

Newsletter

Spring 2020



Editorial	3
Thoughts	
Revolution in the making – Interpreting heritage for visitors with ASD	4
IE activities	
Architects and landscape architects as heritage interpreters	6
Training	
The magic of the Andes revealed in interpretation	7
A new cradle for heritage interpretation in Portugal	9
The interpretive aspect of words	10
Congratulations to newly certified members	11
Upcoming courses and webinars	12
IE member activities	
Croatian local heritage overflows with punk rock music	13
Stories on the go – Children-oriented interpretation	15
Don't Get Mad – A game inspired by Albanian heritage	16
What's going on elsewhere	
Museum e-KnowAll – Culture and virtual adventure	18
Tourism research and landscape interpretation	20
Funding	
Creative Europe programme funding opportunities	22
IE announcements	
Welcome to our new members	23
Thank you, coordinators!	25
Call for new coordinators	26
iecon20: Dawning of a new adventure	27
Other announcements	
Upcoming events	28
And finally...	29

Cover images:

1 & 5 (Interpret Europe),

2 & 4 (Banks), 3 (March Sarlat)

Dear members,

We hope that this newsletter finds you in good health, and that you haven't lost your confidence to cope with the current situation.

The first and most striking impact the coronavirus crisis had on our network was the cancellation of our conference. We want to express our gratitude and great respect for all the work the Foundation of Haapsalu and Läänemaa Museums (SALM) did to organise this event in Estonia. We were much looking forward to gathering at the shores of the Baltic Sea and, therefore, it was not easy for us to take the decision to turn this conference into a virtual event.

You should all have received the invitation for our web conference, and we feel rather excited about this new challenge. A small but dedicated team discussed day and night how we could best overcome the lack of personal exchange in a way that allows as much active involvement as possible. Several ideas for this were brought up, and you can find those that passed the critical eyes of Adi Kasumovic, our technical advisor, at www.interpreteuropeconference.net/programme. Please check them out. The programme needs you to fill it with life.

Talking about online opportunities, don't forget that we offer monthly webinars that are free for all members. Our IE trainers have also launched regular online meetings to share their experiences and to search for good ways of maintaining our high standards. Finally, our first coordinator meetings will now take place in virtual meeting rooms. All of this is what keeps us quite busy these days.

However, moving meetings to the internet is not only due to the coronavirus crisis. We also need to consider our tight budgets, and how to save travel miles for minimising our carbon footprint. We shouldn't forget that, before the pandemic reached Europe, the climate crisis was on top of the European agenda, including quite ambitious goals. One of the more relieving effects of the lockdown is to see how in some parts of Europe our natural environment starts to breathe again. So, those who are not directly coping with the pandemic, let us use the situation to consider how we now can improve in new directions.

There are many more topics you might expect us to raise in this editorial, such as the work situation at our heritage sites that is especially threatening for those who are not in public service, the different ways that the situation is framed by our politicians, including the increase of some questionable metaphors, the need to advocate for first-hand experience of heritage in times when social distancing adds to the arguments of staying behind screens, and so on. We are not able to do this in depth but, more than once, we received the encouragement to include such topics in the web conference. We, therefore, decided that for this first edition of our web conference we will accept applications to contribute to the programme even now after the deadline for submission has passed. If you would like to contribute, please contact: nuria.mohedano@interpreteuropeconference.net, and we will search for an appropriate format.

We are much looking forward to welcoming as many of you as possible at our web conference, and we sincerely wish that none of you will be directly affected by the pandemic.

Thorsten Ludwig and Helena Vičič
Managing Directors

Revolution in the making – Interpreting heritage for visitors with ASD

Janja Sivec (Slovenia) & Sandy Colvine (France)

ASD, also known as the ‘autistic spectrum’, has a wide range of symptoms. What impact can heritage interpretation have on ASD visitors?

We were inspired to write this article after reading the post from Claire Madge, [Autism in Museums: a revolution in the making](#). The author mainly writes about adaptations museums are making to welcome visitors with ASD. But then we asked, what can heritage interpretation offer to this very particular group of visitors?

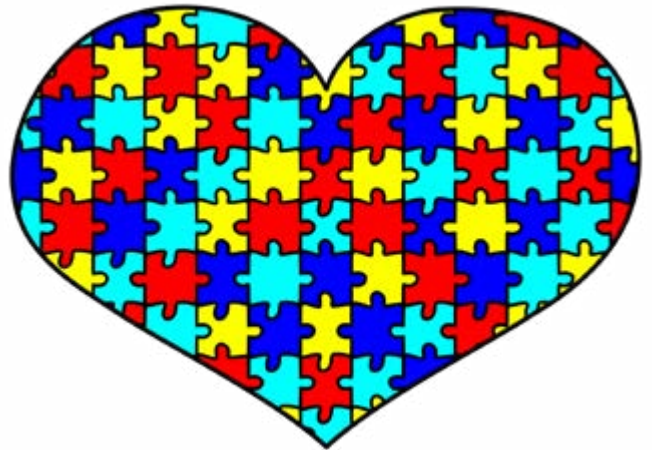
ASD is a neurological disorder that manifests itself in many different forms and issues. It is why it's called the ‘autistic spectrum’. Some experts go as far as placing all of us somewhere on the spectrum.

Think about it. Do you have difficulties with social contacts and communication, reading social situations and other people's feelings? Do you get stressed out by loud unexpected noises or bright lights? Maybe you have a very particular interest (numbers, trains, licence plates, etc.) that others might find a bit strange? We cannot generalise but these are some of the most common signs of ASD and as Claire Madge describes, these are also obstacles that visitors with ASD face when visiting museums and heritage sites:

“Autism is a spectrum condition and the barriers that visitors face to accessing museums can vary and be difficult to predict. Crowded busy environments can be a challenge, as can overly bright or dark galleries, loud interactives, or audio that is triggered without warning. Wayfinding in museums can be a daunting prospect for autistic visitors, and the unwritten museum rules about what you can and can't touch can be difficult to interpret for visitors who have a very literal interpretation of language.”

So how can heritage interpretation offer meaningful experiences of heritage to visitors who think and communicate differently than neurotypical individuals?

We communicate heritage to our visitors but one of the main issues for people with ASD is communication. It can range from non-existent, very poor to very



The autism heart (Image: CC0 licence)

proficient, but all people with ASD interpret language very literally. Typically, people can't read between the lines, they miss subtleties or fail to grasp a wider context of the conversation. Facts matter and must be presented in a straightforward way. This could be one of the reasons why people with ASD prefer fact-based, ‘black-and-white’ occupations free from the complexities of communication and people.

So where does this leave heritage interpretation? We see in this group one of the biggest challenges and opportunities to re-evaluate our profession. Where are the limits of our reach and just how ‘comfortable’ are we with our visitors creating their own interpretation? Should we simply be content that the interpretive tools we have created are enjoyable and relaxing, something very difficult to achieve outside home?

Our conclusion is that we plan interpretation calculating as many factors as possible, making heritage as accessible as possible. Ultimately, though, visitors have the final say on how they are going to use, enjoy or perceive our efforts. We can't nail things down and we would be wrong to. However, by providing a safe, comforting environment (even engaging with designers who have specific experience of designing ‘autism-friendly’ spaces) and providing broad sensory stimulation less reliant on finely-crafted texts and thought-provoking guided tours, we can provide people with ASD the space they need to engage with phenomena and express themselves there and then or later, at home. In many ways, it's the strength of the phenomenon that counts where it can almost speak for itself with a little help from us interpreters to enable people with ASD to engage in their own way and take from the experience what matters to them.

So remember, next time you visit a museum or gallery or wander around your own place of work, if you see a child lying on the ground watching dust speckles dance in a shaft of sunlight or running around screaming out the numbers written on the panels or other signs, they are just exploring another perspective; a different look upon our world. If they are having fun and finding a way to indulge in their passion, maybe we as interpreters have done a good job. It is It's worth a try, isn't it?



Allowing children to be children
(Image: SeaCity Museum, UK)

Janja Sivec is a freelance interpretive consultant, IE trainer and proud ASD mum. You can reach her at: janja.sivec@dlegende.com.

Sandy Colvine is a member of IE's Supervisory Committee and an IE trainer. He lives near Montelimar, France, and can be contacted at: alexander.colvine@interpret-europe.net.

Architects and landscape architects as heritage interpreters

Angus Forbes (Germany)

A stylish lounge in the clouds for IE's architecture network...

Who isn't familiar with the classic heritage interpretation diagram of a guide, some visitors and the site, making up three corners of a triangle? It is easy to forget that the site itself has often undergone significant interpretation work well before it has been opened to visitors. In securing the site and planning public access, an architect or landscape architect may have configured certain views, experiences and connections. Some aspects of the site may have been highlighted and others downplayed. Lasting alterations may have been made to the substance itself. There may also already have been a participation process in which members of the public have influenced the look of the site – and it has influenced them.

So, let's take a closer look within IE at the work of architects and landscape architects as heritage interpreters. We can begin by connecting ourselves up to find out what skills, ideas and resources already exist within our network. Having consolidated internally, we can send out clearer messages to potential members and decision-makers.

How to connect, when we are all so widespread? I have set up a cloud platform on Google drive, on which members' profiles may be accessed at any time. OK, it's just an excel file, but let's call it our virtual lounge, open all hours, for members to learn more about and link up with each other. We can update and amend our ever-socialising avatars (profiles) at any time. The architecture lounge is open to architects, landscape architects, interior designers, and anyone else who is interested in the subject matter. We can then hook up directly with each other to share tools and resources along with some brainstorming, peer-to-peer proofreading and idea-testing. We can also make use of the existing closed Facebook group for IE members to share links, site tips, inspiration, events, dates and other news. For those who enjoy writing articles, instagramming, blogging or giving talks and webinars, I'm sure we will be able to provide you with an appreciative and critical audience!



The BT Tower, London, UK (Image: Forbes)

Interested? If you think you would like to join up, send me a short email and I will reply with a link and a password for you to fill out a short questionnaire, which will form the basis of your online profile. Those of you who would like to take a more active, organisational role may like to join the core team.

I very much hope we can find in our architecture network whatever support, input and encouragement we need in helping along our own interpretive ambitions, while contributing together to the development of interpretational landscape/architectural planning in general – and enjoying each other's company along the way!

Angus Forbes is the IE Architects Coordinator. He can be contacted at: angus.forbes@interpret-europe.net.

The magic of the Andes revealed in interpretation

Daysy Angeles Barrantes (Peru)

A vivid interpretation experience in the Peruvian highlands led 18 professionals to discover hidden meanings and treasures in nature.

Designing a travel experience for the interpretation of natural and cultural heritage seems complex at first sight. However, for 18 lucky participants, the start of February brought the first IE Certified Interpretive Guide (CIG) course to be held in the highlands of Cusco, Peru. This provided a chance to understand and actively learn how to apply this powerful communication tool. The course was organised by Chaskiventura and it was delivered by Evarist March Sarlat, who is a Director at Naturalwalks and also an IE trainer.

The participants came from the Coast, Andes and Amazon in Peru and have different professions: tour guides at natural and cultural sites, teachers from universities, designers of tourism products and experts in territorial planning. All of them found heritage interpretation techniques useful for the development and improvement of their individual professions. The tourist companies that promoted the participation of their tour guides in this course were: Chaski ventura, Rainforest Expeditions, Explorandes and Desert Expeditions - all important Peruvian tour companies specialising in nature tourism, ecotourism, adventure tourism and thematic tourism.



Course location in Cusco, Peru (Image: March Sarlat)

For the whole group, it was challenging finding new ways to reveal the hidden value of cultural and natural heritage, because it seems easier and more important (more traditional) to engage our audience with just the historical and academic information. Thus, during the six-day course, the group improved their interpretive guiding skills and techniques and observed the application of heritage interpretation in the development of new travel experiences.

But how can we explain and apply interpretation in a clear and simple way?... Interpretation seeks to connect the interest of visitors through the revelation of the 'secrets' found in natural and cultural resources. It means that the interpreter creates 'bridges' between the territory and its resources with visitors. So it is possible to create significant experiences that raise the quality of tourist guiding and customer satisfaction.



Developing interpretation (Image: March Sarlat)

Applying these techniques in a talk or in a guided route is complex at the beginning, but then it becomes a very enriching practice between interpreters and visitors. In this way, we could generate a deep connection to learn and change our attitudes and move forward to sustainable tourism.

This was also expressed by some participants during the course: "Interpretation can help to connect nature and culture and think differently on a tourist route that usually divides both aspects and tends to be more informative than interpretative...". They also stated that, "this course has helped us to look at things with different eyes, enriching and valuing our profession and the power of what we transmit to our visitors and customers...".

Finally, the message that this group takes is that in Peru you can take important steps and unveil the connections between natural and cultural resources, moving emotions that awaken us as interpreters, hosts and visitors. Perhaps, this is one of the keys to make tourism a true promoter of sustainability and development of our territory, revaluing and conserving what is hidden from the naked eye and that we cannot let it get lost without first 'recognising it'.



Delivering interpretation about potato farming
(Image: March Sarlat)

Daysy Angeles is a professional in tourism planning and tourist product development, working as a representative for Latin America in Naturalwalks (www.naturalwalks.com). You can get in touch with her at: latam@naturalwalks.com or at dangelesbarrantes@gmail.com.

A new cradle for heritage interpretation in Portugal

Pedro Morais (Portugal)

The first CIG course in Portugal clustered interpreters together and motivated them to go further in the development of this field.

Guimarães, the birthplace of Portugal and a UNESCO World Heritage Site, welcomed the first IE Certified Interpretive Guide (CIG) course in Portugal from 21-25 January. Financial support for this course came from the Interreg project CHRISTA, which aims to protect and preserve natural and cultural heritage assets and deploy them for the development and promotion of innovative, sustainable and responsible tourism strategies.

The presence of heritage all over the city, the museums and centres in the city provided a special basis for this course. On the other hand, the efforts of Valya Stergioti (IE Training Coordinator) and Carla Silva (IE Country Coordinator Portugal) to manage an extensive but balanced training programme, made a full week of learning about interpretation seem easy. So, the small group of ten participants from different parts of the country, and also with various backgrounds, maintained their motivation to learn and to share about interpretation experiences.



Contemporary Arts Museum (Image: Silva)

All participants were surprised with the excellence of the course in both content and methodology, and were very motivated to raise this subject in their professional activities and to spread the heritage interpretation concepts and methodologies with other professionals.

Although the results of this course had enough of a personal significance for each participant, the blend of particular features also had a surprising result: This group decided to go further and to develop within IE a plan of activities to promote and disseminate heritage interpretation in the country.

At this time, Carla Silva (IE Country Coordinator Portugal) already has a solid plan of activities for 2020 that includes communication, information gathering, translation of documents, and also meetings with key people; tasks that most participants in this course will collaborate on.

It is time to recover from recent years with a scarcity of interpretation activities, often disconnected, and to start a sustainable plan to get professionals together and disseminate interpretation in several fields across the country.



Exploring other senses (Image: Silva)

In the meantime, this new group is also aware of the importance of a formal national association for Portugal and we can consider two possibilities: the first is the revival of the INTERPRETARE association (see below); and the second is to create a new national association of heritage interpretation. So, you can count that some news about this development will appear in the future.

The association INTERPRETARE was founded in 2008 and in its first years carried out some initiatives, such as the organisation of training courses, it collaborated in local projects and in 2013 participated in the setting up of an interpretation centre, School of Water (<http://www.escoladaagua.pt/>) . However, during the last years it has been quite inactive.

It is widely believed that Portugal's first King, Afonso Henriques, was born in Guimarães, so the city is called 'the cradle city'. From last January we can also attribute another 'cradle' to this city related to a new impulse of heritage interpretation in Portugal. Thank you, IE, for this opportunity and we hope to give back by helping IE to be better known in Portugal and heritage interpretation to be employed more widely.

Pedro Morais is an ecotourism consultant and trainer with a special interest in the incorporation of education within tourism activities. He is the founder of INTERPRETARE and a former ecotourism lecturer. He can be contacted at: geral@pedromorais.eu.

The interpretive aspect of words

Nina Buh (Slovenia)

The second Certified Interpretive Writer (CIW) course for Slovenia took place at the beginning of February.

The course was delivered by IE trainer Janja Sivec and held in Slovenska Bistrica, a medium-large city not far from Maribor, in former Styria. The course was hosted by RIC (Development Information Center) Slovenska Bistrica. There we sat, behind our laptops, more or less strangers on the first day, but after five days we became colleagues exchanging ideas and points of view about words, writing and meaning-making.

I still remember the day I received an invitation from Janja Sivec. I didn't hesitate for a second and completed the application form immediately. It had been a long time since I participated in one of the IE courses and the timing – off season – worked for me. From my experience on the Certified Interpretive Guide (CIG) course in 2017, I expected a very intensive course full of new knowledge. I was not wrong – this course took the cake!

As a group, we were a bunch of participants from all over Slovenia, with different fields of interest and professions. But from the very beginning we wanted to reach a common goal – to learn the power of words through their interpretive aspects.

It didn't take us long to become almost like a big, happy family. I believe a clever choice of different 'getting to know each other' exercises and games helped us to break the ice. On the first day, we repeated some basics about heritage interpretation, the four aces and the importance of the interpretive triangle as well as starting to get familiar with usage and guidelines of interpretive writing. After some theory in the classroom, we took a stroll around the city of Slovenska Bistrica with a local guide, Jana. We were faced with the first really challenging task: We had to find a phenomenon, which would become our main occupation until the end of the course. The city itself has a rich cultural and natural heritage; the turbulent past resulted in its strategic position along a major regional crossroad. We found a lot of inspiration and material to put our interpretive writing skills to the test.

The days that followed occupied us with our phenomenon. First, we were challenged with finding a theme for our phenomenon. But with diverse exercises we managed to solve the task. Through Janja's interactive methods, we took an active role. In

a short time, we became familiar with some different possibilities of how and where to use interpretive writing. We discussed the use of efficient writing to show different perspectives and make an impact on the reader with the purpose of revealing different meanings and creating deeper connections with our heritage. We became familiar with how to write interpretive text, that attracts the reader's attention, especially when we want to share a lot of information in a little space. We talked a lot about how to transfer strong messages and even experienced the challenge of time pressure by preparing a self-guided leaflet in under three hours. An unforgettable experience.



Making a self-guided leaflet & Testing the work of others
(Images: Sivec)

Nina Buh is a professor of history and sociology and works as a freelance tourist guide in Slovenia. She has been a certified tourist guide with a national license since 2015, a local guide for Destination Rogla-Pohorje since 2016 and an IE Certified Interpretive Guide (CIG) since 2017. She can be contacted at: nina.buh@hotmail.com.

Congratulations to newly certified members

Certified Interpretive Guides (CIG):

Petra Blašković, Croatia
Miljenko Bojčić, Croatia
Luis Miguel Brito, Portugal
Klara Bukovac, Croatia
Monique Chevalley, Switzerland
Bruno Clément, Switzerland
Agnieszka Cygan, Poland
Bondan Petra Diponegoro, Indonesia
Danijela Domboš, Croatia
Daniel Ferreira, Portugal
Dubravko Halovanić, Croatia
Irene Koulouris, Greece
Leo Filip Kovačić, Croatia
Jasmina Mihalić, Croatia
Nuria Mohedano, Spain
Martina Palić, Croatia
Željko Pauletić, Croatia
Matija Pievac, Croatia
Andrea Pisac Freškura, Croatia
Mario Repić, Croatia
Krešimir Rogoz, Croatia
Ditmar Šegon, Croatia
Carla Silva, Portugal
Tea Smiljanić, Croatia
Dorota Stobiecka, Poland
Tanja Tashkovska, North Macedonia
Tatjana Tomičić Geršić, Croatia
Petra Večenaj Živičnjak, Croatia
Szymon Wojtyszyn, Poland
Lara Zaleznik, Slovenia

Certified Interpretive Writers (CIW):

Marwa Abdel Razek Mahmoud, Egypt
Başak Emir, Turkey
Gabriella Kovács, Hungary
Erika Lévai, Hungary
Simana Markovska, Bulgaria
Jhaydee Ann Pascual, Philippines
Réka Patkós, Hungary
Angela Pencheva, Bulgaria
Viola Prohászka, Hungary
Erika Tóth Szmoradné, Hungary

Certified Interpretive Trainers (CIT):

Marija Fajdiga, Slovenia
Ladislav Ptáček, Czech Republic
Sebastian Wacięga, Poland
Samia Zitouni, Croatia
Ivana Zrilić, Croatia

Upcoming courses and webinars

Would you enjoy an enriching course with like-minded people and to gain an IE certification?

See below and keep an eye on the training pages of the IE website for up to date information on the next courses available near you:

<http://www.interpret-europe.net/top/events/ie-training-courses.html>

or email training@interpret-europe.net.

**** Unfortunately, due to the current corona virus pandemic, courses that were due to take place between March-May have been cancelled. They may take place later in the year. Keep an eye on the website for the latest information. ****

Upcoming IE courses

Date	Language	Location	Trainer
Certified Interpretive Guide (CIG)			
04-06/09/2020 10-11/10/2020	German	Freiburg, Germany	Thorsten Ludwig
28/09-03/10/2020	English	Athens, Greece	Valya Stergioti

Upcoming IE webinars

IE webinars are free for members and are conducted in English. Some webinars are for professional members only.

Keep an eye on the website for upcoming webinars:

<http://www.interpret-europe.net/top/events/ie-webinars/>

Email helena.vicic@interpret-europe.net for more information.

Croatian local heritage overflows with punk rock music

Elizabeta Milanović Glavica (Croatia)

In Koprivnica, amongst other native heritage, a thriving music scene introduces us to the unexpected mix of poetry and rock.

Koprivnica is a small town in northern Croatia. It is the capital of the Koprivnica-Križevci county and about 1.5 hours from Zagreb, the capital. It is well known for the Podravka food factory, a Renaissance festival and Croatian naïve art. It is also well known locally for its rich music scene. In the late 1980s and early 1990s many great bands started to play, the most famous among them is Overflow, a punk rock band which began back in 1990. Their most famous characteristic is that they sing not in the native language, but in English. So far, they have released ten albums and singles.

ideas and protested against injustice, and he was labelled as a 'Peasant writer'. So he was some kind of a punk too. After Žika found the poetry book, he was amused with how the verses related to today. So he did something unexpected – and sang Miškina's poetry in a punk rock style.

Overflow did an amazing job with Miškina's poems, giving an appropriate note of anger and energy to his social verses, anchoring them in today's environment. One of the most powerful songs from the album is Poverty (Bijeda in Croatian), which begins with the lyrics: "Ah, how terrible is to live in the countryside / when the field does not give fruit / the cattle are not fertile / overflow and drought / seduce patience / ah, how terrible is to live in the countryside" and it continues with the cry of: "no bread / no profit / no money / the foreclosure is getting ready". The verses are still so relatable today, especially in the rural parts of Croatia, where people struggle to find a job and many of them leave for a better life and move to bigger towns and cities and even abroad.



Overflow (Image: Grobenski)

In 2013, Overflow wanted to do something completely different – they decided to publish an album in Croatian language using poetry of a local poet. How did that happen? The leader of the band, Goran Živković Žika, is passionate about history, especially local history. He found some books written by Mihovil Pavlek Miškina, a Croatian poet, short story writer and politician. Miškina was born in Đelekovec in 1887 and was executed in a concentration camp in 1942, during WW2. He was well known as a member of the Croatian Peasant Party, and became famous for his poetry. His work usually embraced Socialist

Another pearl from the album is Disabled Song (Invalidova Pjesma in Croatian), in which Miškina's unequivocal condemnation of war and sacrifice for a "higher cause" comes through, with striking and contemporary verses: "played the breeze in the field / chased my brother's brother / ripped my grain ripe / into the barns of someone else's war", as if it were a denominator and for many of the present-day fates, and another number of immense musical power, explosive punk energy and conviction. On the other hand there is also a beautiful song called The song of the goldsmith of Međimurje, (Pjesma međimurskog zlatara in Croatian) in which verses repeat „Mi smo

sretni ljudi, mi smo sretni ljudi, mi smo sretni ljudi", which means „We are happy people, we are happy people, we are happy people“. And they are both so right – Miškina and Overflow! Blessed to have the passion and creative energy to create and interpret art and heritage for the next generation. All to make our world more beautiful.

If you are curious to hear how old local poetry sounds when interpreted through first-rate rebellious punk, you can check out their youtube channel:

https://www.youtube.com/channel/UCzJO30nwgUS_MOuS-jHaw9Q or

Facebook page: <https://web.facebook.com/overflowofficialband/>

The song Bijeda/ Poverty:

<https://www.youtube.com/watch?v=eqNccrlkq0s>

The song Invalidova pjesma/ Disabled Song:

https://www.youtube.com/watch?v=_fj8B1Lbejo

The song Pjesma Međimurskog zlatara/ The song of the goldsmith of Medimurje:

<https://www.youtube.com/watch?v=qXL3ocolLzw>

Elizabeta Milanović Glavica is a university specialist in tourism and hospitality management from Koprivnica, Croatia. She works for the Central Podravina Tourist Board (tzp-sredisnja-podravina.hr). She is a member of Interpret Croatia and Interpret Europe and is an IE Certified Interpretive Guide (CIG). She can be contacted at: info@tzp-sredisnja-podravina.hr or elizabeta.milanovic@gmail.com.



Overflow and Miškina (Image: Overflow)

Stories on the go – Children-oriented interpretation

Ivanka Ferenčić Martinčić (Croatia)

Can a simple park bench have a big effect on locals, visitors, and heritage? With just a small design intervention, it surely can.

Libraries jumping hurdles

In the small municipality of Virje, that spreads over geographically distant settlements, the local library, Public Library of Virje, tries to ensure equal access to library services for all the public. It has, however, come to light that children from the more distant villages are less likely to be driven to Virje and access the library. In trying to jump that hurdle, the library worked with a communal equipment factory and designed a special park bench. The bench backrest is transformed into a poster space. Not used for adverts, but for placing different stories and picture book adaptations. This way, as the inhabitants of the village go for a walk or run an errand, they will pass by a story. Hopefully, they will stop for a few minutes and read to a child. By exchanging stories, the library is making sure that no childhood goes without one of the most important ingredients – stories and fairytales.



Stories on the Go (Image: Ferencic)

When a story grows

The enthusiasm of parents and children alike, in support of this project, made it clear that the community is the key. Several local writers and picture book authors expressed their interest to take part in the project, making their stories available free of charge. Volunteers were hired to help with graphic design in transforming picture books into poster spread stories. Plans have been made with nursery and primary school teachers to have children-made inserts put into the story-benches. So, now after one year, the project has taken on a life of its own.

Heritage for kids

St. Martin's Day, on 11 November each year, is a special celebration in the municipality. As St. Martin is the patron saint of Virje, and Virje is on the European cultural route Via Sancti Martini, it is a special part of the year not only for the community but for visitors as well. For this occasion, the benches were given the role of heritage interpretation points for young children, thanks to a picture book called, The Tale of a Knight and Martin. This picture book was published by the Public Library of Virje before the story-bench project. It tells the tale of St Martin, his life and the lessons we can learn from him, all in a way that is relatable for preschool children. With simple, hand-drawn doodle-styled illustrations over colour photographs and dyslexia-friendly font type, the picture book provided great content for the story-benches.

The great reception of the whole project has provided inspiration in creating future heritage interpretation for children and families.



Story bench (Image: Ferencic)

Ivanka Ferenčić Martinčić is the librarian and library manager of the Public Library Virje. She is also a children's author, storyteller and IE Certified Interpretive Guide. You can contact her at: ivanka.martincic@virje.hr.

Don't Get Mad – A game inspired by Albanian heritage

Mirian Bllaci & Inesa Sulaj (Albania)

Don't Get Mad (Mos u Nxeh) is a popular Albanian game that inspired a project developed by Cultural Heritage without Borders Albania.

The Don't Get Mad sub-series was awarded the 2018 European Heritage Stories prize by the Council of Europe and the European Commission. Let's explore a bit more about the project...

The background

This game was very popular during Albania's communist times (1944-1991), a time of extreme cultural, political and social restrictions. Through this game, social traditions and historical values were passed on from one generation to the next. In the original game, players took turns rolling the dice, with the ultimate goal of reaching the finish line first. However, to achieve this, players had to make it through numerous traps and penalties, making victory as important as the path that led to it and not to lose their 'cool' in the process (hence the name, Don't Get Mad).

The new Don't Get Mad

Cultural Heritage without Borders (CHwB) Albania revisited Don't Get Mad not only to breathe new life into this traditional game but, in line with its original philosophy, to re-purpose it to inspire and develop people-centered ways of education on cultural heritage, its meanings and uses in society today.

The idea began in December 2018 and the first three designs were created in March 2019. Don't Get Mad board games were created representing three of the most important historical Albanian cities: Berat, Gjirokastra (World Heritage Sites) and Korça. A team of 16 highly talented and dedicated co-creators, including illustrators, authors, educationalists and animators, developed the game.



Don't Get Mad game (Image: CHwB)

It was then expanded to include other important cities in Albania: Tirana, Durrës, Elbasan and Shkoder. Within two years, 103 Heritage Ateliers were implemented. These were held in schools and assisted by teachers and CHwB representatives. Lasting 60 minutes, the game was played simultaneously by four children.

A total of 2,949 children aged between 6-11 got to play the game, and 300 teachers, heritage professionals and parents participated in this new entertaining concept of thinking about cultural heritage as a resource. In addition, five big open-air Don't Get Mad activities were organised in public squares in five cities and in total, 30 cities and villages in Albania hosted at least one Heritage Atelier.

Thanks to the support of the Council of Europe and the European Commission through the grant from European Heritage Days, CHwB Albania has also expanded – to 65 – the network of partnering schools, local culture structures, businesses and municipalities that advocate for inclusion of the game in the national curricula of qualitative heritage education tools. A pilot national programme is being run in partnership with the Ministry of Education.



Lots more people could engage during the open-air events (Image: CHwB)

The challenges

Given the lack of similar activities in the national education curriculum, it was challenging to set up a calendar aimed at working directly and consistently with the same teachers or specialists in heritage interpretation and education.

It was also a challenge to adapt the project for delivery in both urban and rural communities. The lack of financial resources and excursion activities in the curriculum excludes pupils from rural schools, who are unable to visit and get to know close up the main historic/cultural landmarks in their own regions.

Insights from volunteers

Speaking as a volunteer, I witnessed a variety of emotional reactions from the kids. I noticed first-hand their reaction of not knowing the sites and cultural or natural monuments in their own cities. This is due to many reasons, from lack of extra-curricular activities to their parents' idea that these sites have nothing to offer for their age.

The game triggers competitiveness in kids and many of them have asked us to come back and offer more board games for them or for their friends and siblings. The feedback from parents was equally positive. Many parents wanted to buy this game to play with their kids at home. At the end of the game, kids talked about the new things they learned and made us feel accomplished for teaching them new things through playing. This experiment made us happy, yet it calls us to take up the responsibility to increase the impact of our work through similar educational activities by involving more children, parents and teachers in more cities.

Practical benefits – Creation of awareness on heritage and shared community values

The Don't Get Mad board game experience constituted a great opportunity to test new ways of reaching out and encouraging individuals, from the earliest age, to acknowledge, appreciate and care for values such as diversity, peaceful coexistence and democracy. The feedback from teachers indicated that it fulfilled their needs and demands for alternative activities. The added value of this approach is that it unites different stakeholders, such as schools, cultural centres for children, municipalities and other organisations, in a sustained and coordinated effort to champion heritage and provide an opportunity for people to explore it from a young age.

Projects like these also offer an opportunity for professionals, organisations, and institutions that operate in difficult contexts, to develop heritage communities at a grassroots level. The Don't Get Mad project develops informal education and learning tools that fulfill the needs of today's society,

by contributing to positive changes in the education system and curriculum.



Don't Get Mad - Tirana version (Image: CHwB)

Have a go!

If you would like to try out a simplified version of the Don't Get Mad (Mos u Nxeh) game, follow the link below. Print the four pieces and glue them together; then, grab a dice and four buttons of different colors and you are good to go.

Mos u Nxeh Gjirokastra – online simplified version:
<http://chwb.org/albania/wp-content/uploads/sites/4/2017/10/Versioni-online-i-thjeshte.pdf>

Mirian Bllaci is an urban planner and manager. Through experiences in the region and abroad, he has developed a strong interest in designing and implementing activities aimed at connecting people and heritage. He works at CHwB Albania as project coordinator for educational activities. He can be contacted at: mirian.bllaci@chwb.org.

Inesa Sulaj is Interpret Europe's Office Manager. She works as a cultural heritage expert and has a particular interest in museology. She can be contacted at: inesa.sulaj@interpret-europe.net.



Playing Don't Get Mad in the outdoors (Image: CHwB)

What's going on elsewhere

Museum e-KnowAll – Culture and virtual adventure

Sladana Velendecić & Tijana Stanković Pešterac (Serbia)

An AR app created for children aged four to six years, as a game which can be played within the permanent exhibition or at home.

The curators of the Museum of Vojvodina have designed programmes for all visitor categories over the last 40 years. One of the main goals of their diverse activities is the creation of the permanent museum audience. In order to achieve this goal, interesting exhibitions and the accompanying programmes, combined with good marketing, are not enough. It presumes a continuous development of didactics and a museum content strategy. Investing energy, knowledge and experience on the one hand, and following the trends of contemporary museological practice on the other, we strive to improve interpretive methods, considering it to be one of the factors that influence the creation of cultural needs, especially for the youngest visitors as future consumers of cultural content.

The inspiration for the Museum e-KnowAll app was an interactive picture book (Muzejska lepezica/ Museum Fan), published in 2014 by the Museum of Vojvodina, which consists of 50 sheets, each containing basic information, questions or tasks. Having in mind the necessities dictated by the digital transformation era and basic ecological demands, we decided to design a modern version of this picture book and named it the Museum e-KnowAll. In a similar form to the printed edition of the book, this mobile device app assumes didactical content, which is designed into different types of tasks.

The basic content consists of ten stories about different museum exhibits or phenomena, such as Life in Prehistoric Times, Toys and Jewellery in Prehistory, Ancient Rome – Gilded Roman Helmets, Handwritten Manuscripts, Means of Transportation, Crafts, Traditional Architecture, Agriculture in Vojvodina, Lighting in the Past, Festive Women Caps. These short stories are told in Serbian and English by three animated characters (a curator, a boy and a girl), who appear in augmented reality (AR). The fact that they are told by children makes the stories more appealing to the key audience (children).

Each story is followed by a task, which is created in such a manner to encourage interactivity. There are different tasks, such as: find the missing part; link the



AR app used in museum setting (Image: Velendecic)

toy with a similar one from the past; take a selfie; choose the correct answer; chronological sequence; connect the terms; find differences; link names and subjects; listening-based recognition; mark the intruder.

The app is made for children aged four to six years, so it can be used as a teaching method in preschools. Considering the fact that they have to visit the museum accompanied by an adult, the use of this app initiates the parent-child or child-elder bonding. The content is recorded in audio format, so it can easily be used by children who are not capable of reading.

Museum e-KnowAll can be downloaded for free from the Google Play or App Store. It is a marker-based app, in which specifically designed markers act as triggers. In order to be used within the permanent exhibition, recognisable markers show the visitor where the app should be used. If the visitor doesn't have a mobile phone, tablets are available to borrow.

A printed brochure with markers can be bought in the museum shop. Apart from increasing the number of users, this also promotes the museum and encourages motivation to visit. But it also provides a method for children who are not able to visit the museum to learn about it from their homes.

Sladana Velendečić is Head of the Educational and PR department of the Museum of Vojvodina, where she has been employed since 2000. She has participated in the design and realisation of many educational programmes. Her main interest in museum work is related to education and interpretation. She can be contacted at: slacka73@gmail.com.

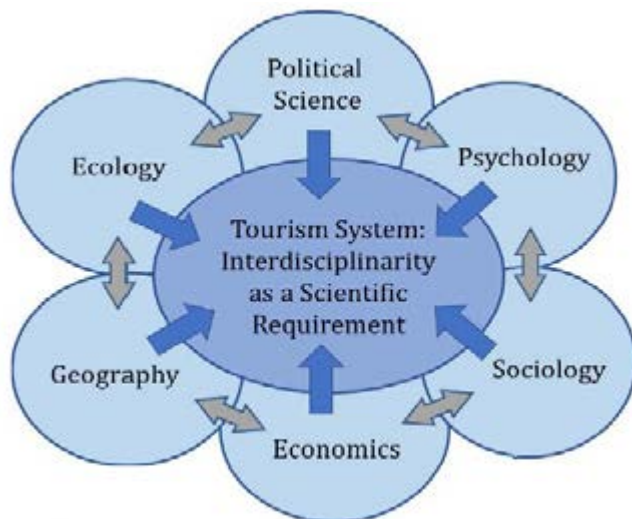
Tijana Stanković Pešterac is Assistant Director of the Museum of Vojvodina in Novi Sad. She has organised exhibitions as an author, lead many different projects (concerning archaeology, digitisation and museum education and interpretation), published catalogues, as well as scientific and popular articles. She can be contacted at: tijana.pestercac@muzejvojvodine.org.rs.

Tourism research and landscape interpretation

Werner Kreisel & Tobias Reeh (Germany)

Landscape interpretation is an integral part of how tourism research approaches a landscape and thus increases the quality of tourism.

The 'landscape', with its natural and cultural contents and potential, is the basis for tourism. In order to judge these, but also to assess the opportunities and risks, a poly-functional landscape evaluation is required. The central task of tourism research is to advocate for sustainability in global thinking and local actions. In order to do justice to the various components relating to tourism, such as aspects of the natural and cultural landscape as well as the economic, sociocultural and political situation, an integrated approach is necessary. This means that, in addition to the core competences of one's own area of expertise, methods and results of other scientific disciplines must be included. This interdisciplinary collaboration enables a holistic assessment of the many effects of tourism. Of course, the criteria for an applied landscape evaluation for recreation and tourism should be applicable, acceptable, and implementable for a sustainable development. Planning and communicating natural and cultural features of a landscape on the basis of a meaningful and balanced landscape assessment can significantly increase the recreational value of a region.



The tourism system

It is just a small step from landscape assessment to 'landscape interpretation' or heritage interpretation. This term was first defined by Freeman Tilden in his book, *Interpreting our Heritage*, published in 1957. He meant it to be an educational-didactic method of landscape understanding: Landscapes and their contents are considered 'heritage' that has been

handed down by our ancestors and which we must therefore treat with great care. Landscapes have their own value, a value that visitors and even locals are often not conscious of. Landscape interpretation attempts to remedy this deficit. It defines, presents, and exhibits the essential aspects of a landscape in order to communicate the "natural and cultural heritage of a landscape". To achieve this, tourists and residents should be shown relationships and correlations and be given background information rather than purely factual data. Visitors can make their own discoveries in order to understand what is "behind the obvious things". Because the heart is addressed rather than the mind, and because enjoyment has a higher value than instruction, the awareness for the value of a landscape is sharpened.



The tourism system

Landscape interpretation identifies the key aspects of tourism potential that profiles a region on the basis of landscape characteristics, improves its image, and increases its attractiveness. Ultimately, positive regional economic effects are generated. Thus, landscape interpretation is a significant planning element. Its results are the basis for creating tourist products that provide new experiences, and are a catalyst for more visitors. Landscape interpretation is an integral part of how tourism research approaches a landscape and thus increases the quality of tourism.



Heathland interpretation installation (Image: Kreisel)

Werner Kreisel is emeritus professor of Human Geography in the Department of Geography at Georg-August-Universität Göttingen, Germany. His research focus is tourism research, heritage interpretation and sustainable tourism. He can be contacted at: wkreise@gwdg.de.

Tobias Reeh is a senior lecturer of Human Geography in the Department of Geography at Georg-August-Universität Göttingen, Germany. His research focus is tourism research, heritage interpretation, sustainable tourism. He can be contacted at: treeh@gwdg.de.

The topic of this article can be explored in more detail in the following publication:
Werner Kreisel, Tobias Reeh (Eds./Hg.) (2019)
Tourism Research and Landscape Interpretation
Tourismusforschung und Landschaftsinterpretation
ZELTForum – Göttinger Schriften zu
Landschaftsinterpretation und Tourismus – Vol. 10,
Universitätsverlag Göttingen.
ISBN: 978-3-86395-429-1

It can be ordered from:
univerlag@uni-goettingen.de
Free download available at:
<https://univerlag.uni-goettingen.de>



Medieval castle blacksmith interpretation (Image: Kreisel)

Creative Europe programme funding opportunities

The Creative Europe programme is one of the main funding schemes to support the European audiovisual, cultural and creative sector.

The different calls under this programme encourage audiovisual, cultural and creative players to operate across Europe, to reach new audiences and to develop the skills needed in the digital age.

By helping European cultural and audiovisual works to reach audiences in other countries, the programme also contributes to safeguarding cultural and linguistic diversity.

There are two new project calls under the media sub-programme with the objective of reinforcing the European audiovisual sector's capacity to operate transnationally and internationally by supporting audience development as a means of stimulating interest in, and improving access to, European audiovisual works, in particular through promotion, events, film literacy and festivals.

Maybe you might find the opportunity you are looking for! Good luck!

Calls for proposals:

Support for Development of Audiovisual Content – Single Project 2020

Deadline: 12 May 2020

https://eacea.ec.europa.eu/creative-europe/funding/support-for-development-single-project-2020_en

Support to Festivals 2020

Deadline: 23 April 2020

https://eacea.ec.europa.eu/creative-europe/funding/support-festivals-2020_en

**** Some deadlines are being extended due to the corona virus pandemic so check websites ****



Welcome to our new members

Organisation members

Agricultural Institute of Slovenia, Slovenia
Center for Development and Democratization of
Institutions, Albania
Regional Development Agency for Bjelasica, Komovi
and Prokletije, Montenegro
Studia podyplomowe Turystyka i edukacja leśna na
terenach niezurbanizowanych, Poland
The Council for Conservation of Heritage Sites in
Israel, Israel
Travindy España, Spain

Professional members

Alexander Baker, Sweden
Odete Barra, Portugal
Jessica Bergström, Sweden
Luis Miguel Brito, Portugal
Irena Cerar, Slovenia
Paulo Costa-Pinto, Portugal
Pero Klaic, Croatia
José Lopes, Portugal
Jelena Marković, Serbia
Nigel Mills, United Kingdom
Franc Fritz Murgelj, Slovenia
Jael Palhas, Portugal
Bruno Pereira, Portugal
Manne Rytman, Sweden
Victor Sanchez, Peru
Erica Segale, Italy
Tomaz Šlibar, Slovenia
Xandra Troyano Gontá, Spain
Marjanca Trščinar Antić, Slovenia
Wiwien T Wiyonoputri, Indonesia

Individual members

Jadranka Ajvaz, Croatia
Erka Aliaj, Albania
Daysy Angeles, Peru
Erick Arguedas, Peru
Adolfo Baca Espinoza, Peru
Edurne Barriola, Spain
Eñaut Beristain Prieto, Spain
Cláudia Berkeley, Portugal
Peio Besné Torre, Spain
Sandra Bjärenberg, Sweden
Zoran Bjelopetrović, Croatia
Linn Bjork, Sweden
Ziva Bobic Cervek, Slovenia

Jacek Borkowski, Poland
Melita Bračič, Slovenia
Mateja Brlec Suhodolnik, Slovenia
Björn Broberg, Sweden
Clorinda Nicolasa Cacya Cardenas, Peru
Hilda Callañaupa Gonzales, Peru
David Calleja García, Spain
Núria Carreras i Roca, Spain
Irena Černelč, Slovenia
Grażyna Chyra, Poland
Lea-Marija Colarič-Jakše, Slovenia
Gerard Costa Orriols, Spain
Efrain Cruz Quispe, Peru
Eñaut Cuadrado Arrondo, Spain
Anna Czuchta, Poland
Danijel Davidovič, Slovenia
Štepec Dušan, Slovenia
Justyna Dziembała-Świrski, Poland
Rafael Etxarri Azpirotz, Spain
Daniel Ferreira, Portugal
Elvis Maycol Flores Pacompia, Peru
Sandra Francés Alcántara, Spain
Tajana Frančičković, Croatia
Maria Teresa Fusté Coch, Spain
Alba Giró, Spain
Kristina Grahl, Sweden
Biljana Grbic, Serbia
Barbara Grdinić, Croatia
Märta Gustafsson, Sweden
Torres Enrique Hidalgo-Barquero, Spain
Edgar Huaman Mandortupa, Peru
Rolando Huamani Zevallos, Peru
Sabina Iaskoś, Poland
Laura Izaguirre Castillo, Spain
Sonja Jelušić Marić, Croatia
Marina Jurić, Croatia
Urska Karer, Slovenia
Iker Karrera, Spain
Kristina Klingener, Sweden
Tatjana Kmetič Škof, Slovenia
Lise-Lotte Kolmberger, Sweden
Tim Koprivc, Slovenia
Vlasta Kramperšek Šuc, Slovenia
Melita Kranjec, Slovenia
Marina Krpan Smiljanec, Croatia
Imma Laborda, Spain
Marisa Lago Otxoa, Spain
Nina Lebar, Slovenia
Ursula Leon Castro, Spain
Maria Lindevall, Sweden
Nevenka Lorencin, Croatia

Individual members (continued)

Valeria Lozano Miranda, Perú
Catarina Magalhães, Portugal
Iban Maiz, Spain
Aldo Martín Málaga Cari, Peru
Gabriela Maravi, Peru
Klever Marca Coronel, Peru
Marc Martin Benito, Spain
Jelena Mateševac, Croatia
Katarzyna Męcina, Poland
Walter Mejia Justiniani, Peru
Edo Mešić, Bosnia and Herzegovina
Justyna Milewska, Poland
Ivona Miloš, Croatia
Pedro Morais, Portugal
Katharina Müller, Switzerland
Lena Munz Franziska, Peru
Marijana Mužević, Croatia
Eda Mužica, Croatia
Mallku Negre Rossignoli, Spain
Monika Němcová, Czech Republic
Francisco Neves, Portugal
Annika Nykkel, Sweden
Stig Nykkel, Sweden
Lejla Odobasic Novo, Bosnia and Herzegovina
Izabela Okrągła-Derencz, Poland
Gabriel Ignacio Olivares Vidal, Chile
Henrik Olsson, Sweden
Eider Otaegi Oiarzabal, Spain
Pawel Paszkowski, Luxembourg
Pia Peršič, Slovenia
Kristýna Pinkrová, Czech Republic
Remi Potriquet, Spain
Nina Požun, Slovenia
Marija Prosenik, Slovenia

Lena Puhar O'Grady, Croatia
Marija Rađa, Croatia
Natalia Raucher, Croatia
Jordi Ribas, Spain
Daniela Ruçi, Albania
Elvira Ruiz Viedma, Spain
Manuela Rumbela, Ecuador
Barbara Rymaszewska, Poland
Svetlana Sabo, Serbia
Laura Salvà Garangou, Spain
Vanessa Sanchez, Spain
Victor Sanchez, Peru
Florencia Savanti, Spain
Adelma Savković, Croatia
Jose Luis Serrano Barboza, Peru
Ana Claudia Silva Farinazzo, Brasil
Andreja Škrabec, Slovenia
Karlos Solana Arruti, Spain
Alena Sprcic, Croatia
Uršula Sreš, Slovenia
Dorota Stobiecka, Poland
Bore Štrbac, Croatia
Bernardino Tupayachi Orccosupa, Peru
Marija Turnšek Mikačić, Slovenia
Martina Ušić, Croatia
Yanina Valenzuela Saire, Peru
Jernej Veber, Slovenia
Simon Veberič, Slovenia
Nada Vemic, Montenegro
Andreja Vesel, Slovenia
Aleksandra Vinkerlic, Croatia
Dana Voborná, Czech Republic
Mateja Žagar, Slovenia
Katarina Zakelj, Slovenia

We currently have no members from the following countries: Cyprus, Iceland and Moldova.

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

Thank you, coordinators!

IE Management

On 31 March, all two-year coordinator agreements ended. We warmly thank all members who took responsibility during that period.

Coordinators who served during the last two years and have now left their posts were:

Management and subject coordinators

Sandy Colvine (France), Outreach Coordinator
Johanna Eisank (Austria), Children's Interpretation Coordinator
Iva Klarić Vujović (Croatia), (Social Media Coordinator)
Bettina Lehnies (Germany), Conference Coordinator
Patrick Lehnies (Germany), Cultural Heritage Coordinator
Nuria Mohedano (Spain), Tourism Coordinator
Claudiu Silvestru (Austria), Architects Coordinator
Zsuzsa Tolnay (Hungary), Freelancers Coordinator
Athina Tsekoura (Greece), Natural Heritage Coordinator

Country coordinators

Jelena Močević (Serbia), Country Coordinator Bosnia and Herzegovina
Dragana Lucija Ratković Aydemir (Croatia), Country Coordinator Croatia
Georgia Kanellopoulou (Greece), Country Coordinator Greece
Maurilio Cipparone (Italy), Country Coordinator Italy
Baiba Baika (Latvia), Country Coordinator Latvia
Abby McSherry (Ireland), Country Coordinator Ireland
Gordana Milanović (Serbia), Country Coordinator Serbia
Juraj Svajda (Slovakia), Country Coordinator Slovakia

Some these members have changed to support in other positions, while some coordinators from earlier years have returned back into the circle, including:

Nicole Deufel (Cultural Heritage Coordinator)
Angus Forbes (Architects coordinator)
Madison Leeson (Freelancers Coordinator)
Elizabeta Milanović Glavica (Tourism Coordinator)
Nuria Mohedano (Event Coordinator)

Of course, we are grateful to those who now step in – and especially to those who decided to renew their agreement!

All coordinators have their own teams. Each year those teams develop vision papers and action plans in order to support our key strategic goals. The idea is that we can share the challenges of managing IE, that many members get involved, and that we avoid exhaustion for those who take responsibility.

If you would like to join one of our teams, just get in touch with the particular coordinator. Right now, we have 30 coordinators. You can find their email addresses and links to short descriptions at:

www.interpret-europe.net/contact.



Some previous and current IE coordinators (Image: Interpret Europe)

Call for new coordinators

Social Media Coordinator

Are you keen on developing and posting content on several social media channels? If so, and if you are also good at managing a small team, our Social Media Team is looking for you!

The tasks of the Social Media Coordinator entail:

- Development of IE's presence in media communication
- Communication with the IE Management, News Team and native English proofreader
- Posting and sharing announcements on heritage interpretation from other stakeholders
- Annual plans and quarterly reports

We are currently active on Facebook, LinkedIn and Twitter and we are developing content for our YouTube channel and Wikipedia articles.

Natural Heritage Coordinator

Would you like to coordinate our Natural Heritage Team?

As IE Natural Heritage Coordinator, you should be familiar with natural heritage and ready to observe that field at European level. You should engage with European natural heritage stakeholder organisations and to foster implementation of IE's training programme in protected areas.

Other tasks also entail: gathering and managing a team of up to five members; annual planning and brief reporting on a quarterly basis; and collaboration with IE's Management and other coordinators.

IE coordinators are official representatives of Interpret Europe in their field of responsibility. Their activities are based upon a standard volunteer service agreement which is valid for two years.

If you are interested in either of these roles and would like to know more, please contact: office@interpret-europe.net by 20 April.

iecon20: Dawning of a new adventure

IE Management

For obvious reasons, we had to cancel our conference in Estonia so we decided to turn it into a web conference. Can we count on your support?

What a strange idea, that an IE conference with all its deep experiences, personal exchanges and many jolly hours together might be replaced by online sessions. It took us some time to get acquainted with this concept. We started with thinking how we could adapt our familiar conference elements to the obvious limitations, but then we also began to explore new elements that could balance the lack of in-person exchange. We now feel rather excited about this new challenge.



Let's meet online! (Image: Medek)

How could heritage communities present themselves in action? Could short statements of site visitors be recorded and discussed? Would it be possible to win key people who might not otherwise come to an IE conference for short interviews or even online panels with other key players? What options do we have for virtual coffee breaks? And how about podcasts, allowing attendees to leave their screens and maybe prepare a meal or continue other activities whilst listening?

If you look at www.interpreteuroconference.net/programme, you can find our answers to some of those questions. 'Spring walk', 'My favourite site', 'From my home', and 'Old skills' are some of the new formats – but they need your contributions before the conference. An important deadline is 26 April 2016. By then we need to receive your recordings. You can find the guidelines on how to record and submit your content on the conference website.

Furthermore, we will open the opportunity to organise plenary discussions or create spaces, such as fishbowls or thematic round tables, to provide the opportunity to explore burning subjects. So, if you feel the need to get into an exchange about the current challenges we have to face, or if you have an older presentation that seems to be more relevant than ever, please let us know. We will do everything possible to provide space and search an appropriate format for that. This will not replace but add to the keynote speeches and to the 52 workshops and presentations that were already accepted before the lockdown. All presenters have already been offered the chance to record their presentations in advance. In order to avoid technical flaws, we will use those recordings for all speeches and presentations, while only the subsequent discussions will occur live. Since we don't expect you to sit in front of your screen for four days, these elements will remain available to watch until 31 May.

Please, help us to make our first IE web conference not only a benchmarking online experience reaching beyond our own network but also a way to foster future in-person events.

Obviously, our call for support is not addressed to those who are immediately burdened by the current situation. If you or your loved ones have serious issues, please stay focused to cope with them. To get and to stay healthy is crucial for overcoming this global crisis. We address those among you who feel they might have free capacities and start to suffer from the cancellation of their professional activities, from the consequences of social distancing, or even from the home office blues. If you seek to experience a short but intense joint activity, you could also join our organising team. Here is your opportunity to unleash your power!

One special call goes to those who are a bit more gifted in technological terms. We have booked two communication platforms and have Adi Kasumovic from 2MB (our previous conference organiser) as our expert on board. However, we need more members to become familiar with our tools so that they can support when we need to change between platforms and media. If you are interested in this and are able to offer your help, please contact: adi.kasumovic@interpreteuroconference.net.

For all other questions, contact: nuria.mohedano@interpreteuroconference.net. Nuria is our web conference manager and will also follow Bettina Lehnies as Events Coordinator.

Some intense weeks are ahead of us. Register at <https://interpreteuroconference.net/registration> to join us on our virtual journey!



interpret europe
European Association for
Heritage Interpretation



Stronger together: Fostering heritage communities

Interpret Europe web conference – 8 to 11 May 2020

Due to the conference moving online, the IE General Assembly cannot take place in May. The Supervisory Committee is in consultation, and we will inform you of the decision in due course.

Other announcements

Upcoming events

For up to date information on other upcoming events in Europe and the rest of the world, keep an eye on the events page of the IE website:

<http://www.interpret-europe.net/top/events/all-upcoming-events.html>

**** Due to the current corona virus pandemic, many events have been cancelled or postponed. Please check individual event websites ****

Collaboration request

Ikrame Selkani (Morocco)

Do you work in protected areas? Can you spare a few minutes to help with my research?

Hello! I am a PhD student at the University Mohammed V Rabat, Morocco.

I'm preparing my doctoral thesis: The application of managerial innovation in protected areas.

In order to investigate the management operations inside protected areas, and the administration of natural heritage, I have prepared a short interview and I would be grateful if anyone who works in this field might have time to respond to it.

If you agree to share your valuable answers to help with my research, please contact me and I will send the questions by return email:

ikrame.selkani@gmail.com.

Thank you!

And finally...

Thank you for your contributions.

Spring greetings from your IE News Team.

We hope you all remain safe, wherever you are.

Marie Banks (UK) – News Coordinator
Anna Carlemalm (Sweden), Iva Klarić Vujović
(Croatia), Abby McSherry (Ireland) and Sarah Wendl
(Austria).

Any news, projects, thoughts or adventures in interpretation that you want to share?

Send a report and some photos to: news@interpret-europe.net. Please follow the guidelines for newsletter authors:

<http://www.interpret-europe.net/top/news/guidelines-for-authors.html>

Deadline for contributions for the summer 2020 edition: Sunday 31 May 2020

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

All photos are credited to the authors unless specified.

Are you following us on social media? Please also engage with us on Facebook and LinkedIn.



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



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

As a member you can also join our closed Facebook group for more regular, informal interpretation chat.

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**Serving all who use first-hand experiences
to give natural and cultural heritage a deeper meaning**

