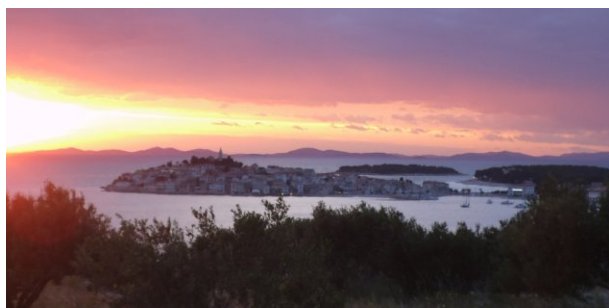


Newsletter

Summer 2014

Our conference in Croatia



Members and supporters of Interpret Europe met for our fourth annual conference in the Adriatic sun – our venue was the stunning coastal setting of Primošten, Croatia. The challenges of mass tourism were evident all around and the role of interpretation in helping to moderate this impact was the key focus of our discussions. Memorable keynotes; stimulating parallel sessions and well delivered site visits all came together to make this a successful and truly enjoyable event which is bound to encourage everyone to come back to our fifth conference in Kraków in June 2015.

Bill Taylor

Listen to our young colleagues



Interpreters are brave...

We were very happy to use the proceeds of the Sigtuna auction help eight people from various countries to come to Primošten for the conference. Hear what they say about their experience:

Kaja Antlejš, Slovenia, writes:

This spring in Croatia was the first time that I have taken part in an Interpret Europe annual conference. I was honoured to have the opportunity to present my recent work in front of experienced interpreters from Europe and overseas, as well as to be the one of a few young researchers who had been awarded a conference scholarship. Every similar event gives me 'post-conference-enthusiasm', inspiration and motivation for further work, but this conference was something really special. Participants were provided with a full range of different activities from project presentations, fully interactive workshops, engaging study visits to relaxing social events, but the true value of the conference, in my opinion, lay in the spirit of exchanging ideas and experiences. I was glad to hear so many inspiring stories during those five days ... especially that one told by the falcon at the Falconry Centre.

Delia Gageanu, Romania, writes:

For me, as a young scholar, participating at the Interpret Europe 2014 Conference was a great gain. I got the chance to take the ideas I have developed while studying World Heritage at BTU Cottbus and present them to a community of well-established and experienced scholars. As I have recently finished university, my experience is rather theoretical and it was nice to talk to professionals, especially as most of them were engaged in practical work rather than in theoretical frameworks. I found the relaxed atmosphere and the combination of workshops, talks and study visits very encouraging and stimulating for debating new ideas.

Furthermore, I personally found the study visit to Šibenik very enriching, as we were able to participate in a guided tour and visit a newly-opened museum, and discuss the positive and negative aspects of it.



... and curious to explore new terrains - here the ancient Babić vineyards near Primošten.



Stunning nature...

...impressive culture...



...and some time to relax inbetween

It offered me a great deal of insight into the professional community's discourse of what guided tours and museum exhibition should aim for. All throughout the conference I made some great acquaintances and had inspiring talks that have helped me better understand the field of interpretation.

Nataša Tepavčević, Serbia, writes:

As 'part time scholar' and the delegate who gave a lecture 'Performing Heritage – Visitor as Actor – Museum as Stage', I can say that the conference was extremely informative and really well organised. It gave me an opportunity to network with heritage professionals from different skill areas and to discuss the topic of innovative heritage interpretation tools.

It was an inspiring and meaningful event, with excellent speakers from all over the world. I learned a lot and look forward attending the next international conference in Kraków.

Lucja Gudlin, Germany, writes:

This was the very first Interpret Europe Conference that I've had a pleasure to be part of; hopefully the first of many to come. Although only students, we were accepted as equals, and I took that home as one of the nicest memories. There was a genuine feeling of wanting to share knowledge and skills and I witnessed many discussions where professionals were helping each other with advice and new ideas. And I can already see some contacts turning into friendships.

News from Interpret Europe



Conference 2015
6 to 9 June
Kraków, Poland

małopolski
instytut
kultury **MIK**

Kraków awaits!

We have enjoyed outstanding conferences in Freiburg, Pisa, Sigtuna and Primošten since our founding meeting in Ljubljana and another exciting venue lies ahead.

In June 2015, IE's fifth annual gathering will be held in one of Europe's outstanding cities in collaboration with MIK - the Małopolski Instytut Kultury.

Kraków has a long, celebrated and sometimes painful history, set in fascinating countryside, which makes it an ideal place to debate and discuss

Sensitive Heritage – Sensitive Interpretation

Kraków and the Małopolska region are distinguished especially for their cultural heritage with a great variety of historic sites and museums. The historic centre of Kraków and the nearby Wieliczka Salt Mine were among the first twelve sites selected in 1978 as UNESCO World Heritage Sites. Despite the fact that Kraków has such well-preserved heritage, the region has suffered a great deal from wars and occupation by foreign powers during its history. For that reason, the Małopolska region hosts many differing sites of what could be called 'sensitive heritage' – and so it is an ideal place to discuss the challenges of 'sensitive interpretation'.

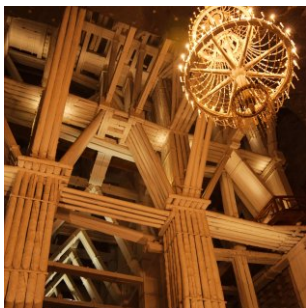
Setting the scene

Handle with care

During our 2015 conference researchers and interpretation practitioners will investigate this 'sensitive heritage', heritage that has the potential to trouble or even distress people and that, therefore, deserves 'sensitive interpretation'. This is obviously the case, for example, at sites where atrocities and crimes against humanity were committed or at places that have conflicting or controversial meanings for different people.



But it can also be more subtle: how do we interpret minorities – or majorities? Can interpreting national heroes or enemies feed nationalistic ideologies and foster tendencies of exclusion? How can interpreters avoid unintentionally embarrassing or upsetting visitors when explaining aspects of history that involve the homelands of host and visitor? Can interpretation help to overcome stereotypes? Can it present what is true without sometimes causing offence?



Then there is the whole field of sensitive and controversial themes when interpreting nature and the natural environment, for example in relation to predators, where often there exists strong opinion and prejudice, or the controversies over wind power installation or protected areas and local needs for housing, jobs and communications?

Sensitive heritage has a lot to do with people's identities, beliefs, values and opinions. What are the implications of this in the context of 'mission-based' interpretation and where is interpretation in danger of merging into 'interpreganda'?

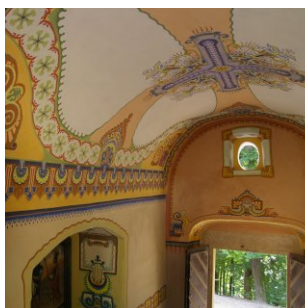


Reflecting on the interpretation of sensitive heritage from different academic and practitioners perspectives can help us to think about the ethics of our profession.

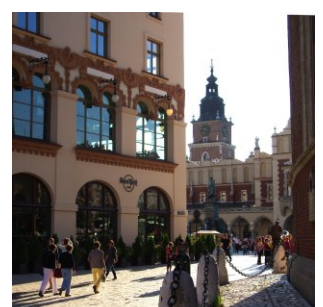
Can we enhance 'listening skills' through interpretation? Can we help people to 'appreciate' a past loaded with connotations, of 'our side' and 'the other side'; can we learn from the past in order to prepare for the future?

We want to take advantage of these burning questions by discussing them among interpreters and others who are involved in academic research as well as tourism development and managing heritage sites, museums and protected areas. We want delegates to be challenging, thought provoking and even controversial in what they present and what they debate.

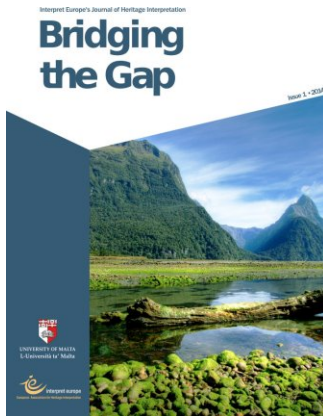
We want to share what we can learn from best practice, success factors, research results and innovative approaches.



More information about the call for proposals



IE's new online journal



Bridging the Gap - Interpret Europe's Journal of Heritage Interpretation

In 2015, we will launch our new on-line journal of heritage interpretation. We are editing and hosting the publication jointly with the University of Malta.

The name Bridging the Gap has several connotations:

- Heritage interpretation deals, in essence, with the educational and communication skills that bridge the gap between the 'expert hosts' at a heritage site or museum and the non-expert visitor.
- The journal intends to bridge the gap between theory or research and practice.
- The journal aims to bridge the gap between the professional heritage interpretation community and those who are not familiar with the concept but work in one or more fields of heritage education and conservation.

This on-line series will provide a platform for academics and practitioners to discuss, present and illustrate case studies, and empirical and theoretical research on heritage interpretation that is relevant to fostering the profession in Europe.

Papers will have to pass a peer review before publication and writing about interpretation must also employ the key criteria of good interpretation :

- provoking the interest of the target audience
- relating to the interests and experiences of readers
- revealing new insights that are relevant to readers by emphasising the consequences of their findings for the advancement of good practice.

The first issue will contain papers presented at our 2014 conference in Primošten.

Proceedings of our previous conferences 2011 - 2013



You may already have seen that the proceedings of our previous conference have been published on-line at

<http://www.interpret-europe.net/top/heritage-interpretation/publications/conference-proceedings.html>

If you still would like to submit your paper from the Freiburg, Pisa or Sigtuna conferences but did not meet the deadline last winter, please let us know at mail@interpret-europe.net. Iryna Shalaginova is ready to create a second edition with additional papers.

Cultural heritage in the focus of the EU

by Patrick Lehnés



Several valuable documents regarding the role and importance of cultural heritage in Europe have been published recently. They can be very helpful to find EU funding programmes and to understand the rationale for such funding.

Conclusions on cultural heritage as a strategic resource for a sustainable Europe by the Council of the European Union

This document, published on 20 May 2014, is remarkable. For the first time, the Council of the European Union (composed of the ministers of culture of the EU member states) officially highlights the important role of cultural heritage for Europe and calls for policy support by the member states and the European Commission.

[Find out more here](#)

Towards an integrated approach to cultural heritage for Europe, communication from the Commission

This document, published on 22 July, describes the challenges facing the heritage sector and highlights the opportunities for member states and stakeholders to work more closely across borders, making the most of EU policies and programmes. Although 'heritage interpretation' is rarely mentioned explicitly, it is addressed indirectly throughout the paper in the context of the various societal and economic benefits of cultural heritage which can be achieved through heritage interpretation. The document helps to understand the EU's way of thinking and includes various references to policy documents. In this way, the document is valuable for those who write project proposals asking for EU support or for those who are advocating for more professional heritage interpretation in Europe.

[Find out more here](#)

[Direct link to the official document in English](#)

Mapping of Cultural Heritage actions in European Union policies, programmes and activities by the European Commission

This document has been published together with the communication mentioned above. It is a valuable resource for those looking for EU funding opportunities for heritage interpretation projects. The document provides a wide overview on the great variety of EU programmes that refer to cultural heritage. It also provides an overview on related EU policies and legislations.

[Direct link to the document](#)

Projects by members

Local Museums Tour

by Piotr Idziak, Poland

Local Museums Tour is a research project. I want to answer the question:

What makes local heritage interesting for outside visitors?

The outcome of the inquiry will be applied to further use within the Dynamics of Exhibition, at the Małopolska Institute of Culture.

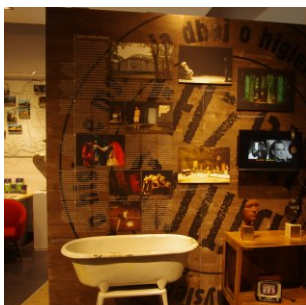
The Dynamics of Exhibition is a program addressed to museums in the Małopolska Region. It involves our organisation of workshops and cooperation with museums in the arrangement of exhibitions. Our workshops focus on a wide range of topics, from education in the museum to issues of space arrangement and museum image. Through our cooperation in the organisation of exhibitions, we contribute the viewers' perspective, as well as the expertise of specialists in many fields. We promote recipient-activating solutions and participate in the creation of educational scenarios.

We work with museums which are 'local' by the meaning of its content – focused on local or regional heritage, rooted in local context, and important to the local community. The museums are most often repositories of the heritage, which is important for the residents of the place, yet the presented content is understandable only when put in the local contexts, which is usually unavailable to the visitors from outside. This means that the museums have to deal with the problem of how to make the local heritage important and meaningful for outside visitors (i.e. tourist, schools, etc.)?

To achieve it, they first need to answer the following questions: why do we want to show them our content? Why is it so special? Why is it worth to come and see it? The same questions can often help in formulating a message interesting for local community, which can play an important role in the process of local identity creation.

For our work with local museums in Małopolska, we assume that what makes the local heritage worth communicating to outside visitors is putting local stories in the context of wider meanings (i.e. global problems and trends, identity issues, essential questions ...). What creates the global meanings of local content is heritage interpretation, which finds its expressions in museums exhibitions, education programs, promotion and digital strategies. Good interpretation could lead to excellent narration, which uses local stories to touch wider meanings important for specified visitors. It as well could help museums in utilising the heritage, i.e. as a context for competence education or as a base for touristic services or community development actions.

In the frames of my research project, I want to examine local museums which can effectively communicate with visitors from outside. I want to visit museums with interesting interpretation, good exhibition design, rich educational and promotional programs. During my visits I want to meet with people involved in building exhibition and creating the program of the place.



The outcome of the inquiry will take the form of a good practices presentation and an interpretation workshop for local museums in Małopolska.

I look forward to your propositions of places and institutions to add to my Local Museums Tour Map.

Piotr Idziak idziak@mik.krakow.pl

Landscape-related heritage interpretation

by Angus Forbes, Germany

Your top ten heritage interpretation projects

Angus Forbes (landscape architecture) and Christopher Garthe (studio klv) in partnership with Ingenieurbüro Ahner Brehm are organising a seminar in Berlin in November 2014 to highlight the benefits of good heritage interpretation to communal development and nature conservation.

We plan to show the participants a selection of exemplary landscape-related interpretation projects from Europe and the wider world and would like to invite you as members of the European Association to send in your favorites. Please send details and links for information and photo-material if possible to:

forbesberlin@yahoo.com

HeriQ

by Thorsten Ludwig, Germany

Searching for people taking ownership



Quality in Heritage Interpretation

During our conference in Croatia, a discussion about interpretive agents as a distinct career profile was started. Interpretive agents will be able to find out about local stakeholders. They will inspire and empower them to take ownership of their heritage, and to share their experiences with visitors.

In September, we intend to test our first interpretive agent training. Against this background, we are looking for examples of residents who are interpreting their local natural or cultural heritage on their own in a way that points towards a more sustainable future: for instance, residents providing costumed interpretation in an English town to reintegrate history into daily life, or residents offering common inventories of species as a huge public event in an Italian nature park. If you know of other examples, from your own area, of people taking ownership of their heritage and sharing their experience with visitors, please send a short description and a picture to office@heriq.org. We would be glad to get in touch with you and to include your example into our training materials.

HeriQ has just finished its needs analysis about mountain, museum and tourist guides, based on field studies in Bulgaria, France and Greece. This work was mainly done by our French HeriQ partner APARE. To train guides is an essential task of interpretive agents, and we are currently working on a European training manual for guides, based on interpretive quality criteria. Due to the differences between countries, between professions and their roles, and between educational levels and systems, analysing the needs was no easy task. There are some important findings that might help to develop a strategy for allowing the interpretation of our European heritage gain ground. You can find a summary of the results of this work at www.heriq.org.

European Costumed Live Interpretation

by Martine Teunissen, Netherlands



The next step in costumed live interpretation – going Europe A new initiative that is looking for partners for European collaboration.

Costumed first-person interpretation is often a national or regional affair, with historical actors playing historical characters of a specific region and time period. However, since 2008, Past Pleasures, De Pied en Cap and Beleef Het Verleden have been co-operating in each other's projects and, by doing so, adding an extra flavour to the projects: a foreign character in a local affair who brings different manners, customs, stories and different points of view to the public.

This is not only interesting for the national and regional public who visit the historical site, but also for international visitors. In projects run by De Pied en Cap in Normandy I have often encountered Dutch- or Flemish-speaking visitors who were delighted to meet a 'real' historical character from their own country. The same goes for Hampton Court, where in the last three months a French and German delegation have been part of a performance.

This almost exotic touch to the project broadens the scope of the historical story that is told, involving the storylines of other countries and the way they are interwoven with each other.

From these cooperative projects the idea developed of taking live interpretation to the next step: European live interpretation, including leading interpreters from different European countries.

With this team of European interpreters, it's our goal to do projects in live interpretation, focusing on European history from the different perspectives of the participating countries, showing a broader, unique and coherent view on European history.

Brainstorms started with different partners, on how to work on this. One idea is to act as entrepreneurs in cooperation, following the line of cooperation we have already achieved in past years, but extending it with more partners from different countries.

We realised, in order to really get our projects to the next level, it would be good to merge entrepreneurship with academic research and to combine best practices with a research program in order to establish a competence profile or even methodology for live interpretation. The plan is now to establish a research group who will do visitor satisfactions surveys, research on visitors' ways of learning, so that we have input on the spot to improve the quality of our work. In addition to that, these reports will serve for putting up quality criteria and the research results will be published as well.

Three interconnected initiatives:

1. Creating a team of European Interpreters who will be doing projects in live interpretation. In a two-year program, every three months the team will perform at a European site, focusing on the specific topics and story-lines in an international context.
2. Resources: training young people in live heritage interpretation / handbook for costumed live interpretation
3. Research: research on visitor satisfaction, learning outcomes / validation of quality standards or criteria.

Research

Interpret Europe is willing to be our partner in bringing together the academics and the practitioners. We are discussing creating a special interest group in costumed live interpretation within Interpret Europe. This group can examine funding opportunities and prepare a funding proposal. Also, a link with the more generic InHerit project is suggested to work in parallel, as this InHerit project defines areas of competence for the entire professional field of heritage interpretation. There are synergies to be found in such collaboration. Interpret Europe will also serve as a professional network within European collaboration. They will help finding partners, giving space to workshops during conferences, helping publishing articles in the newsletter and on the website.

The Katholisch-Theologische Privat Universität in Linz is offering a framework in which we can spread the research results:

- **The International Bibliographic Database of Living History** which could serve as a central point of sharing data in the field of living history
- Living Book: Open Collaboration Interpreter's Guidebook: aiming to pool existing research information, adding insights and making the result freely available for reuse
- Open access publications: using an already existing tool KiDokS, an online archive that enables research results to be disseminated more quickly and widely than was previously possible. The online publications on the website of Interpret Europe could be linked with this.

Past Pleasures is already setting up a living history academy in cooperation with the University of Reading, where students learn how to do live heritage interpretation (resources). We are discussing how this could be integrated in the plan as well. The Foundation for Museums and Visitors in Hungary assigns interpreters who are already involved in first person costumed interpretation to be trained for further development in this interpretive method. As part of their training they participate in finding a suitable Hungarian site, organising and developing a live costumed interpretation program there, cooperating with the team of European Interpreters. Through this kind of internship they become competent to get costumed interpretation to the next level in their country.



The French cook in the Dutch kitchen of a late 19th century project also impressed the visitors very much.

These are just a few examples of the partnerships that are being established. In order to make the project work it is needed to apply for European Funding and to find more partners.

Partners in this stage of the project:

- **Past Pleasures** – Mark Wallis (UK)
- **De Pied en Cap** – Loïc Benot (France)
- **Foundation for Museums and Visitors** – Anikó Miszné Korenchy (Hungary)
- **Footsteps** - Robert Foreshaw (Ireland)
- **Interpret Europe** – Patrick Lehnies (Germany)
- **Katholisch-Theologische Privat Universität** – Ingo Glückler (Austria).
- **Beleef Het Verleden** – Martine Teunissen (Netherlands)

We are looking for:

- Members for the Interpret Europe special interest group
- Museums and historic sites which have an international audience and who

could benefit in their exhibitions / story-lines that are being told from an international European perspective using live heritage interpretation. They should be willing to contribute in a part of the necessary budget as well as cooperating in the funding application in programs such as the Culture Programme and / or Erasmus Plus.

- Universities who are willing to cooperate with a course / program in which students will get the opportunity to do research on the different European projects. It would be helpful if this University already has experience with the program Horizon 2020.
- A lead partner who is able to take upon the role for the funding applications. This may be several lead partners per part of the project, forming a coherent plan.

Please contact: Martine@beleefhetverleden.nl

Members at work

Interpreting a modernist design icon for a digital generation

by Kaja Antlejš, Slovenia

If heritage interpretation is about transmitting of stories from the past, than this is a story of a colourful plastic kiosk, a very common inhabitant of the streets in former Yugoslavia and in its neighbouring countries. As a newspaper kiosk, a small bar, a flower shop or other it was widely used in the last third of the 20th century, but mostly forgotten by today's population. 'The red kiosk' (the colour red was the most common) is not only disappearing from our streets but also from our collective memory. Even more, younger generations are not even aware of its meaning for our identity. Officially named K67, this kiosk is a modular industrial product, designed in 1966 by Slovenian author Saša J. Mächtig and produced in Imgrad, Ljutomer, a factory that doesn't exist anymore.

Due to its modularity, which enables customisation and a wide range of usefulness as well as an efficient industrial production, the kiosk has been commercially successful and professionally recognised as one of the Slovenian modernist design icons. It is also a part of the 20th century design collection at the Museum of Modern Art in New York. Some artists and other researcher have already used the K67 as a source of their own inspiration, but on which way to interpret its story to a digital generation?

*3D computer model created
from photos of a photocopying
kiosk in Ljubljana*



If we want to interpret heritage for digital born users, we have to speak their language and thus come closer to them. An attempt at the interpretation of the K67 kiosk was a part of my doctoral dissertation in which I discussed the usefulness of 3D technologies in heritage interpretation. I had chosen this object, since an overview exhibition of author's opus at the Museum of Architecture and Design is planned and as so far the K67 has not been enough interpreted as heritage content.

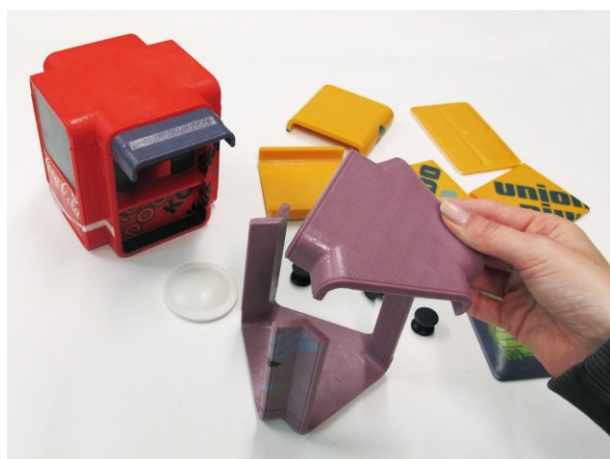


*Creating 3D models from photos
at the eCultValue International
Summer Stage*

The modularity which had caused the success of the kiosk was selected as an interpretation theme.

During the research, proposals such as an interactive 3D computer model, a physical 3D printed scaled model, a scenario for a serious game '3D puzzle', a scenario for an augmented reality mobile application and the idea of the 3D digitisation of existing K67 units in collaboration with the public were created with the aim of enhancing the interactive experience and creativity of a user.

The idea of making an interactive 3D model from photos taken by a user's smartphone (BYOD, Bring-Your-Own-Device) was tested at the **eCultValue International Summer Stage** in Maribor (28-30 May 2014). A few 3D models (and videos shared on You Tube) were created using 123D catch free application by the participants, who were very enthusiastic about the idea of do-it-yourself, being personally engaged and creative. However, other products based on K67 interpretational proposals can be developed, but fully aware that technology is only an interpretative tool – and not a reason for ostentation.



*"3D-puzzles" - 3D color printed
model of a kiosk*

About Kaja Antlej

Kaja Antlej is a museum/heritage professional interested in communication and interpretation with digital technologies. In 2013 she obtained her doctorate in Heritology (Heritage Studies) from the Faculty of Arts, University of Ljubljana, with the thesis 3D Technologies as a Support for an Industrial Design Museum Exhibition – as a young researcher from business at a technology solutions provider. Due to her educational background in industrial design, she often includes design processes in heritage interpretation activities. As an independent researcher and practitioner, Kaja Antlej is currently collaborating on the eCultValue project (FP7) as eCult Ambassador a facilitator between ICT providers and heritage institutions.

More about her work at www.kaja-antlej.com.

Seeking work

Kaja is also looking for work in the field of heritage interpretation. Please find out more what she is looking for and what she can offer to you [here](#)

Correction

In the last issue we published a report about the work of Zavod Parnas in Slovenia. It was written by Klara Debeljak and not by Metka Staric, and we apologise for the error.

Events and activities

AHI conference 2014 24th to 26th September

Join AHI this year in Manchester for its annual conference to be held at the four-star Park Inn Hotel in the heart of the city. Over three days, we will be exploring the art of communicating emotions and challenging subjects, especially poignant with the commemoration of World War One. We will hear from leading industry experts and the conference will include a mixture of workshops, talks, a series of site visits and plenty of opportunities for networking with fellow professionals. **More information**

NAI conference 2015 3 - 7 May Montreal, Canada

The next International Conference on Interpretation will be a partnership between NAI and Interpretation Canada. Every year at the International Conference, we address a specific topic of importance to the international interpretation community. In 2015, we'll put our heads together to discuss the development of international standards for the field of interpretation. **More information**

InterpNEWS *published by John Veverka*

InterpNEWS is an International Heritage Interpretation e-magazine which contains a wide range of articles from innovative interpretive programs and services, living history, interpretation as a management tool, new exhibit technology, and interpretation research and visitor studies. If you're interested in receiving InterpNEWS or contributing an article to it, please contact John Veverka (jvainterp@aol.com) and he will add you to the mailing list and send you the current issue. Find out more about InterpNEWS at: **<http://www.heritageinterp.com/interpnews.html>**.

Keys to Rome from 23 September 2014 in Rome, Amsterdam, Sarajevo and Alexandria

Keys to Rome is an international exhibition that, for the first time ever, will run in parallel in four cities. 2000 years after Augustus' death, the exhibition will show Roman culture and will focus on the diversity and dynamics within the Roman Empire. The exhibition uses interactive and immersive technology to present and connect these regional cultures within the Roman Empire, highlighting their diversity and commonality over centuries of Roman rule.

Website
video trailer

Do you want to share your projects, experiences, thoughts or adventures with other interpreters? Send us a short report and some photos to **newsletter@interpret-europe.net** and we'll put it in the next newsletter.

Deadline for contributions for our next newsletter:
Monday 13 October 2014

**Interpret Europe -
European Association for Heritage Interpretation e.V.**

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