guides became facilitators instead of teachers. They now reveal the information that will provoke new ideas and different perspectives to those who listen, to encourage people to develop their own meaning of the phenomena presented. And they even include local communities when creating their talks. This workshop will explore the art of personal interpretation through exercises taken from IE's Certified Interpretive Guide (CIG) course – a 'must' for all those who want to become interpreters themselves.

Valya Stergioti is a certified interpretive trainer and planner living in Greece. She founded Alli Meria to introduce and promote heritage interpretation in her country and the Balkans. She is IE's Training Coordinator, and has been active in that role since 2016.

Max Dubravko Fijacko is the owner of Zagreb Urban Adventures and Dubrovnik Urban

Adventures. This ex-radio DJ and marketing copywriter found himself best in contact with people on trips, as a tour guide, for the last nine years. A tireless traveller, wine lover (first level sommelier), history nerd, food lover and storyteller.

Vida Ungar is the owner of a small heritage interpretation business in Croatia. It is called Bora Fora, after a powerful wind that has shaped the Croatian landscape, as well as the lives of its people, and it works to interpret Croatian heritage in a sustainable and meaningful way to contribute to communities. Vida's two passions are interpretive writing and nature guiding and she is a trainee of the IE Certified Interpretive Trainer course.

Planning for a world in transition: IE's Certified Interpretive Planner (CIP) course

Valya Stergioti (Greece), Dragana Lucija Ratkovic Aydemir (Croatia) and Iva Klaric Vujovic (Croatia)

For the last two years, IE has been developing a new course on interpretive planning, in which long-standing principles of heritage interpretation (like Tilden's provoke, relate, reveal) merge with newer theories (like the interpretive triangle, the four aces and the importance of local engagement) to give us a new outlook on it. This workshop will present some of the activities developed for this course and together we will discuss how such a course can address the questions of today's world.

Valya Stergioti is a certified interpretive trainer and planner living in Greece. She founded Alli Meria to introduce and promote heritage interpretation in her country and the Balkans.

She is IE's Training Coordinator, and has been active in that role since 2016.

Dragana Lucija Ratković Aydemir is the founder and owner of Muze d.o.o./Muses Ltd, the pioneer company in Croatia for heritage interpretation, cultural management and sustainable cultural tourism development. She is the vice-president of Interpret Croatia – the Croatian Association for Heritage Interpretation, and is a member of IE's Supervisory Committee.

Iva Klarić Vujović lives in Zagreb, Croatia, where she studied Managing Sustainable Tourism Development, History of Art, Museology and Heritage Management. Since 2015 she has been working for Muses Ltd., Croatia's first specialised company for managing projects in culture and tourism. In her work she is dedicated to management and planning in heritage interpretation.

Heritage identities; heritage values; heritage futures

Steven Timoney (UK)

Inherent in the "need to put people and human values at the centre of an enlarged and cross-disciplinary concept of cultural heritage" (Faro Convention) is the concept of value. But what value for heritage? Smith's 'authorised heritage discourse' (AHD) (2006) challenges the very concept of heritage, presenting it as a way of seeing that is culturally constructed and legitimises certain practices of conservation and management. As such, interpreters have been part of this process of legitimising the AHD, creating these 'guiding fictions' (Pretes 2003). The concept of polyvocality is not new, but facilitating public and community engagement that enables individuals to make sense of heritage for themselves is a continuing

challenge. The role of interpreters is evolving, in part, from meaning-makers to meaning-facilitators, providing opportunities for different factions of the public to make sense of heritage, to give it value and meaning, for themselves. The challenge is how to deliver this effectively.

Steven Timoney is the Programme Leader for the master's course, MSc Interpretation: Management and Practice, at the University of the Highlands and Islands in Scotland, UK. He has undertaken a variety of heritage interpretation projects, alongside research projects into different aspects of interpretation.

The new you: How to become an historical character for museums and heritage sites

Mark Wallis (UK) and Valya Stergioti (Greece)

This practical and enjoyable workshop will look at the various skills needed to portray, convincingly, a person from the past, and will cover vital topics, including the importance of research, correct costuming, engaging visitors, working with colleagues, presentational skills, and more.

Mark Wallis MA is the founder and managing director of Past Pleasures Ltd, the UK's oldest and largest company providing costumed live interpretation. Mark proudly holds Europe's largest contract for daily work in this exciting field, with Historic Royal Palaces (UK). Mark learned his craft working in the USA for the Living History Centre and the Colonial Williamsburg Foundation.

Valya Stergioti is a certified interpretive trainer and planner living in Greece. She founded Alli

Meria to introduce and promote heritage interpretation in her country and the Balkans. She is IE's Training Coordinator, and has been active in that role since 2016.

Abstracts accepted to the Haapsalu conference but not presented at the web conference

Between living local tradition and the museum – can heritage interpretation put out the fire?

Tomasz Adamski (Poland)

The presentation is focused on a case study of the town of Alwernia in southern Poland, where a collection of memorabilia created by the local voluntary fire brigade is being transformed into a formal Museum. The assemblage of the old fire brigade's trucks, equipment and documents is now to be put into new premises and presented in a new way. The process uncovered various tensions and different perspectives on heritage. Can the indigenous, bottom-up initiative of the voluntary firefighters' movement be integrated with the approach of museum custodians? In what way can these two, somewhat different, visions of how local heritage contributes to the comprehensive idea of the new museum?

Experts from Malopolska Institute of Culture in Kraków are taking part in the project in Alwernia, conducting a set of workshops designed to comprehend the main stakeholders' positions and to help to develop a unified interpretive strategy.

Tomasz Adamski is an expert in cultural and heritage diplomacy. He is chief specialist at Malopolska Institute of Culture in Krakow, where he coordinates a unit of experts dealing with heritage interpretation (delivering workshops, implementing projects, cooperation with museums, etc.).

Collaborative research and facilitation of community engagement with grassroots initiatives in Greece

Aris Anagnostopoulos and Eleni Stefanou (Greece)

One of the characteristics of the Greek economic crisis is the proliferation of grassroots initiatives that aim to safeguard or manage cultural heritage. Heritage management in Greece has been the province of state institutions or associations that have addressed community engagement in terms of outreach and audience-building. The blooming of such initiatives echoes a demand for greater participation in decision making, and may prove to be a sign of a burgeoning civil society, wedged between the state and its citizens, in a heritage sector increasingly dominated by market forces. Most of the groups active in Greece, however, have little knowledge of other similar groups. Thus, HERITAGE is setting up a combined research and facilitation project, in collaboration with Elefsina, the Cultural Capital of Europe 2021, which started with the 6th HERMA conference (Elefsina, 5-6/12/2019) where representatives from each group were invited in two days of lectures, activities and workshops.

Aris Anagnostopoulos (PhD) works in the interdisciplinary field of archaeological ethnography. He is currently Programs Director at HERITAGE.

Eleni Stefanou (PhD) is an adjunct lecturer at the MA Cultural Organisations Management and a Public Programs Officer at HERITAGE.

Community engagement in heritage interpretation

Aris Anagnostopoulos and Eleni Stefanou (Greece)

This workshop aims to create a practitioner-based inventory of good practices and examples from the field in order to help projects in their early stages as well as seasoned heritage managers to engage communities better in the process of heritage interpretation. It is the initial part of a research project on community engagement in Europe, based on actual examples from the field.

Aris Anagnostopoulos (PhD) works in the interdisciplinary field of archaeological ethnography. He is currently Programs Director at HERITAGE.

Eleni Stefanou (PhD) is an adjunct lecturer at the MA Cultural Organisations Management and a Public Programs Officer at HERITAGE.

Geo-interpretation as support for increasing the recognition of the Karavanke–Karawanken UNESCO Global Geopark

Mojca Bedjanič, Darja Komar, Gerald Hartmann, Simona Kaligarič, Andreja Senegačnik, Milan Piko, Lenka Stermecki and Antonia Weissenbacher (Slovenia)

In 2011, the Karavanke-Karawanken UNESCO Global Geopark was established in the cross-border area of Slovenia and Austria. So far, interpretation infrastructure (information centres, routes, interpretation points, exhibitions etc.) has been set up, and geopark management structure has been established. Last year, we were faced with the new challenge of how to present exceptional geological, natural and cultural heritage to the general public, to the visitors and also to local people to impress them, whilst ensuring its proper protection. We implemented IE training for future geo-interpreters, where they acquired basic skills for interpreting heritage. This year we shall provide additional training, focused on expert content. We believe that quality interpretation requires knowledge of the basics of interpretation as well as of expert content. We actively involve geo-interpreters in newly emerging stories, which makes them more aware of their home environment's heritage and the importance of preserving it. Consequently, the value of the Geopark Karawanken-Karavanke is increasing and it is becoming even more recognised in the local environment.

24 hours with the Mura River: Conservation of natural and cultural heritage in the UNESCO MAB Mura River Biosphere Reserve

Mojca Bedjanič, Andreja Senegačnik, Simona Kaligarič and Lenka Stermecki (Slovenia)

The Mura River is the last large Slovenian lowland river with at least partly-preserved natural river dynamics. Along the river, the Biosphere Reserve was declared under the UNESCO MAB programme in 2018, as part of the five-national transboundary Mura-Drava-Danube Biosphere Reserve. To increase the awareness and importance of outstanding natural and cultural heritage and its conservation among local people, five years ago we organised the '24 hours with the Mura River' event for the first time. Its objective is to gather a group of lay people, local people, professionals and volunteers in a 24-hour event to co-create the programme, to influence behaviour positively and to raise awareness on the area's heritage and its preservation. Programme-providers present topics with different approaches and means by conducting workshops, guided interpretive walks, area explorations, storytelling, dramatic staging and exhibitions. In 2019, 1000 participants, mainly local people and school children along the Mura, as well as 81 different programme providers from different societies and institutions, participated in the event.

Cooperative techniques for building a community for heritage interpretation

Eva Birkás (Hungary)

In 2017 I delivered a course on museum education at the University of Pécs, Hungary, which focused on the ancient Roman heritage of the town and the county. The classes took the form of project-oriented learning and were conducted in the exhibition 'Sopianae' in the Janus Pannonius Museum which displays Roman finds from the region. The aim of the project was to develop a programme for elementary school children through which they can get acquainted with the ancient origins of their hometown in a way that is both entertaining and edifying. The students worked in groups on the project and I facilitated their work through cooperative techniques. On the last occasion, a 5th grade class (11-year-old children) visited the museum from a local school and tested the programme conducted by university students. This way students, children and teachers formed a community for interpreting local heritage.

Eva Birkás has been working as a museum educator at the Museum of Fine Arts, Budapest, since 2001. She became acquainted with live interpretation in 2005 and then introduced such programmes to the Museum of Fine Arts. Since 2015 she has been a student of the Doctoral School of Education at Eötvös Loránd University. In 2018 she became an IE certified live interpreter (CLI).

Augmented reality and gamification elements for multi-perspective, interpretive apps

Anna Chatel (Germany)

Smartphones provide enormous resources for learning about our local environment. We can see phenomena from different perspectives, for example through the eyes of different stakeholders, or update the environment with augmented reality. Gamification elements can make this learning process for some target groups even more attractive. At the moment, there are more and more different tools coming onstream to create your own app very easily.

With students, we have developed innovative outdoor interpretation apps for the public. Evaluations showed us clearly that exploring und interpreting your environment and communicating the findings to others via apps can contribute to multi-perspective thinking.

We show the process of generating apps and present some empirical research projects to learn how effective the implementation of smartphone apps is for outdoor interpretation.

Anna Chatel holds a PhD in Biogeography. She had 2 scholarships for her thesis, 'Heritage Interpretation for nature tourism in the black forest' and won the Instructional Development Award (€70,000), an innovative teaching prize for her course, 'Heritage Interpretation mobil'. She is a lecturer and researcher in heritage interpretation at the University and the University of Education, Freiburg.

Fostering heritage communities with the Life Beyond Tourism: the travel to dialogue movement

Corinna Del Bianco (Italy) and Carlotta Del Bianco

The Life Beyond Tourism – Travel to Dialogue Movement LBT-TTD is the practical application of the research developed over the years by the experts at the Romualdo Del Bianco Foundation. This is dedicated to local communities, particularly of World Heritage Sites; it includes a set of practical tools for the full awareness of WHS' residents and for the enhancement of their local heritage and cultural expressions as elements of dialogue, therefore knowledge, appreciation of the diversity and respect for other cultures.

The LBT-TTD orientation is supported by a 'certification system', an educational offer, a cultural and commercial offer with new ethics, scientific events and publications.

LBT-TTD was shared with ICOMOS at the 2008GA in Quebec, the 2014GA in Florence (Resolutions 1 and 42/2014), with ICOMOS ISC Theophilos and two UNESCO WHC sessions in Manama 2018 and Baku 2019. It is developed yearly at the Building Peace Through Heritage Forum in Florence.

Corinna Del Bianco is the founder and board member of the Fondazione Romualdo Del Bianco, scientific coordinator of the International Institute Life Beyond Tourism. She develops research and educational activities on the topics of the Life Beyond Tourism Model and Movement and on heritage in the projects Erasmus+ S.U.R.E, UNINET and EduGame. She holds a PhD from the Politecnico di Milano where she teaches Urban Design.

Carlotta Del Bianco is founder fellow and vice president of the Fondazione Romualdo Del Bianco, President of Life Beyond Tourism Movement. She is the former director general of the Centro Congressi al Duomo, pilot project of the LBT ethos. A graduate in Human Letters, she heads up international seminars and scientific events.

A little piece of paradise: Interpreting a 'heritage' holiday community at Scandretts Bay

Michelle Edge (New Zealand)

The Scandrett family arrived in 1864 at a bay 74 kilometres north of Auckland and established a farm and orchard there. After WWII, the Scandretts rented beach-front sites to holiday makers. They created a private and idiosyncratic holiday community of around 80 families. This 'heritage community' thrived and flourished for 50 years.

The Scandretts sold their property in 1999 and it was transformed into a regional park. The farm buildings and homestead were restored and three holiday cottages were retained.

This presentation will focus on the composition and character of the holiday community (now gone) and our interpretation of it. The harvesting of stories and photos from the Scandretts and the cottage owners has culminated in interpretation including videos, interactive photos, an audio, signage, displays and a booklet.

Notions of community, valuing vernacular architecture and ideas for repurposing heritage buildings are discussed as part of this presentation.

Michelle Edge works for Auckland Council developing interpretation for 27 regional parks and two visitor centres. She also looks after a park-based artist in residence programme. She has a Master's degree in Recreation Administration and is currently studying for a post-grad qualification in Museums and Cultural Heritage.

She is a founding and active member of Interpretation Network New Zealand (INNZ).

More than just a hobby: Is re-enactment interpretation for everyone?

Ingo Roland Glueckler (Austria)

Individuals and institutions alike are equally engaged in the use of live interpretation and theatrical techniques for educational, interpretive and programmatic purposes in museums, historic places and other informal learning institutions. Since the Faro Convention 'encourage[s] everyone to participate in the process of [...] interpretation' (Art. 12a), some dedicated volunteer re-enactors from heritage communities have become increasingly aware of the function of live interpretation and museum theatre as a means of heritage interpretation and meaning-making for everyone. Although a few do first-person interpretation, the majority opt for third-person. As a result, they have limited interpretive contact with the public and have no active involvement of visitors. In this talk, we are going to explore whether re-enactment from volunteers, special interest groups and independent citizen-led initiative groups, fits in with the concept of cultural heritage interpretation.

Ingo Roland Glueckler is an historic interpreter specialised in professional costumed interpretation and storytelling in historic houses, outdoor environments and other historic venues. He is also the library director of the

Cath. University of Linz. In this context he publishes, 'Interpretation – The International Bibliographic Database of Living History' and IMTAL's 'Insights Europe'.

To whom does Narva belong?

Maria Hansar (Estonia)

Narva, a town with a complex history, is a testbed for our locative mobile media prototype development where different memory communities are invited to experience the multiplicity of layers of the town's history and to contribute to the regeneration of their own city. The inclusion processes of the citizens for urban regeneration of the historical centre, have been challenging. We aim to direct people to discover and to use content from the digital archives for asking questions and finding answers about the city's invisible past and present. We want to combine locative mobile media with linked cultural data in order to create a new interpretive semantic space, crossing the contextual boundaries of different media content and increase the capacity of historical landscapes to be opened for a multitude of narratives and an endless number of paths for the future, as an alternative to the nostalgia for a 'golden age' or to the tendencies of museumification of historical cities.

Maria Hansar is a junior researcher at Tallinn University.

Conversation Starters: Creative solutions for opening up a dialogue with community audiences

Deborah Hodson and Philip Songhurst (UK)

The Faro Convention acknowledges the need 'to involve everyone in society in defining and managing cultural heritage'. Increasingly, museums and heritage sites are adopting a co-creative, participatory approach to achieve this, but how do you start the conversation and ensure your approach to interpretation is inclusive? How can you make sure everyone's voice is heard?
The trigger for Conversation Starters is the notion that whilst we are aware that diverse audiences have different ideas and opinions, and are committed to listening to and involving them, we often have no idea how to begin.
In this interactive workshop, we will provide participants with ideas and tools for starting conversations with their communities and putting them on the road to establishing meaningful dialogue and co-creation. With examples of best practice, tips and activities, they will take away a practical toolkit of ideas on how to involve everyone in interpreting their heritage.

Deborah Hodson is an audience development specialist with 25 years' experience working with audiences in the heritage, culture and museum sector to deliver co-created exhibitions, interpretation resources and public programmes. She is especially interested in social inclusion and developing meaningful relationships that promote access and diversity to inspire people to get involved in their heritage.

Philip Songhurst is a highly experienced heritage interpreter and has led projects at a wide range of historic buildings, museums, landscapes and nature reserves. His particular interest is in community engagement and practical ways of involving local people in delivering interpretation.

Hamernia – Turn problems into solutions: Negotiation team game about local heritage

Piotr Idziak and Sebastian Wacięga (Poland)

In this workshop we'll play a simulation game, created by the Malopolska Institute of Culture in Kraków. The game is designed for groups to develop civic competences and consciousness of the social context of local heritage and the issues of its protection. Hamernia is a game of negotiations, playing roles and creating solutions. An example of the game played in the real world – by community members from the city of Zakopane – will be discussed This popular tourist destination in Poland is located just at the edge of the Tatra National Park. It suffers from over-tourism and social tensions – rich local tradition and devotion to values meet global trends and problems here. The players in groups are provided with challenges, inspired by real events, and they have to create solutions. They play the roles of local stakeholders. They have to be conscious about different points of view and be able to clarify their judgements. The game is usually followed by a school project programme in which students research and discuss real problems connected with local heritage.

Piotr Idziak is a heritage specialist at the Malopolski Institute of Culture in Krakow. He is

a member of the Dynamics of Exhibition team, involved in museum development, culture tourism and culture education programmes. He is an IE certified interpretive guide (CIG) and trainer. Piotr is the co-creator of several heritage based, team simulation games, i.e. Peasant Business School (2010-2015), Oil City - Galician Black Gold Rush (2015), and Hamernia (2019).

Sebastian Wacięga (Phd) works at the Malopolska Institute of Culture in Krakow, Poland. He is an IE certified interpretive guide (CIG), writer (CIW) and trainer. He is the co-creator of several games for groups inspired by local and regional heritage: Peasant Business School (2010-2015), Oil City - Galician Black Gold Rush (2015), and Hamernia - Turn problems into solutions (2019).

The cultural park as a form of cultural heritage protection in Poland

Emilia Janeczko and Małgorzata Woźnicka (Poland)

Landscape is part of the natural and cultural heritage of society. It affects people's quality of life and plays an important role in various areas of public life from culture to ecology and social affairs. In Poland, one of the forms of cultural landscape protection and preservation of distinctive areas, with immovable monuments characteristic of the local building and settlement traditions, are cultural parks. The history of cultural parks in Poland dates back about 20 years. The social understanding of the need to create them, as can be seen from the analysis of planning documents, is considerable, especially among planners, local government officials and politicians. On the other hand, among the general public, knowledge about

cultural parks, the objectives of their creation and the principles of their operation, seems insufficient – as evidenced by pilot studies conducted among students of the Warsaw University of Life Sciences.

Emilia Janeczko is an associate professor at Warsaw University of Life Sciences.

Małgorzata Woźnicka works at Warsaw University of Life Sciences.

Exploring changing neighbourhoods: Urban games as a participatory archive

Jekaterina Lavrinec (Lithuania)

Considering games as a form of creative collective action, this presentation will explore the potential of urban games in fostering communities and re-shaping the image of shrinking historical neighbourhoods. The presentation will show that urban games function as an alternative system of navigation in urban space. Drawing upon the concept of mental mapping (K. Lynch), urban games are considered to be a tool for developing new spatial links or routes within the urban areas. Depending on the design of a game, it can encourage attentive exploration of the elements and details of the neighbourhoods. In this way, urban games can be used as an open participatory archive which is not only played but also co-developed by residents and visitors. Urban games are instrumental in co-developing the shared vision of the place. The presentation will look at the experience of the laboratory of urban games and research – www.Llaimikis.it – in launching an urban game, Urbingo, as an open archive for historical sites.

Meanings of 'meaning' – and why they matter

Patrick Lehnes

Interpretation "is an educational activity which aims to reveal meanings and relationships". Freeman Tilden's definition of interpretation from 1957 already refers to meanings. This has not changed. Meaning is still considered a central concept in the field of heritage interpretation. But do we really have a clear understanding of what 'meaning' means? Meaning is a concept which is not easy to grasp or to explain. The DELPHI project uses a conceptual framework which includes different types of meaning such as 'literal meaning', 'associated meanings' and 'figurative meaning'. All these aspects of meaning are important for meaning-making, that is for interpretation. A clearer understanding of meaning-making may help heritage interpreters to contribute to enhancing "respect for diversity of interpretations" and – at the same time – helping to "establish processes for conciliation […] where contradictory values are placed on the same cultural heritage" (Article 7 of the Faro Convention).

Patrick Lehnes is a researcher at Freiburg University and freelances as an interpretive planner. He investigates the philosophy and theoretical fundamentals of heritage interpretation with a focus on practical implications for the prevention of populism, inclusiveness and cultural diversity. Patrick initiated the founding of Interpret Europe and served as its Executive Director from 2010-2015.

Storyhunters and storytellers. The case of a local heritage community in the village Kacwin, Poland

Dominika Mietelska-Jarecka and Małgorzata Rapacz (Poland)

People tell stories and so do institutions. As a cultural institution, we interpret and share the stories of our region. For 22 years, we have organised the Malopolska Days of Cultural Heritage during which it is possible to visit selected heritage sites, mostly little known or not open to the public. To create the programme, we have become storyhunters, doing fieldwork, searching for specialists and digging up archives. We have also connected with local communities to evoke the stories that do not fit our interpretive frames but are meaningful to people. The need for capturing those stories gave life to a new programme and a new paradigm. Instead of using the local perspective on heritage as a support for our stories, we wanted to become a support for the local heritage communities to tell their own story. This is how we ended up in Kacwin, a little village that was visited in the 1990s by a photographer from Kraków. We want to share a story of his return to Kacwin in 2019 and its impact on the community.

Dominika Mietelska-Jarecka is a graduate of theatre studies at the Jagiellonian University and the Danish folk school, Diget Højskole ved Skagen. She has been professionally associated with the Małopolska Institute of Culture in Krakow for several years, where she conducts workshops on heritage interpretation and cooperates with museums in creating exhibitions. Since 2019, she has been a coordinator of the Evoked Stories project. She is an IE certified interpretive guide (CIG) and writer (CIW).

Małgorzata Rapacz is a graduate of ethnology at the University of Warsaw and the Academy of Heritage. She is chief editor of MałopolskaToGo, a website on heritage tourism, at the Małopolska Institute of Culture in Krakow. She also supports the Malopolska Days of Cultural Heritage and Evoked Stories projects. She is an IE certified interpretive guide (CIG) and writer (CIW).

Landscape and interpretation of heritage by local people

Natallia Muryna (Belarus)

The presentation will describe the landscape and interpretation of its heritage by local people. The heritage of Poozerie province makes it a unique region of Belarus. The treasures of that part of the country should be interpreted and preserved as one of most important and most valued in Europe.

Natallia Muryna is head of the Heritage Foundation in Belarus.

The art of sensing is(n't) hard to master: Integrating (dis)ability in the museum Gesamtwerk

Jenny Anghelikie Papasotiriou (Greece)

As the concept of universal design slips more and more into our worlds, separating norm from particularity, commonality from diversity and ability from disability seems no longer workable.

In this workshop, we will build a range of mediation tools enabling museum staff and audiences to have deep and enriching experiences to which they can contribute constructively. We will carve out a discursive space of co-creation, exchanging our abilities and building stronger inter-supportive communities that go beyond traditional separations between helper and disabled, guide and audience. We shall focus on descriptive methodologies intended to support visually impaired audiences and explore their usefulness for other conditions, while digging into the spontaneous expressiveness constructed through 'concentric monologues', investigating issues of intentionality, phenomenological reduction and its relevance in dealing with sensory disabilities as well as what we mean when we say 'I can'.

Jenny Anghelikie Papasotiriou is an education curator whose practice incorporates artistic processes, philosophical enquiry and critical approaches that combine the museum and the public realm. She has designed courses and interpretive content for diverse communities, including audiences with disabilities, and has collaborated with artists, scientists, historians and teachers across Europe on participatory socially-engaged projects.

Heritage interpretation and preservation: Sacrificed at the altar of recreation?

Pete Peterson and Steve Mark (USA)

The presentation will discuss how heritage resources and their preservation through well-meaning interpretation can be easily sacrificed to the 'trinity' of poor management and stakeholder decisions: 1) over use, 2) incompatible use; and 3) thoughtless promotion. Highlighted examples and a facilitated discussion will provide the participant with the knowledge and skills to avoid this trinity and ensure management and stakeholder decisions at their heritage site create effective interpretation and preservation.

Pete Peterson is an interpretive coach, mentor, and interpretive peer review certifier with the US National Park Service. He has presented a wide variety of interpretation, including sled-dog demonstrations in Alaska, 19th century living history in Maryland, and all-day interpretive walks to the summit of mountains in California. His educational background is in architecture and environmental education.

Steve Mark, together with Pete Peterson, have over 50 years of combined professional experience with the US National Park Service in the field of heritage preservation and interpretation. They have worked or studied at many World Heritage Sites in the USA, including Yosemite, Redwood, and Grand Canyon.

Letting go and looking out: activated heritage, activated communities, activated citizens

Annie Reilly (UK)

If we want to unlock the potential of heritage to catalyse active citizenship and foster community, we have to move beyond visiting and beyond our borders. The world is in the grips of a seismic shift in power structures, with mass participation and peer coordination redefining how change happens and how we live. In this 'new power' world, heritage must re-consider its practice and values. Passive experiences, existing definitions, single perspectives and established ideas will be insufficient. How can we share power bravely, interrogate our hierarchies and build engagement with cultural heritage? Do we have the models, the assets and the mindset required? Drawing on examples from Heritage Open Days (England's iteration of European Heritage Days) and the National Trust, this session will examine our working models and explore how we can work with and through others to foster active, dynamic and resilient heritage communities.

Annie Reilly is Head of Producing at the UK's National Trust where she oversees the development and delivery of a broad range of national public programmes with outputs from podcasts and guidebooks to art commissions and partnership programmes. She also leads Heritage Open Days, the UK's largest festival of history and culture, which enables 2,000 local people to curate 5,700 events every September.

A fun way to check the visitors' knowledge after visiting the interpretative centre

Aleš Smrekar (Slovenia)

The interpretive centre of karst vegetation in Sežana (Slovenia) presents the karst landscape to the visitors to aid learning about the natural and cultural heritage of this area in an interactive and didactic way. We offer e-lessons as a modern electronic interpretation and a fun tool that is an upgrade of the classical one. After enjoying the interpretation centre, visitors can check what they have remembered. On the big screen, they can choose between two e-lessons, for children or for youth and adults. Both e-lessons have ten questions with different tools, such as puzzles, matching quizzes, memory, choosing from multiple answers and more. If visitors look at the centre carefully, they can find all the answers to the questions. Presented e-lessons are technically supported by Acex d.o.o.

Aleš Smrekar holds a Ph.D. in geography. He is head of the Department of Environmental Protection at the Anton Melik Geographical Institute. His main fields of interest are protection and interpretation of natural and cultural heritage and understanding of the aesthetic value of the landscape. He is an IE certificated interpretive guide (CIG) and writer (CIW).

Digital training for heritage interpretation staff. Experiences from the DELPHI-Project

Martin Steber (Germany)

Can digitisation create added value for the training of heritage interpretation staff? As part of the DELPHI project, a blended learning course is being developed that contributes to the professionalisation of people working in heritage interpretation. The transfer of learning content into digital learning environments and the design of didactic patterns are not rocket science in themselves. The associated advantages are location and time-independent learning as well as the permanent availability of learning content and exercises. In addition, new forms of training can also be imagined. Virtual or augmented reality can create new approaches to investigating phenomena. Furthermore, the opportunity can also be used to make phenomena off-site tangible, even if this requires a different form of perception. The presentation reports on the experiences from the project and raises the question of a future perspective on the compatibility of digital media and heritage interpretation.

Martin Steber is a partner in the Erasmus+ project, DELPHI, aiming towards the continuous professional development of heritage interpretation staff and adult educators. They are experts in planning and developing didactic patterns and learning content for the use in online learning environments. Within the DELPHI Project they are transferring elements from the heritage interpretation staff training to online learning.

Interpreting archaeological heritage through community involvement

Nataša Urošević, Kristina Afrić Rakitovac and Nikola Vojnović (Croatia)

The presentation will elaborate the results of research conducted within the project ArchaeoCulTour, which analysed models of valorisation of archaeological heritage in Istria, the most developed Croatian tourist region. The authors tested the key hypotheses through a local case study – the Municipality of Vrsar, a typical Mediterranean tourist destination, characterised by mass tourism and remarkable seasonality. Starting from the comparative analysis of European best practice, the research included interviews with all interested stakeholders (local community, visitors, experts). Bearing in mind the local community's commitment to sustainable development, the presenters explored models of valorisation, presentation and interpretation of archaeological heritage, such as eco-archaeological parks, open-air museums and interpretation centres, living history programmes and cultural routes, community digs and practical workshops as models of participatory heritage management.

Nataša Urošević is assistant professor at the Juraj Dobrila University of Pula, Interdisciplinary Study Programme of Culture and Tourism, where she teaches courses related to heritage management and special interest tourism. She has collaborated on several EU projects, such as Cultural Heritage Counts for Europe and ADRIFORT, as well as in the recent projects, European Spa and ArchaeoCulTour.

Accessibility of the natural and cultural heritage for disabled people in national parks of Poland

Małgorzata Woźnicka and Emilia Janeczko (Poland)

People with disabilities are full members of our society. Therefore, the shared natural and cultural heritage in Polish national parks should also be available to this social group. It should be noted, however, that this is a very diverse group in terms of requirements for adapting public space, and not all aspects of accessibility are regulated by law. Barriers can result, for example, from differences in ground levels, too high or too low elements of the educational device, or the lack of appropriate contrast. For people who are visually impaired or intellectually disabled, the way of passing knowledge and choosing the right words are important. Also important is the properly formulated information on the availability of individual national parks, which appears on their websites.

Małgorzata Woźnicka works at Warsaw University of Life Sciences.

Emilia Janeczko is an associate professor at Warsaw University of Life Sciences.