



Photo: Kev Theaker

Newsletter

Autumn 2017

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Dear members,

We just welcomed the 500th IE member to our network! Thanks to all who succeeded in winning colleagues and business partners, to all who continuously promoted IE membership at conferences, fairs and other events, and to all who convinced potential trainees of IE courses that joining is worthwhile. It feels good to see how we knit our web closer.

IE has members in 44 countries – but Eastern Europe is still underrepresented. At our next General Assembly, we will propose a slight increase in fees in countries with high income in order to reduce them in countries with low income. We hope this will help our Country Coordinators in these countries to win more members whose voices should be more heard in the European choir.

Please don't tire of trying to win more members, especially more organisation members. Their fees do not only assure IE's independence, their membership also increases our recognition at European level, e.g. within the European Heritage Alliance, the Stakeholder Committee for the European Year of Cultural Heritage and the European Commission's Structured Dialogue – currently on training.

Our Training Team is not only involved in the latter, it recently ran the first Certified Interpretive Writer (CIW) course in Greece and it will soon start pilot webinars to check how Interpret Europe can make best use of this learning tool. So far, IE trainers have already run more than a dozen courses this year. Thanks so much for being that active.

We also congratulate our dedicated Social Media Team who just celebrated the 1,000th like of IE's Facebook page. Did you know there is also a closed Facebook Group open to all members? And did you have a look at Wikipedia to check whether an IE page is available in your own language? If not, and you are able to assist in translating the page into your native language, please contact dijana.pitacosta@interpret-europe.net to offer your support.

We recently sent our call for papers for our IE Conference 2018 which will be organised in Kőszeg by the Hungarian Association of Cultural Heritage Managers (KÖME), and we are now looking for an organisation partner for our IE Conference 2019. Wouldn't you like to see this event in your own region? You will find further details in this newsletter.

Although we need to think further ahead, right now we are much looking forward to our joint conference with the UK's Association for Heritage Interpretation (AHI) in Inverness, where we will welcome many of you. Together with AHI's Conference Director, Ruth Coulthard, our Conference Coordinator, Bill Taylor, has done a wonderful job – and he is already far up there waiting for us.

Thorsten Ludwig and Markus Blank
Managing Directors

Thoughts

IE News Team

Send your articles inspired by global events or trends in interpretation to:
news@interpret-europe.net

Marie Banks

IE News Coordinator

*Poppies: Wave art installation
on Southend Pier, UK , as
part of the 14-18 NOW
commemoration of WW1
Photo: Banks*



Interpret Europe Activities

Thorsten Ludwig
(Germany)



EYCH: Time to get ready!

On 7 December, the European Year of Cultural Heritage (EYCH) will be launched in Milan. 'Our heritage: Where the past meets the future' will be the slogan. 219 events from 19 European countries have already been announced.

The European Year of Cultural Heritage (EYCH) will be a joint venture of the three key EU institutions: the European Commission, the European Council and the European Parliament, as well as the Committee of the Regions and the European Economic and Social Committee. It will be supported by the Council of Europe and by global organisations such as UNESCO, ICOMOS and ICCROM. The aim of EYCH is to encourage more people to discover and explore Europe's cultural heritage, and to reinforce a sense of belonging to the European family.

On 13 September, Jean-Claude Juncker, President of the European Commission, referred to the Year in one of the most emotional parts of his [State of the Union](#) address when he was talking about his own love for Europe. "Love for Europe because Europe and the European Union have achieved something unique in this fraying world: peace within and outside of Europe. Prosperity for many if not yet for all. This is something we have to remember during the European Year of Cultural Heritage. 2018 must be a celebration of cultural diversity."

The European Commission is calling for initiatives in ten fields within four subject areas:

Engagement

- Shared heritage: Cultural heritage belongs to us all
- Heritage at school: Children discovering Europe's most precious treasure and traditions
- Youth for heritage: Young people bringing new life to heritage

Sustainability

- Heritage in transition: Re-imagining industrial, religious, military sites and landscapes
- Tourism and heritage: Responsible and sustainable tourism around cultural heritage

Protection

- Cherishing heritage: Developing quality standards for interventions on cultural heritage
- Heritage at risk: Fighting against illicit trade in cultural goods and managing risks for cultural heritage

Innovation

- Heritage-related skills: Better education and training for traditional and new professions
- All for heritage: Fostering social innovation and people's and communities' participation
- Science for heritage: Research, innovation, science and technology for the benefit of heritage

As one of the first contributions of the Year, IE ran a workshop for the Task Force of the European Commission and underlined the significance of our shared European values in the 50-page paper, 'Engaging citizens with Europe's cultural heritage: How to make best use of the interpretive approach' (see www.interpret-europe.net/material). This paper which addressed the first EYCH subject area has been sent by the Commission to about 70 EYCH National Coordinators and Members of the EYCH Stakeholder Committee. Our main contribution will be our IE Conference 2018, which will be dedicated to 'Heritage and Identity' as one of the most critical subjects for Europe. We are also preparing for joint activities with other European stakeholder organisations.

Just recently, the second preparation meeting for EYCH took place in Brussels where the communication design was revealed. The official hashtag will be #EuropeforCulture and the EYCH website will be online from the third preparation meeting in December. Until then, information can be found [here](#).

Representatives of ten EU Directorates General (the 'ministries' within the European Commission) announced that they will open special opportunities for EYCH projects within their funding schemes. Many projects will be funded with the support of Creative Europe, Horizon 2020, Erasmus+, Citizens for Europe, and other EU funding programmes. However, an additional EYCH call for proposals within the [Creative Europe Programme](#) has just been issued and will remain open until 22 November 2017.

Besides this, most European countries have set up their own national budgets to support EYCH. Below, you can find a list of all EYCH national coordinators who have been appointed so far; please get in touch with them if you would like to run projects related to EYCH on a national level or to take the opportunity to go for cross-border projects together with members from neighbouring countries.

It is very pleasing to see how all these wheels now mesh with each other and start spinning. Please be assured that we will keep all members updated on all critical information we receive within the next few months.

President Juncker said: "For me, Europe is more than just a single market. More than money, more than the euro. It was always about values." Triggering thinking about values is at the heart of the interpretive profession. The European Year of Cultural Heritage will give us the opportunity to convince others of the advantages heritage interpretation has to offer for our shared European future.

EYCH National Coordinators

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Coming soon: IE webinars

Are you sad that you can't attend the great IE events and conferences? IE will soon offer free webinars on heritage interpretation, providing an exciting new way to stay in touch.

If you like to feed your appetite for learning new things about heritage interpretation, share experiences about exciting projects and discuss interpretive approaches with colleagues from all over Europe, this is what you might have been looking for.

IE is developing a pilot programme called the "IE Webinars" series. Adding to the range of training opportunities offered by IE, the new programme will allow members to regularly meet in a "virtual" space, communicate and learn from each other. All participants (presenters and attendees) should belong to the IE network.



Lets meet online
Photo: Stavraki

Each month – from late October to March – IE will conduct a webinar dedicated to a variety of inspiring themes: e.g. digital heritage, tangible and intangible cultural heritage, creativity and heritage interpretation, nature interpretation in urban landscapes, and many more!

The IE Webinar series is currently being organised and you will soon be able to register for the presentations. Participation is free for members.

Members whose papers were not presented during the AHI/IE conference in Inverness, will be asked to share their presentation via these webinars.

Stay tuned, be a part of the "experiment" and help us learn from this process.

Evgenia Stavraki is a museologist, working as a freelancer in heritage interpretation and exhibition design since 2006. She studied Mathematics (Aristotle University of Thessaloniki, Greece) and holds an MA in Museum Studies (Newcastle University, UK). She can be contacted at: eugenia.stav@gmail.com

IE Training Programme

Lenka Mrázová
(Czech Republic)

The Power of Words

Another Training First for IE: A participant's view of the recent Certified Interpretive Writer course in Elefsina, Greece

Small wheels of a suitcase bumping along on a hot afternoon. A slightly sleepy mood is backed by an old hotel looking as if it was left here from one of Agatha Christie's books. Welcome to a beautiful self-contradictory town: Elefsina! Do not search for that typical beach feeling at this seaside. Unbelievable scenery of huge cargo ships on the horizon, a coastline studded with the factory smokestacks, towering industrial cranes, and then a beautiful archaeological site - you feel some kind of poetic atmosphere. Not a bad place for a pilot run of the Certified Interpretive Writer Course! The new Interpret Europe course on interpretive writing for natural and cultural heritage run by Steven Richards-Price, and organised by the Heritage Management Organisation during five days of September 2017.



Experiencing sense of the place in Elefsina
Photo: Stergioti

The course promised to initiate us into the secrets of written text and useful techniques to grab and hold the visitor's attention. What should I write about? We all were tired each evening, spundry from sweaty weather and the intensity of the work. Great people, an absorbing atmosphere and interesting lectures converged at this place. All in one. The Interpretive Writing Course squeezed out the best from us. The reward afterwards is joy from writing, from every one of our ideas, every phrase we are able to find. In Steven's engaging and enjoyable presentations and activities we had more than one "aha-moment". Joy in discovering an "I-know-how-to-do-it" feeling. Just like for traffic, we discovered rules for our safety and protection. Keep following them and we will not crash. We learned how to choose the right direction, to understand difficult traffic/ writing situations and to find the right exit from the roundabout/ vicious circle of our own thoughts.

Practical exercises and theory alternated during the day. Every exercise was both a joy and a challenge. Every battle won pushing us to victory. Litres and litres of black coffee, the tender care of Valya and Eleni and the poetics of Elefsina kept us going. Yes, we were not only sitting in the lecture room, but we wandered around. Each of us searching for our own theme. Information and thoughts were whirling in the air happy to share and be together. Despite doubts at first, we all agreed that interpretive writing became easier for us. We know how to do it, and, even better, how to do it in an engaging and interesting way now. Thank you, Steven, Valya, Eleni, Isilay, Irina, Lena and Sandy. It was a real pleasure for me to be there with you.

Lenka Mrázová is the UNESCO Chair of Museology and World Heritage and a fellow at Masaryk University, Brno, Czech Republic. She is a lecturer for museum and heritage professionals and devises educational projects focused on history, intercultural education and active citizenship. Her interest is discovering ways of using history and heritage in learning processes. She can be contacted at: mrzova.l@phil.muni.cz

CIW course included study visit to Elefsina's archaeological site
Photo: Stergioti



Congratulations to our newly certified members

Certified Interpretive Guides (CIG)

Mojca Bedjanič, Slovenia
 Anita Špilak Benko, Slovenia
 Nina Buh, Slovenia
 Kavdija Gornik, Slovenia
 Jurij Gulič, Slovenia
 Marija Imperl, Slovenia
 Barbara Izlakar, Slovenia
 Klement Kovač, Slovenia
 Janja Lužnik, Slovenia
 Jože Prah, Slovenia
 Mihaela Rupnik, Slovenia
 Metka Starič, Slovenia
 Sandra Zvonar, Slovenia

Certified Interpretive Host Trainers (CIHT)

Kristian Bjørnstad, Norway
 Sandy Colvine, France
 Janja Sivec, Slovenia
 Helena Vičič, Slovenia

Valya Sterigoti
 (Greece)

Upcoming IE Certification Courses

Where	Trainer	Date	More info...	Language
<u>Slovenska Bistrica, Slovenia</u>	<u>Helena Vičič</u>	3-5 and 18-19 November	helena.vicic@gmail.com	Slovenian
Brno, Czech Republic	<u>Michal Medek</u>	5-6 June, 28-29 August and 23-24 October	michal.medek@kapraluvmllyn.cz http://www.dobrainterpretace.cz/aktualne/85	Czech
<u>Tschier, Switzerland</u>	Thorsten Ludwig	16-18 September and 28-29 October	Th.Ludwig@interp.de	German
<u>Salgesch, Switzerland</u>	Thorsten Ludwig	25-27 October and 23-24 November	Th.Ludwig@interp.de	German
Norway	<u>Kristian Bjørnstad</u>	6-10 November	kristian@norskeparker.no http://trysilvassdraget.no/certified-interpretive-guide-course-cig/	English
Maribor, Slovenia	<u>Janja Sivec</u>	24-26 November and 2-3 December	janja.sivec@dlegende.com http://www.dlegende.com/projekti/vodnik-interpretator-2/	Slovenian
<u>Šmarje pri Jelšah, Slovenia</u>	<u>Janja Sivec</u>	24-28 January and 3-4 February	janja.sivec@dlegende.com http://www.dlegende.com/projekti/vodnik-interpretator-2/	Slovenian
Koper, Slovenia	<u>Helena Vičič</u>	9-11 and 16-18 February	helena.vicic@gmail.com	Slovenian
<u>Šmarje pri Jelšah, Slovenia</u>	<u>Janja Sivec</u>	6-8 and 14-15 April	janja.sivec@dlegende.com http://www.dlegende.com/projekti/vodnik-interpretator-2/	Slovenian

Helena Vičič
(Slovenia)

Does the new museology approach cater for everybody?

Research summary of “It’s a Museum, But Not as We Know It: Issues for Local Residents Accessing the Museum of Old and New Art”, by Kate Booth and colleagues, published in Visitor Studies Journal (April 2017).

Accessibility to museums is the subject of lively debate in museology, not only in a physical context but also in terms of intellectual and cultural access. Heritage interpretation’s methods and means try to cater for all audiences. The article, “It’s a Museum, But Not as We Know It: Issues for Local Residents Accessing the Museum of Old and New Art” (MONA), has shed a light on these issues, focusing on the MONA museum and art gallery in Tasmania.

The research provides insights into two important questions, a concern of many cultural institutions these days: does a non-traditional approach in museology have a positive and transforming effect on society and, in particular, how do local residents from disadvantaged social groups access an art gallery?

MONA obtained a flagship museum reputation for its “award winning architecture, a subterranean and cavernous layout, black internal walls, lack of labels, eclectic mix of antiquities and contemporary art, and interactive O-devices (iPods)”. It is claimed that unusual design and a non-pedagogical approach give every visitor an opportunity to engage with the content individually and that MONA intentionally avoids targeting any particular audience in order to attract all social groups. Therefore, the hypothesis was raised that the location is physically and intellectually accessible to everyone and that it “may contribute to local, cultural, social, and economic transformation”.

Even though MONA resides in a largely working-class area and offers free entry to locals, it receives mainly tourists, middle-class and highly educated visitors. The research, first using quantitative survey, showed that “socio-economic status, level of cultural capital and cultural engagement remain key factors in accessing MONA”. Similarly, those factors also influence visitors’ behaviour and attitude, namely “perceptions and engagement with culture”. Putting it differently, “those with time and resources for community engagement and those who are more aware of issues and developments in their local area” are among the most common visitors.

In the second phase of the research, qualitative data were obtained through focus groups and one-to-one interviews with local community representatives. On one hand, many participants were reporting positive effects of visiting MONA. For example, they perceived it as entertaining and a meeting place, where they can participate in extraordinary and mind-broadening experiences, and meaningfully engage “with artwork, other people, or the architecture”.

*‘Snake’ by Sidney Nolan
is the centrepiece of
MONA in Tasmania
Photo: Jeff Owen Photos*



However, there were many, especially those with less cultural capital, that found MONA hardly accessible. From a financial point of view, free entrance does not compensate otherwise high prices for food and drink. They also had concerns about the appropriateness of their children's behaviour in a high-art institution and about some artistic content being inappropriate for children. The explicit nature of some art felt personally irrelevant to some participants. All these findings suggest that the institution is not equally accessible for everyone and thus cannot overcome social exclusivity.

In conclusion, the researchers question whether museums carry the potential of social and cultural change in the area. Even though MONA employs modern approaches for advanced visitor experiences and cultural accessibility and offers free entrance for locals, it remains inaccessible for many participants. Findings led researchers to the conclusion that no particular museology approach seems to fail, instead it appears that local community with their pre-set attitude and socio-economic patterns maintain "well-established patterns of exclusion".

The article that was reviewed is:

Booth, K., O'Connor J., Franklin, A., Papastergiadis, N., (2017). It's a Museum, But Not as We Know it: Issues for Local Residents Accessing the Museum of Old and New Art, Visitor Studies, 20:1, 10-32.

Helena Vičič from Slovenia is an IE Certified Interpretive Guide Trainer and heritage interpretation consultant. She studied interpretation at the University of the Highlands and Islands (UHI) in Scotland, UK. Helena volunteers as part of the IE Research Team, under which this review has been written. She can be contacted at: helena.vicic@gmail.com

IE Member Activities

Evarist March Sarlat
(Spain)

Learning culture through nature

Offering insight into natural and cultural heritage, through the use of the edible landscape in order to understand and appreciate the territory's cultures and traditions over time.

Nature, landscape and the vegetation of each place, represent the territory and history. The intrinsic relationship between climate, soil and human interaction with its culture makes each place in the world unique.



Evarist inspires a group to discover the landscape through the plants
Photo: NaturalWalks

Through thematic tours and using, for example, herbs and flowers, there is an infinite range of possibilities to understand and enjoy the natural and cultural heritage of each place.

By promoting the use of all the senses, and the edible resources of the landscape, we can achieve a different way of knowing the intangible heritage of a place in the most vivid way.

Direct experiences can be offered through aromas, tastes, ... different sensations that nature offers us to approach the culture and its values. Activities, such as: the Ratafia (a herbal catalan liqueur), the Jewish Pantry or being part of the Sustainable Tourism Map, which are coordinated with other entities, such as the Ratafia Brotherhood, the Jewish Museum, or the Barcelona City, guarantee the quality of our work in this direction.

Supporting the popular culture of each place through the dissemination of the traditions and values of the people, their customs and culture related to the relationship with nature over time makes people more aware of the natural resources, so that we can learn to conserve and love our territory in order to guarantee its sustainability in the future.



Studying local flora
Photo: NaturalWalks

For example, combining wine and flower tasting can be a very engaging way for people to learn about our culture through nature: learning about the elaboration of a traditional liqueur, such as ratafia, which is made with dozens of wild plants for ingredients, or a wine pairing with flowers to their territory. People can discover the Mediterranean diet through a botanical walk.

People can also learn about the Jewish culture or Greek traditions with plants as the common denominator. Or even use the herbs and flowers of a place to make the most simple and traditional dishes to the most sophisticated and avant-garde cuisine where the thousands of options that nature offers us will deepen our understanding of our culture.

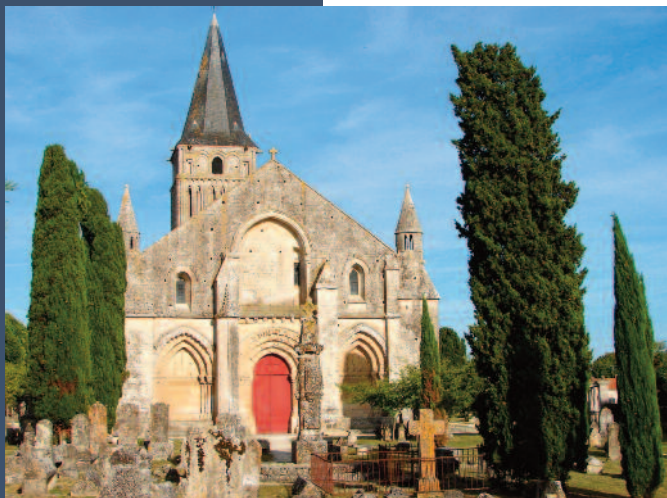
These are some examples of activities that connect people with nature and with the intangible heritage, but at the same time being unique to each place.

Evarist March Sarlat is an IE Certified Interpretive Guide Trainer (CIGT) and a nature guide for Naturalwalks, Catalonia (www.naturalwalks.com). He is a botanist specialising in the use of plants, wild mushrooms and algae and their uses in cuisine and for promoting health. You can contact him at: evartist@naturalwalks.com

Celebrating the first European routes!

Special events to celebrate the French Via Turonensis route of the Pilgrimage to Santiago de Compostela.

Santiago de Compostela was the supreme goal for countless thousands of pious pilgrims who converged there from all over Europe throughout the Middle Ages. To reach Spain, pilgrims had to pass through France. Four main "Via" have been identified that summarise the innumerable historic routes taken by the Medieval travellers.



Romanesque church,
Aulnay
Photo: Laugrand

The Pilgrimage Routes played a key role in religious and cultural exchange and development of France during the later Middle Ages. The spiritual and physical needs of pilgrims travelling to Santiago de Compostela were met by the development of a number of specialised types of building, such as pilgrimage churches, or simple sanctuaries, hospitals and bridges that are witness to the power and influence of Christian faith among people of all classes and countries in Europe during the Middle Ages. Twenty years ago, an important group of these historical monuments along the routes were designated as a UNESCO World Heritage site.

The ACIR (Agence de Coopération Interrégionale et Réseau) is preparing a series of special events on our "Via Turonensis" route to celebrate the 20th anniversary of UNESCO registration of these important historical monuments, including the beautiful Romanesque church at Aulnay, and the former Benedictine Royal Abbey of St Jean d'Angély. For details of this designation see <http://whc.unesco.org/en/list/868/> and http://www.chemins-compostelle.com/patrimoine_mondial.

The aim of this celebration is to spread and share knowledge of this rich world-class heritage. We want to raise awareness among the public, especially the young, in order to create a common sense of heritage among the population. The celebration will also develop cooperation with other monuments, especially those in Spain, through partnership, to share a common project between those living on the routes and the pilgrims travelling them.

This event is a cross sectorial approach for local development applying lessons learned from the economic, tourism and heritage sectors taking into account the demographics of the region.

The Via Turonensis is used today by new "pilgrims" - tourists from all over the world - and these two relatively unknown monuments in Aulnay and St Jean d'Angély have the potential to attract and create a peaceful refuge for many visitors on their journeys. The celebration is a good opportunity for us to adapt our interpretation tours in those sites and to prepare this 20th anniversary in 2018.

Philippe Laugrand is a tourist guide working in Saintonge Dorée, France. (www.saintongedoree-tourisme.com). You can contact him at: philippe.laugrand@saintongedoree.com

Church Facade
Photo: Laugrand



Balkans students gaining interpretive skills

Students at the Regional Restoration Camp in Shkodra, Albania, who attended the workshop on interpretive panels, have learnt that creating panels is not as easy as it seems.



Inspiring HI in the Balkans
Photo: Eaton

About 20 students of social sciences from all over the Balkans: Croatia, Serbia, Bosnia and Herzegovina, and Macedonia, as well as from Romania and Greece, attended one of several Regional Restoration Camps that run every summer in different Balkan countries. Now in their tenth year, the annual camps are run by Cultural Heritage without Borders–Albania (CHwB-Albania), an organisation which restores buildings and monuments as well as relations between Balkan cultures.

The Camp on Heritage Interpretation took place in Shkodra, a scenic town located on a lake of the same name in North Albania. In ten days, students learned about basic interpretive principles, tools and means.

Besides skills for storytelling and live interpretation in museums, they also practiced principles of interpretive panel planning. On behalf of a newly established link between CHwB-Albania and Interpret Europe, the latter workshop was provided by an IE trainer.

The lecture first offered a basic understanding of visitor psychology and design elements and also provided answers to why we need to determine objectives and how to develop basic interpretive writing techniques. Panels as a means of interpretation can be a very effective tool, bearing strong messages, but they can also be an off-putting and intrusive element in nature. One of the most

important outcomes of the panel-workshop was the realisation of how interpretive panels differ from informational counterparts and that the traditional approach is no longer sufficient for a modern visitor.

Last but not least, students of history, archaeology, art and other humanistic sciences surely feel encouraged to learn more about heritage interpretation and apply it to their future work.

Helena Vičič from Slovenia is an IE Certified Interpretive Guide Trainer and heritage interpretation consultant. She studied interpretation at the University of the Highlands and Islands (UHI) in Scotland, UK. She can be contacted at: helena.vicic@gmail.com

Students coming together to exchange ideas
Photo: Eaton





DANUBE: The challenge of common identity and branding

Project DANUrB is building a regional network using a common Danube identity – and smart interpretation of its cultural and natural heritage – to employ heritage for tourism and satellite businesses.

In January 2017, a remarkable three-year project called DANUrB started. The DANUrB consortium is led by the Budapest University of Technology and Economics (BME) and involves 19 partners from seven Danubian countries, along with 19 associated strategic partners. Austria, Bulgaria, Hungary, Slovakia, Croatia, Serbia and Romania are represented by universities, municipalities, regional governments, tourism organisations, heritage establishments, business organisations and SMEs (<http://www.interreg-danube.eu/approved-projects/danurb>).

The project promotes a common brand by fostering trans-national cultural ties between settlements along the Danube. It explores the unused/ hidden cultural and social capital resources of these communities for a better economic and community return.

We are building a knowledge platform for professionals in research and heritage management and a cultural network of communities and heritage related establishments. This spatio-cultural network - the Danube Cultural Promenade - will connect all the communities along the river into one tourism destination. The project has also written interpretive material for tourism promotion by professional guides: the Bulgarian Guide and the Hungarian Pocket Guide, both of which are widely distributed internationally and locally.

The project facilitated remarkable study visits in the Wachau region of Austria and the UNESCO World Heritage wine terraces there. We learned stories related to the World War II architectural heritage of Krems. We studied the emotional and historical lessons learned about the future of the twin Danube towns Sturovo and Esztergom. These communities are linked by the Mária Valéria Bridge, destroyed in World War II and finally rebuilt with EU funds six decades later.

The study visits also took us to Enns where the marvelous interpretation of the town's city guide and the Enns Lauriacum museum director let us travel back to the past in a memorable way. We organised innovative participatory art interventions and photo interviews with more than 50 students collecting and telling stories related to the site visits. Semester-long design studies within the architecture faculties of partner universities took place and on-site research workshops were organised.

On June 29th, 2017, all the countries along the Danube celebrated the significance and majesty of this European river. As part of this Danube Day celebration, DANUrB organised the DUNAJA event in the twin-towns of Štúrovo and Esztergom (Slovakia and Hungary). DUNAJA involved citizens in various activities and accompanying events, in collaboration with local public institutions and was a great success.

*DANUrB DUNAJA event
Photo: Sturovo*



Diversity of culture is what brings people together. As an expression of social relations, it is embodied in various formations - architectural monuments, traditions, customs, language, food and art. These ultimately co-create the complex and specific "genius loci" of a given site. We often see the physical appearance of heritage without knowing much about it. DANUrB aims to explore the cultural values of heritage, and also its practical meanings for people. These more pragmatic aspects include agricultural, engineering and architectural heritage, e.g. flood prevention, traditional agrarian practices, etc.

During the international Danube Day on June 29, visitors to Štúrovo and Esztergom enjoyed our rich programme and even got to taste our traditional fish soup – halaszle. The programme also included concerts, a photo exhibition and a display presenting the work of four generations of the Feigler family - architects who lived on both banks of the Danube River in the 19th century. The students presented their studio works as part of their diplomas. These virtual reality works are linked to sites along the river in four countries.

The DUNAJA programme of DANUrB gave the opportunity to the stakeholders from the seven participating countries to work on their future community planning and look at managing heritage in their territories.

Margarita Kaisheva works for the Center for Heritage Interpretation in Sofia, Bulgaria, which is a partner of the Danube Transnational Programme's DANUrB project. She can be contacted at: mborisova@bitex.com

What's Going On Elsewhere

Sebastian Bellwald
(Switzerland)

Interpret Switzerland promotes heritage interpretation on a national level

Interpret Switzerland - The Swiss Association for Heritage Interpretation - was founded in Berne on September 19th, 2017.

In Switzerland, there are many occasions and places where heritage interpretation takes place: in museums, in nature parks, during cultural festivities, performances and exhibitions. Although there are no trained interpreters in Switzerland, people involved in these activities already do heritage interpretation. Interpret Switzerland – The Swiss Association for Heritage Interpretation – was therefore founded with the aim to coordinate training, exchange of experiences and projects related to heritage interpretation at the national level.

Interpret Switzerland is a not-for-profit organisation uniting private citizens and legal entities dealing with heritage interpretation. Following the purpose of Interpret Europe, Interpret Switzerland aims to foster the interpretation of natural and cultural heritage in Switzerland and abroad.

To achieve this goal, Interpret Switzerland implements the following activities:

- Organisation and implementation of training: These offers aim at enabling and/or improving the abilities for people doing heritage interpretation. They are based on the training programme of Interpret Europe, of other partners or of modules by Interpret Switzerland's own design;
- Organisation of meetings and conferences: They enable the exchange of experiences among people engaged in heritage interpretation in Switzerland and abroad with the aim to establish a heritage interpretation network. These events will be realised by Interpret Switzerland independently or in collaboration with Interpret Europe and other partners;
- Projects and other activities: Initiation, development, implementation and evaluation of projects and other activities related to heritage interpretation in Switzerland and abroad.

Sebastian Bellwald is an economic geographer and the CEO of the consulting company Planval. He acts as Interpret Europe's Country Coordinator for Switzerland and is co-manager of Interpret Switzerland. He can be contacted at:

Sebastian.bellwald@interpret-europe.net

*Cheers to
Interpret
Switzerland
Photo: Bellwald*



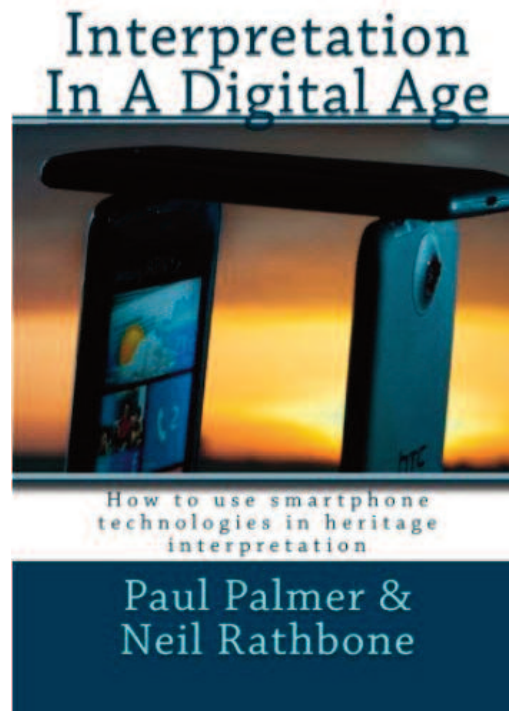
Marie Banks
(UK)
Terry Lilley
(UK)
Thorsten Ludwig
(Germany)
Matthew Tyler-Jones
(UK)

*Interpretation in a
digital age book
cover
Photo: Rathbone*

Interpretation in a digital age: A review of this new guide

Native or progressive apps, frame rates or bit rates, QR codes or NFC tags – it is too easy to confuse readers with technology terms. In *Interpretation in a digital age*, Paul Palmer and Neil Rathbone do exactly the opposite.

This new, easy to read guide, aimed at heritage interpreters and site managers, provides an accessible walk through the background and current technologies surrounding the use of smartphones and tablets: from apps, and augmented reality, to beacons, webcams and video. It also describes practical, strategic approaches to managing an area of technology that is subject to rapid change and obsolescence.



Engineer and lead author Paul Palmer explains, "I have seen a lot of misleading information, commercial hype, and technical jargon that can lead people into making mistakes. Digital installations should enjoy a ten-year horizon, and need not become defunct in months, or too expensive to maintain."

"Do you really need an app?" What a nice question for a subtitle in a book about digital technologies, notes Thorsten Ludwig. It is not the only question of that kind. The authors clearly see that access through digital media is not almost the same as first-hand experience (or might be soon) and discuss how the first can best support the latter. As a consequence, *Interpretation in a digital age* carefully notes not just the pros but also the cons of numerous technological approaches on a case-by-case basis.

Even more appealing to Thorsten is the way the individual features are described. Although each of the twelve chapters opens with a full-page illustration, there are almost no pictures within the generously set text blocks – and nevertheless the 178 pages almost read themselves. All who think text on digital technologies needs to be complicated will realise that this is simply not the case. Thorsten admits he is truly no technology buff but read half of the book during an afternoon tea break, especially enjoying the short bullet point-like summaries at the end of each chapter.

Terry Lilley agrees: The 'key knowledge' at the end of each chapter is very helpful. The clear, well laid out text is succinct yet always with adequate detail for the non-technical audience. Terry is sure the book will fulfill the need for the authors' target market exactly as stated on the back cover. Although Terry is familiar with a range of IT aboard 'Wellington' (the ship on which he works), the book gives a hand in using computers in interpretation for the first time. From experience aboard 'Wellington', the expectations of Terry and his colleagues are that tablets and phones will compensate for a shortage of 'wall space' for interpretation.

Matthew Tyler-Jones thinks the book lives up to its promise of giving "objective and practical guidance". A useful chapter on accessibility and inclusiveness concludes with a section on mindfulness, wherein the authors argue we "need to develop more skill in the psychology of storytelling using digital media rather than blame the media". A sentiment with which Matthew agrees, given the subject of his PhD study.

In addition to the chapters walking the reader through the types of handheld technology, there are chapters on using technology outdoors, understanding wifi, compliance and intellectual property, and project management. Matthew highlighted an optimistic chapter near the end of the book, which explores some of the possibilities that 'the digital toolbox' might enable, and we all liked the fact that the book ends with a jargon busting glossary to aid the intended audience of museum and cultural heritage

professionals who are not digital experts but are thinking of commissioning something and don't want to be fast-talked by potential suppliers.

Matthew notes: It's not an academic work, it doesn't have references to other texts. Rather it is based on the practical experience of the two authors. So, it's very good, if not technically detailed, on the how - and also offers practical advice on project management that will last longer than some of the technologies that are now current - but it lacks the why. It's not their intention (Matthew thinks) to sell the concept of digital technology to heritage sites, rather it's a response to heritage sites looking to see what is possible. Indeed, in the introduction the authors refer to the "Gartner hype cycle", the tendency to over-estimate the potential of technology, and potential to be disappointed by its limitations. Given that more and more evidence Matthew sees in his PhD study suggests only a maximum of 5% of heritage visitors use apps or other mobile technologies, he still questions whether it's possible to build a business case for the creation of digital content, let alone the purchase of hardware etc.

However, we all agree that if you need a straight-talking reference to better understand the technologies available to augment your interpretation, and are looking for practical tips clearly based on sound knowledge and experience of the sector, then this would be a solid investment for your bookshelf. Should it be available as an e-book?!

Our views on the price of the book:

Thorsten Ludwig: Of course, one could ask whether being entertained during two tea breaks is worth the €23.50 but for myself I must say: yes, it is. For those who are not using digital technologies in interpretation on a daily basis, this is the lightest introduction I've seen.

Terry Lilley: The Project Management chapter is a fund of straight forward common sense, clearly based on the scars of experience. This chapter alone makes the cost of the book (£18 in the UK) good value.

Marie Banks: Being able to find all the 'Key knowledge' (lessons learned) for each type of technology in one handy book is invaluable and the honesty with which it is presented is refreshing and worth the investment.

Book citation:

Paul Palmer and Neil Rathbone (2017) Interpretation in a digital age: understanding the range of digital technologies available for heritage interpretation. North Charleston: CreateSpace. ISBN: 1533253072.

The book is in English and available from Amazon US at:

<https://www.amazon.com/dp/1533253072>

and from local Amazon sites e.g.:

UK <https://www.amazon.co.uk/dp/1533253072>

FR <https://www.amazon.fr/dp/1533253072>

DE <https://www.amazon.de/dp/1533253072>

Marie Banks is the News Coordinator for Interpret Europe and manages her own business, ZebraProof.uk. She can be contacted at: marie.banks@interpret-europe.net.

Terry Lilley is a Research Volunteer aboard the HQS Wellington ship in London. He can be contacted at: tdlilley@btinternet.com.

Thorsten Ludwig is Managing Director of Interpret Europe and manages his own business, Bildungswerk interpretation. He can be contacted at thorsten.ludwig@interpret-europe.net.

Matthew Tyler-Jones is studying for a PhD in Interpretive Technology at Southampton University and is also a visitor experience consultant for the National Trust. You can read his full review of Interpretation in a digital age on his blog and contact him via: www.memetechnology.org.

Paul Palmer and Neil Rathbone also created the Info-Point, a mobile, stand alone internet browser for areas with no internet connection. Further information and contact details can be found at: www.webnebulus.co.uk

Dijana Pita da
Costa
(Slovenia)

Manual cover
Photo:
European Commission

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

This European Commission manual complements the existing policy by explaining further the recent initiatives, changes and opportunities across various fields.



Cultural heritage was recognised by the Council of European Union and the European Commission in 2014 as a strategic resource showing Europe a way towards sustainability. The guide, Mapping of Cultural Heritage actions in European Union policies, programmes and activities, published in April 2017, is user-friendly and easy to follow.

The main aim is to contribute to the development of a strategic approach to the preservation and valorisation of European heritage by providing information on recent policy initiatives and support action undertaken by the European Union in 14 important fields: fields of culture, education, cohesion policy, digital culture, research and innovation, science, internal market, industry, tourism and entrepreneurship, combating illicit trade of cultural goods, competition, common agricultural policy, maritime policy, environment policy, citizenship, external relations and development, European neighbourhood and finally, on rest of the world.

Each field (with the exception of education, cohesion policy, competition and citizenship) is divided into two subcategories, EU policy/legislation and EU programmes/funding.

The best way to use the manual is to look into the area that interests you and have a look at its policy and funding opportunities. For example, the field of culture is among the most extensively represented areas in the manual.

The section on policy is presented in great detail and divided according to five Priority Areas (Accessible and inclusive culture (A), Cultural heritage (B), Cultural and creative sectors (C), Promotion of cultural diversity, culture etc (D), Cultural statistics (Crossectorial Priority)). In the part on funding in culture, three particular programmes are presented. The first is the European Year of Cultural Heritage 2018, followed by the Creative Europe programme (2014-2020) and special actions relevant for the heritage sector are supported under Creative Europe programme. Special actions embrace the already well known initiatives of European Heritage Days, European Capitals of Culture, European Heritage Label and European Union Prize for Cultural Heritage/Europa Nostra Awards.

A useful feature in the manual are links to handbooks and manuals produced within particular policy initiatives, so one can really get a very deep insight into how much work has been done already and what we can expect this year and in 2018.

You can get your copy of the Guide [here](#).

Enjoy the reading!

Dijana Pita da Costa is a Slovene archaeologist and a doctoral candidate in Heritology (Heritage) Studies at the University of Ljubljana in Slovenia. She is also IE's Social Media Coordinator. You can get in touch with her at: dijanapitacosta@gmail.com

Support for cooperation projects related to the EYCH 2018

The European Year for Cultural Heritage (EYCH) team announces that the Creative Europe Call to support cooperation projects related to EYCH 2018 has been launched.

You can access the Call for proposals (Call EACEA 35/2017, category 3 of projects) [here](#).

The Call will support transnational cooperation projects linked to some specific objectives of the EYCH. It is an invitation to cultural actors across the EU to get involved in the Year's activities to reinforce a sense of belonging to a common European space and to promote cultural heritage as a source of inspiration for contemporary artistic creation.

Commissioner for Education, Culture, Youth and Sport, Tibor Navracsics said:

"Today, we are taking another step to making the European Year of Cultural Heritage 2018 a reality (...) We are looking for projects that will highlight the European dimension of our rich cultural heritage in all its forms. As President Juncker said in his State of the Union Address, we must celebrate cultural diversity in 2018."

Funding

In total, €5 million will be available for heritage projects under the dedicated call.

This call is published in parallel with the 2018 general call for support of smaller- and larger-scale European cooperation projects in the field of culture with an expected budget of 40 million euro, for which cultural heritage –related projects will be eligible, too.

Timeline

The deadline for submission is 22 November 2017. The start date for successful projects should be between January and September 2018, with the maximum duration of a project being 24 months.

Assistance

For questions and assistance related to the Creative Europe programme (including submitting applications, cooperating with organisations in other countries, etc.), we suggest you contact a Creative Europe Desk in your country. Please find the contact details [here](#).

Conference on Heritage and Identity: Call for papers

Who are we and where do we belong? Every human being will ask these questions at some points in their lives. Answers often depend on what people consider their heritage to be and how they interpret it.

In the European Year of Cultural Heritage (EYCH), 'Heritage and Identity' will be the theme of our Interpret Europe Conference which will take place from 23 to 26 March in Kőszeg in Hungary, at its border with Austria. It will be organised by the Hungarian Association of Cultural Heritage Managers (KÖME) and opened by the EU Commissioner for Education, Culture, Youth and Sport, Tibor Navracsics.

Interpret Europe conferences regularly attract 150-200 participants from more than 25 countries, all of whom share a dedication to support local people and visitors at heritage sites in their search for meaning in heritage. Besides seminal keynote speeches and study visits to remarkable heritage sites, IE conferences benefit from up to 80 presentations and interactive workshops delivered by participants.

We considered how Interpret Europe could best contribute to recent challenges and debates and found that 'Heritage and Identity' would be an excellent theme. The question of identity is key when it comes to one's feelings towards Europe in all its diversity and one's relationship with single nation states, regions and local communities. One European region where identities most intermingle is the Austro-Hungarian border area. We, therefore, intend to run the conference as a border-crossing event, starting our pre-conference tour at Vienna from where we will travel into Hungary and ending our post-conference tour in Budapest. Study visits will include sites within the border-crossing Fertő / Neusiedlersee Cultural Landscape (a UNESCO World Heritage Site).

Destinations will be as different as Esterháza, the 'Hungarian Versailles', which belonged to one of the most famous landowning families of the Austro-Hungarian Empire, or the Pan-European Picnic Park where the Iron Curtain was first lifted in 1989.

In relation to the theme 'Heritage and Identity', we now call for abstracts of papers regarding questions such as:

- How can we consider different collective (religious, national, local, ethnic) identities?
- Is there a 'European identity' mirrored by 'European heritage'?
- How should we cope with social aspects (education, wealth, gender,) linked to people's identities?
- How can we address humanist values such as non-discrimination and human dignity?
- How can we encourage people to reflect upon heritage sites from different perspectives?
- How does interpretation alter the way identity constructs are passed on or questioned?
- Are there different identity constructs east and west of the former Iron Curtain?
- How do encounters with natural heritage shape the identity of people?

Presentations can be 25 or 55 minutes long and we generally recommend keeping them as short and inspiring as possible. Workshops can be 55 or 125 minutes long and will always be characterised by the active involvement of participants.

On our conference website you can find the submission form and abstract requirements. We look forward to receiving your abstracts of papers by 15 December 2017.

We will also accept abstracts of papers dealing with new developments in heritage interpretation theory and practice even if they are not directly related to the conference theme of 'Heritage and Identity'.

Important dates

15 December 2017:	Deadline for submission of abstracts of papers
31 December 2017:	Authors receive feedback about their abstracts
15 January 2018:	Abstracts of papers will be online
31 January 2018:	Deadline for registration and payment for authors
15 February 2018:	Deadline for submission of full papers (full papers are not mandatory)
22 March 2018:	Full papers that have been delivered will be published in online proceedings
23-26 March 2018:	Conference takes place



Árpád Böczén
(Hungary)



IE's Conference Manager for 2018

Árpád Böczén of the Hungarian Association of Cultural Heritage Managers (KÖME) will be our conference manager for 2018 when we meet in Hungary in March.



Interpreter
Photo: Boczen

As an architect and cultural heritage manager, I was always very much interested in the human - and especially the socio-cultural - aspects of my professional work. Encouraging people and communities to take part actively in shaping their environment and living spaces whilst creating existing heritage based on value has played a significant role in my practice. Building spaces and constructions is equally important for me as building communities. I started dealing with interpretation because I felt that this field can have a similar, or even stronger, impact on how people act and behave in spaces they use. The language of a place to interpret is very similar to the genius loci architects always try to catch. After years of learning in practice how to achieve both, I feel that I need more of my own experience but also thoughts shared by others.

However, the opportunities for professional discussions, debates and exchanges in heritage interpretation are very limited in Hungary. Therefore, as the president of the Hungarian Association of Cultural Heritage Managers (KÖME), I am very pleased to organise the prestigious annual conference of Interpret Europe in 2018.

The Budapest based Hungarian Association of Cultural Heritage Managers (KÖME) has been engaged in heritage interpretation since its foundation and became an active member of Interpret Europe in 2013. It was established by young heritage managers from different parts of Hungary who graduated in the same master's programme in cultural heritage management and sustainable development at the Institute of Advanced Studies Kőszeg (iASK). We consider heritage interpretation a very important part of heritage management, if not its main purpose.

KÖME believes that the values identified as heritage can't persist without a community committed to them. Therefore, we consider it crucial to organise programmes and to create communication channels that help discover, understand and give value to our common heritage.

Besides this, our aim is to create and maintain domestic and international platforms which help experts of various domains – engaged in the research, preservation, social utilisation, protection and distribution of the broadly defined cultural heritage – to meet

each other, to learn, find partners, share ideas and realise their own projects in accordance with the association's objectives.

As interpretation is a field that concerns most of the heritage related professions, the association intends to play an important role in representing and promoting this approach in Hungary. KÖME also aims to foster the establishment of a regional group within the Interpret Europe network, strengthen collaborations and develop specific agendas relevant in Central and Eastern Europe (CEE).

Would you like to organise our IE Conference 2019?

While looking forward to our events in Inverness and Kőszeg, we already need to think where to go next. We therefore send this call to all our members asking for proposals to organise our Interpret Europe Conference 2019.

Our conference shall take place in spring and it shall be planned to ensure it is also accessible for members from countries with lower income. Increasing IE's membership numbers and perception in Europe are important goals of our conferences. If you took part in one of our recent events, you know that IE conferences consist of a lively mix of presentations, workshops and study visits and offer space for a lot of participation from many of our members.

Organising a conference for Interpret Europe means some work, but it might not only increase the reputation but could also help to raise an income for the organising partner in the host country. Of course, we would support you with all knowledge gained from previous events and you will see that there are tried-and-tested standards available for most steps to be taken.

If you have some experience in organising events, if you could imagine assembling a dedicated conference team in your region, and if you feel you would like to give it a try, please don't hesitate to send a brief letter of intent to mail@interpret-europe.net, explaining your interest and including your initial suggestions for:

- an appealing conference theme
- a place and venue for about 200 participants
- possible destinations for study visits
- potential supporting partners in the host country.

You should submit your proposal by 31 December 2017 and we intend to select from all submissions by 31 January 2018 in order to introduce the destination in Kőszeg in March 2018.

Further Announcements

Upcoming events in Europe

28.09.-30.09.2017: [EHA Conference The Best in Heritage](#), Dubrovnik (Croatia)

28.09.-01.10.2017: [European Historic Houses Conference](#), Barcelona (Spain)

03.10.-06.10.2017: [IE-AHI Conference „Making connections: Re-imagining landscapes“](#), Inverness (UK)

05.10.-08.10.2017: [Conference The Archaeology of Sound](#), Tomar (Portugal)

20.10.-22.10.2017: [E-FAITH Industrial Heritage Weekend](#), Barcelona (Spain)

09.11.-11.11.2017: [Conference European Network of Museum Organisations](#), Ghent (Belgium)

23.03.-26.03.2018: [IE Conference – Heritage and Identity](#), Kőszeg (Hungary)

16.04.-20.04.2018: [NAI/AMBC International Conference](#), Reims (France)

21.04.-26.04.2018: [Euroclio Conference – Mediterranean Dialogues](#), Marseille (France)

Upcoming events outside Europe

14.11.-18.11.2017: [NAI Conference on Interpretation](#), Spokane, Washington (USA)

18.03.-22.03.2018: [Symposium People of the Great Stones](#), Lakewood Ranch, Florida (USA)

Welcome to our new members

Organisation members

Västarvet Sweden

Professional members

Catherine Brew UK
Isilay Gursu Massa Turkey
Bettina Pahlen Germany

Individual members

Gerard Acosta Spain
Kim Astrup Norway
Claudia Patricia Bernleitner Austria
Mathias Blatter Switzerland
Cristina Bortolotti Spain
Bas Bovenberg Spain
Benedikt Bucherer Switzerland
Regina Carbó Alemany Spain
Alejandra Castro Spain
Correa Spain
Ivana Cernanova France

Maja Kos Slovenia
Lorenz Kurtz Switzerland
Frank J. Persheim Norway
Langseth Norway
Irina Leca Romania
Anaïs Leroux France
Sissel Vintersol Norway
Lillebjerka Norway
Frank Robert Lund Norway
Shahzada Mai Spain
Rimsha Mai Spain
Helena Marques Spain
Anna Mathis Switzerland

Katerina Cervenkova	Czech Republic	Merete Mattson	Norway
Giandomenico Cifani	Italy	Katharina McAllister	USA
Júlia Colomer Matutano	Spain	Rebeca Mesas	Spain
Alexander Colvine	France	Leopold Methans	Slovenia
Constanze Conradin	Switzerland	Anton Mlasko	Slovenia
Elien De Meyere	Belgium	Francis Muchemwa	Zimbabwe
Jan Doucek	Czech Republic	Nerys Lloyd Mullally	UK
Tchacka Doumbia	Spain	Michal Nekl	Czech Republic
Jacqui Doyle	Ireland	Tetyana Oliynyk	Ukraine
Runa Eggen	Norway	Michaela Passeraub	Switzerland
Svein Otto Eriksen	Norway	Susanne Posegga	Austria
Dency Escobar Ruiz	Spain	Rosa María	
Susana Esteller Morell	Spain	Pueyo Artero	Spain
Marija Fajdiga	Slovenia	Simone Reichel	Spain
Glen Farrugia	Malta	Doris Remschak	Austria
Janez Ferlinc	Slovenia	Camila Celeste	
Claudio Föhn	Switzerland	Riba Pereyra	Spain
Jesús Manuel		Sandra Romeu Garcia	Spain
Foncubierta Cubillana	Spain	Mihaela Rupnik	Slovenia
Kateřina Fučíková	Czech Republic	Elin Rydje	Norway
Siobhan Geoghegan	Ireland	Jacqueline Salami	Switzerland
Silvia Gili	Spain	Ellen Schjøberg	Norway
Maricel Gómez	Spain	Elisabet Sirisi	Spain
Susanne Hauer	Germany	Eleni Stefanou	Greece
Adelheid Maria Herzog	Switzerland	Josefa Trafi Ginesta	Spain
Terése Hultström	Sweden	Stefan Trieb	Switzerland
Silvija Jacic	Croatia	Pol Vadrí Montcusí	Spain
Cornelia Jud	Switzerland	Víctor Vallés Sánchez	Spain
Peter Karlsson	Sweden	David Vega Puig	Spain
Robert Kimberger	Austria	Femke Vergeest	Netherlands
Alena Konvalinova	Czech Republic	Ole Jörgen Wold	Sweden

Thank you for your contributions. We look forward to catching up with many of you in Inverness.

Best greetings from your IE News Team:

Kaja Antlejš (Australia), Marie Banks (UK), Anna Carlemalm (Sweden), Elena Kragulj (Spain), Dara Lynne Lenehan (Ireland), Verena Perko (Slovenia), Dijana Pita da Costa (Slovenia), Abby McSherry (Ireland), Kev Theaker (UK), Sarah Wendl (Austria) and Katja Winter (Germany).

Any news, projects, invitations, thoughts or adventures in interpretation that you want to share? Send us a report and some photos for the next newsletter. Please follow the guidelines for [newsletter authors](#).

If you would like to contribute an idea for a book review for future issues, please contact Nicole Deufel, Research Coordinator, at: nicole.deufel@interpret-europe.net

Deadline for all contributions: Thursday 30 November 2017

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[LinkedIn](#).

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