

Fostering communities through heritage interpretation

**Case studies from the
Western Balkan region**



Interpret Europe

**Fostering communities through
heritage interpretation**

**Case studies from the
Western Balkan region**

To cite this study:

Interpret Europe (2020)

Fostering communities through heritage interpretation:

Case studies from the Western Balkan region

Witzenhausen: Interpret Europe

Compilation of the report: Dragana Lucija Ratković Aydemir
Helena Tolić

With support from: Nada Andonovska
Thorsten Ludwig
Gordana Milanović
Jelena Močević
Bojana Sekulić
Janja Sivec
Valya Stergioti
Kaltrina Thaçi
Helena Vičić
Aida Vežić
Dorina Xheraj-Subashi

Copy editing and proofreading: Michael Hamish Glen

We thank our coordinators and members in the Western Balkan region for their contributions, as well as the representatives of all initiatives who sent us their material.

The Western Balkan initiative research, the reporting on the results and the compilation of the brochure were done by www.muze.hr / Zagreb, Croatia.

Cover images with thanks to Damir Fabijanić (2), Jelena Kulušić, Tina Zajc Zver and Petra Drašković Pelc.

ISBN 978-3-947745-06-7

Contents

Contents	5
Introduction	8
1 The Western Balkan initiative (WBI)	9
The countries participating in the initiative	9
What is Interpret Europe’s understanding of heritage interpretation?	10
So, what were the aims of the WBI?	10
The good practice case studies	11
2 Interpret Europe in WB countries	12
How does Interpret Europe operate in the WB region?	12
Promoting European values through heritage interpretation	12
Bringing good practice projects to the European public	12
3 Methodology and course of the WBI	13
4 Case studies on good practice examples in heritage interpretation	14
4.1 <i>A place for reflection and healing: The Museum of Secret Surveillance, the ‘House of Leaves’, Albania</i>	14
Interpretation through face-to-face heritage experience	15
4.2 <i>Child’s perspective: The War Childhood Museum (WCM), Bosnia and Herzegovina</i>	16
Goals – overcoming trauma	16
Heritage interpretation gives voice to the children	17
4.3 <i>Universal emotions and music: Sevdah Art House (SAH), Bosnia and Herzegovina</i>	18
Goals – communicating and cooperation	18
Heritage interpretation through universal emotions and music	19
Cultural identity of diversity	19
4.4 <i>Cultural heritage in fairy-tales: Centre for Visitors: Ivana’s House of Fairy Tales (IHFT), Croatia</i>	20
Goals – expanding horizons with heritage	20
Heritage interpretation – it is all in the spirit of place	21
4.5 <i>Learning from local masters: Betina Museum of Wooden Shipbuilding (BMWS), Croatia</i>	22
Goals – safeguarding local heritage	22
Heritage interpretation through transmission of knowledge	23
4.6 <i>Holistic approach to heritage: The Batana Eco-Museum (BEM) Rovinj, Croatia</i>	24
Goals – cultural competency and intercultural dialogue	24
Heritage interpretation – local community gathered around the eco-museum	25
4.7 <i>The art of drystone walling: 4 Grada Dragodid (4GD), Croatia</i>	26
Goals – bringing the drystone walling back to the people	26
Heritage interpretation – discovering new meanings	27
4.8 <i>Creative work inspired by heritage: Heritage Space (HS), Kosovo</i>	28
Goals – creating opportunities	28

Heritage interpretation – new inspired by the old	29
4.9 <i>Cross-border cooperation: Katun Roads, Montenegro and Kosovo</i>	30
Goals – rural families for sustainable development	30
Heritage interpretation through sharing the culture of every-day-life	31
4.10.....	32
<i>Giving and receiving heritage: Grandma March Day, North Macedonia</i>	32
Goals – promoting Balkan culture	32
Heritage interpretation through amulets that connect neighbours	33
4.11 <i>Heritage community: Gradež Village, Slovenia</i>	34
Goals – local community in charge of cultural heritage	34
Working together for heritage interpretation	34
4.12 <i>Interpretation of intangible heritage and artistic activity: Ribnica Handicraft Centre, Slovenia</i>	36
Goals – building connections	36
Heritage interpretation – learning from heritage bearers	37
4.13 <i>Stories of Maribor: Festival of Walks (FW), Slovenia</i>	37
Goals – engaging the local people	38
Heritage interpretation through expressiveness and co-creation	38
4.14 <i>Seeing the bigger picture through heritage perspective: Co-existing with large carnivore and their interpretation, Slovenia</i>	39
Goals – awareness shift for better co-existence	40
Heritage interpretation experience through one’s own responsibility	40
4.15 <i>Intangible heritage and social entrepreneurship: The Homeland Museum of Knjaževac (HMK), Serbia</i>	41
Goals – heritage for development of local community	42
Where heritage interpretation and entrepreneurship meet	42
4.16 <i>Culture of every-day-life: the Museum of Spoon Sweets (MSS) – the Home of the Cvetić Family, Serbia</i>	43
Goals – preserving the heritage of civic Serbia	44
Heritage interpretation – understanding the value of ‘small things’	44
4.17 <i>When heritage becomes unwanted: Inappropriate Monuments (IM), Bosnia and Herzegovina, Croatia, Serbia and Slovenia</i>	46
Goals – advocacy for unwanted heritage	46
Heritage interpretation – raising awareness and finding new solutions	47
5 Case studies on projects that show excellence in certain aspects of interpretation	48
5.1 <i>Starting small, dreaming big: The Filigree Association, Kosovo</i>	48
5.2 <i>Local people co-creating an exhibition: Industrialisation in progress, Bosnia and Herzegovina (BH)</i>	49
5.3 <i>Bringing neighbours together: Peaks of the Balkans; Albania, Kosovo and Montenegro</i>	49
5.4 <i>Adapting to visitors: Scupini Romani, North Macedonia</i>	50
5.5 <i>Diving into the local community: The Seasonal Lakes of Pivka Eco-museum, Slovenia</i>	50
6 Conclusion	51

Essence and uniqueness of projects	51
International collaboration	51
First-hand experience and the active involvement of visitors	51
Involving local stakeholders	52
Care for heritage	52
Different perspectives	52
Heritage touches people	53
List of references.....	54
Interpret Europe	56

Introduction

Interpret Europe's Western Balkan initiative took place from 2018 to 2020. It focused on one of the most interesting regions in Europe. The diversity of this region is mainly reflected by its outstanding natural and cultural heritage.

In some Western Balkan countries, heritage tourism played a crucial role for a long time, while in others this sector is still under development. In both cases, essential questions are how heritage can be interpreted in a contemporary way and how especially local people can contribute to and benefit from its interpretation.

Most Western Balkan countries are not yet part of the European Union and one additional aim of the initiative was to foster cooperation between those countries and EU member states. During the Western Balkan initiative, Interpret Europe ran its conference *Engaging with diversity* from 31 May to 3 June 2019 in Sarajevo with attendees from 27 countries.

Interpret Europe organised this conference and undertook this initiative independently and solely from its own means. Part of those means resulted from the Altiero Spinelli Prize 2017 that had been awarded by the European Union for an initiative Interpret Europe launched the years before: *Engaging citizens with Europe's cultural heritage*.

Against this background, this brochure compiles examples for heritage interpretation that are characterised by the engagement of citizens. Through this, Interpret Europe intends to encourage heritage professionals and volunteers in the Western Balkan region and beyond:

- to recognise and to value the high potential of heritage, not only for economic development but also for the individual human growth of local people;
- to explore ways that heritage can help to shape the social development in the region and to foster friendly cooperation among all countries based upon Europe's shared values;
- to seek for more and better training opportunities in the field of heritage interpretation that can also give positive stimuli to other European countries;

This document is just one contribution to those aims and it is also not the first contribution. It builds upon the previous work done by governmental institutions and non-governmental organisations in the region and it is based upon the work of Interpret Europe's volunteer country coordinators in all Western Balkan countries. This was triggered by Interpret Europe's broad membership that includes about 400 individual and institutional members in the Western Balkan region. Many of them were inspired by Interpret Europe's Certified Interpretive Trainers who, since 2016, have run many courses for interpretive guides, planners and writers. To all of them, we owe our gratitude.

This document first introduces the initiative. It explains the investigation that was done and the features for selecting the projects. Although heritage might be approached from different perspectives, all projects meet the interpretation criteria recommended by Interpret Europe. All of them are also characterised by the inclusion of local people who are in fact the stewards of our shared heritage. Some projects that didn't fulfil all criteria have been acknowledged in a special chapter because they show excellence in a particular area of their work.

To share the examples with other stakeholder organisations and to present them to the European public will raise curiosity in the region and trigger interest in the locations that are subject to this document. Interpretation experts from all across Europe are encouraged to visit some of the places and to contribute to their further development.

We wish that our initiative can motivate all who are engaged in the Western Balkan region and that all who opened this brochure can find some inspiration for their own interpretation of natural and cultural heritage.

1

The Western Balkan initiative (WBI)

Reflecting upon Europe's shared values, including peace, freedom, tolerance and solidarity, through interpretation, has been a starting point for the Interpret Europe [IE] initiative *Engaging citizens with Europe's cultural heritage*. In 2017, this initiative was awarded the Altiero Spinelli Prize by the European Union [EU]. With the same goal of engaging citizens in heritage interpretation, regional activities became part of IE's strategic goals for the period 2016-2020. From 2018 to 2020, the focus was on Western Balkan (WB) countries.

In November 2018, IE held a work meeting in Novi Sad, Serbia. IE country coordinators felt it was critical that local people got more involved in heritage interpretation but they also stated that indeed there *are* already some good examples for this. It was decided to collect such examples and to present them the wider public in order to trigger more such activities in the WB region and beyond.

The countries participating in the initiative

Albania, Bosnia and Herzegovina, Croatia, Kosovo, North Macedonia, Montenegro, Slovenia and Serbia took part in the initiative. So far, Croatia and Slovenia are the only countries that are EU members. According to the European Parliament:

The EU has developed a policy to support the gradual integration of the Western Balkan countries with the Union. On 1 July 2013, Croatia became the first of the seven countries to join and Montenegro, Serbia, the Republic of North Macedonia and Albania are official candidates. Accession negotiations and chapters have been opened with Montenegro and Serbia, and Bosnia and Herzegovina and Kosovo are potential candidate countries. (Fact Sheets on the European Union c. 2019)

The European Council echoed this but also mentions the requirement of EU-oriented reforms:

Welcoming the progress made by the countries of the region, the European Council stresses that the EU remains committed and engaged at all levels to support them in conducting EU-oriented reforms and projects. (Credible Enlargement Perspective for an Enhanced EU Engagement with the Western Balkans, 2018)

By many people, the WB region is perceived as sensitive and with a challenging history which can lead to many misleading stereotypes. However, especially against this background, it is critical to show how heritage interpretation can help to deal with misunderstandings and false presumptions. Therefore, through presentation of various case studies, the WBI promotes the interpretation of cultural and natural heritage as a means of overcoming political or any other stereotype.

What is Interpret Europe's understanding of heritage interpretation?

According to Interpret Europe, heritage interpretation is an approach to non-formal learning. It helps people to grow but also to connect with other people as well as with natural and cultural heritage. One of its strengths is to foster first-hand experiences of sites and objects that include the individual as a whole person and to relate to it at a more personal level. Although interpretation is based upon factual information, in the first place it provokes curiosity in order to trigger rewarding experiences.

To achieve this, IE bases heritage interpretation upon four qualities:

- Offering paths to deeper **meaning**
- Turning phenomena into **experiences**
- Provoking resonance and **participation**
- Fostering **stewardship** for all heritage

The first criterion, especially, is critical for the way that the interpretive process is understood. On the one hand, it is important to encourage people to search for deeper meaning behind heritage phenomena, on the other hand, suggesting meaning should also be understood as an invitation to reflect upon it. If this process is facilitated in a good way, it raises the self-esteem of local people as well as the appreciation of visitors and both are encouraged to get into an exchange about similarities and differences.

For example, in Mostar, one-hour workshops about the local coffee culture as intangible cultural heritage are taking place. During one such workshop, the interpreter introduced the process of coffee-making to a group of international visitors, from the selection and

preparation of the beans to the actual serving of the coffee. The experience was organised around one strong idea: that traditional Bosnian coffee is a ritual of time and that it could never be harmonised with the idea of 'coffee-to-go' that is familiar to many visitors. This way, participants were provoked to reflect upon their own idea of coffee-making. They suddenly saw those sophisticated processes that they watched and practised in a different way and when they finally sat down to sip their self-made coffee as the ultimate first-hand experience, they started to discuss what this heritage means to them and to share similar rituals from the countries where they came from. All in all, it was a perfect interpretive experience.

Besides being as rewarding for the person facilitating that workshop as well as for each participant, and besides the growing appreciation of the visitors for the heritage of another culture and for the people behind it, one additional side effect was that a small business resulted from this endeavour. More and more guides in the WB region are discovering the opportunity to become professional interpretive guides and therefore to increase the number of quality-based jobs in the region.

Heritage interpretation can help managers in culture and tourism, museums, heritage sites, municipalities, local governments and tourism destinations to deepen the heritage experience of local people and of visitors and to encourage visitors to spend more time (and money) at their site instead of flooding in and out without getting really in touch with people and places.

So, what were the aims of the WBI?

The focal point of the WBI was the local community as an organism that lives its heritage and intends to inherit it to future generations. IE

wanted to show how involvement of local people in heritage interpretation fosters communities in many ways. This way, heritage interpretation can create synergies for all stakeholder organisations in the field. It also strengthens communities by raising awareness for the significance of heritage for their own identity, as well as for feeling connection with other cultures.

That family, religion, music etc. might be different, but all are subject to similar drivers, is the basic understanding that allows the interpretation of local heritage against the background of Europe's shared values.

Besides the involvement of the local people, international collaboration between all WB countries is important for the development and the sustainability of heritage interpretation projects which is critical for their development, especially in the tourism sector. Therefore, the WBI also addressed interpreters working for heritage sites, including guides, writers, planners and trainers, encouraging them to take ownership of their heritage, to interpret heritage from various perspectives, to be inclusive in that process, to understand and to celebrate authenticity and diversity among themselves and to benefit from the cross-border activities in the WB region and from the exchange with colleagues in other parts of Europe.

Through regional initiatives, IE intends to create a cooperative atmosphere, strengthening the sense of belonging to Europe and to its shared values while fostering inclusion and citizen engagement that are at the heart of a shared future in Europe.

As EU Commissioner Tibor Navracsics wrote:

"Through interpretation, I believe heritage can contribute to the building of communities, not

just at local level, but also on national and European levels. Bringing citizens closer to their heritage is about bringing them closer to each other and this is an important step towards a more inclusive society". (Navracsics 2016)

The good practice case studies

IE has been collecting examples of good practice in cultural and natural heritage interpretation from the WB countries. First case studies were presented and discussed during the IE conference *Engaging with diversity* in Sarajevo in 2019. The chosen examples demonstrated how local people contribute to heritage interpretation and preservation and how different organisations and institutions work with local communities. They also show how international cooperation works between the countries of this region and what challenges they face during their collaboration.

After further consideration, IE is now presenting 17 successful projects from various WB countries which all promote inclusiveness of local people in heritage interpretation among other values. Besides those 17 case studies, five projects are included that might not meet all of IE's criteria for desired heritage interpretation but excel in a certain area of their work.

2 Interpret Europe in WB countries

How does Interpret Europe operate in the WB region?

In the past years, IE made significant progress in the WB region, with IE Management, country coordinators and trainers being involved in many seminars, workshops, courses and conferences. Nevertheless, the idea that IE promotes is fairly new to many organisations in WB countries which makes this work even more significant and needed.

Continuous presence and activity in the area brings new members to IE which provokes positive changes in WB countries by raising awareness about heritage interpretation possibilities, as it inspires the whole IE network. With a strong net of country teams who believe in and promote IE's approach to heritage interpretation and through cooperation with other stakeholders in the region, IE hopes to help local communities to embrace their heritage, to connect to Europe through the way they interpret heritage, to create better cross-border connections in the WB region and to catalyse more job opportunities for people in heritage. In every WB country, there is a country coordinator who helps promote IE's qualities of interpretation.

By the end of 2019, the number of IE members in the WB – individuals, public and non-governmental institutions and companies – was almost 400 out of more than 1000 members from 55 countries (IE n.d.). Due to the outstanding training programme IE offers to its members, the number of members is growing year by year.

Promoting European values through heritage interpretation

In the document *Engaging citizens with Europe's cultural Heritage* IE pointed out that Europe's shared values, listed in Article 2 of the Treaty on European Union [TEU] are the foundation on which the Union rests (Interpret Europe 2017, p.14). Those values include human dignity, freedom, democracy, equality, rule of law, human rights, rights of minorities, pluralism, non-discrimination, tolerance, justice, solidarity and equality between men and women.

To reflect upon those values at heritage sites helps non-EU countries to get involved in 'European thinking', just as they could bring the European dimension to the local communities (Interpret Europe 2017, p.15). This is important for all WB countries, but especially for those that are not yet part of the EU (Albania, Bosnia and Herzegovina, Kosovo, Montenegro, North Macedonia and Serbia).

Bringing good practice projects to the European public

It is important to understand that, although geomorphologically, historically and even culturally, WB countries may be perceived as one region, they differ largely from one another and shouldn't be understood as a homogeneous entity. The situation is the same in heritage interpretation practices and planning where differences become obvious.

One thing that many WB countries often miss, especially those that do not have access to EU funding programmes, is an opportunity for *their voice to be heard* at an international level. Many WB projects lack a platform that would enable them to present their work outside their borders and outside of their everyday domain. With this

initiative, IE provides them with that platform. It helps their voice to be heard at international level with a strong intention to strengthen their bonds to people in other parts of Europe.

In WB countries overall, heritage interpretation as a structured approach to learning is still not a very familiar concept when it comes to the general public. More so, it is unfamiliar in many institutions that are in charge of heritage. In many cases, the general perception of institutions like museums is that they are closed guardians of knowledge and objects that are presented in a way that is not very accessible to local people. The majority of projects still does not take inclusiveness and engagement of local people as an important criterion in their work.

However, in recent years we have witnessed that the situation is changing and more projects apply these principles. They recognise that the interpretive approach turns local people and visitors into stewards of heritage and therefore into strong allies of museums, monuments and natural as well as cultural heritage sites. IE is happy to be a part of this change and to contribute to it through initiatives like this one.

3 Methodology and course of the WBI

In order to collect good practice examples from WB countries, an extensive qualitative research was conducted. Firstly, IE detected many potential participants that meet the main criteria of local community inclusion and / or cross-border cooperation. These criteria were not meant to be rigid; they are a guiding light that leads the participants toward the main ideas of the project. However, it was important to find

examples that get as close to this idea of heritage interpretation as possible.

The questionnaire pin-pointed the frame of good practice examples by asking:

- What is the essence of the project?
- What are unique features of the heritage?
- How does it support international collaboration?
- How does it encourage first-hand experience of the heritage?
- How does it involve local stakeholders?
- How does it actively involve visitors?
- How does it support the idea to care for heritage?
- How does it support the idea that heritage can be seen from different perspectives?
- Does it include an idea that really touches people and, if yes, what is it?
- What tools / media of interpretation are used?
- Which values does the project address and how?

The questionnaire was distributed to initiators and managers of 70 potential participant projects throughout all WB countries. To build the case studies *bottom-up*, it was important for the people involved in projects to answer the questionnaire themselves and present their own work to get the insider's perspective of every case. This process was overviewed by IE country coordinators who also participated with their knowledge and description of the best-practice projects in their countries.

After collecting all the questionnaires, the qualitative analysis was conducted to evaluate all the collected data and to select some of the projects. Projects that clearly did not meet the main idea of community involvement in heritage interpretation were, mostly, not included in the following steps of the research. However, as already stated, not all of them were completely

excluded from the further process given that some projects excel in certain areas of work.

With the insider's data gathered, the further analysis and research were conducted to study the projects thoroughly and to present each of them according to their individual features and particularities. Thus, the course of action of the project was to define the criteria for the participants first and then, according to the criteria, the qualitative analysis of each project was carried out. With the data collected, the next step in the process was the content development for the case studies that led us to the final presentation of the good practice projects in heritage interpretation in the WB area.

All the participants presented their projects through the questionnaires and photographs. They have all signed the confirmation forms affirming the data they have provided is accurate. Every participant gave us permission to use all the data provided for this document. The case studies presented here are based on the answers from the IE questionnaires and additional qualitative research.

4 Case studies on good practice examples in heritage interpretation

All case studies that were selected foster the idea of inclusion and cooperation whether inside the local community or with one or more other countries. All of them encourage the search for deeper meaning in heritage by creating connections between heritage and people. This moves them away from seeing heritage as static and dated inheritance from the past which helps local people and visitors

connect to it and to learn about it through first-hand experience. Cultural and natural heritage is interpreted from different perspectives and thus raises awareness about heritage as a resource with numerous potentials.

The case studies that meet all our criteria follow in alphabetical order of country.

4.1 A place for reflection and healing: The Museum of Secret Surveillance, the 'House of Leaves', Albania

Secret surveillance of civilians, spying, interceptions, arrests and torture were present in the everyday life of many Albanians for almost 50 years. The Museum of Secret Surveillance, the 'House of Leaves' deals with the repressive activity carried out by the main branch of State Security called Sigurimi during the communist period in Albania (1944-1991). It was headquartered in the infamous building called the House of Leaves (The Museum of Secret Surveillance n.d.).

PROJECT ID

Heritage phenomenon: repressive activity during communist dictatorship

Organisation and location: The Museum of Secret Surveillance, the 'House of Leaves', Tirana

Media of interpretation: labels, introduction panels and statistics, audio and video testimonials, audio guides on the web page

Languages: Albanian, English, Italian, French, Braille alphabet

Area of heritage interpretation: Albania

Initiated by: Ministry of Culture of Albania

Financed by: by Ministry of Culture of Albania

Local partners / stakeholders: Institute for Crime Studies and Consequences of

Communism (ISKK), Information Authority on Former State Security Documents (AIDSSH), Institute for Political Studies, State Central Archives, National Library, Tirana Municipality, National History Museum, local high schools
International reach: International Council of Museums [ICOM], Network of European Museum Organisations [NEMO], Balkan Museum Network [BMN], Memory Platforms

Goals – Working together

Sensitive heritage became a platform for improvement of the processes of transitional justice. It relies on all parties involved working together for a greater benefit: moral justice and preventing the repetition of violence. The main agenda is to provide a place of reflection on the past with the intention to build a better future. By presenting different perspectives of heritage, the museum aims to give a valuable contribution to the current discourse of the past. One of the goals of the museum is to commemorate the psychological violence and control of citizens during the communist regime through the former State Security. The encouragement of dialogue among citizens is the one of the most important activities of the museum through which they are helping citizens face and understand their past, deal with the present consequences and think of the future of Albania.

The museum promotes inclusiveness, sustainability and solidarity with the victims. They use heritage to promote exactly those human values and actions that were denied and oppressed during the dictatorship. Freedom of thought, tolerance among people and the promotion of democracy are values cherished through the heritage interpretation. The museum embeds dialogue about the sensitive subjects in the society by highlighting the

trauma of the victims and the responsibility of the perpetrators.



Figure 1 – The building known as the ‘House of Leaves’.
 Photo: Ulrich Maehlert

Interpretation through face-to-face heritage experience

First-hand witnesses become heritage bearers

The museum conveys the idea that the wounds of the communist past in Albania have not yet been healed and that the burial of the troubled past brings neither healing nor justice for those who suffered. It becomes a place where one can face the past and focus on the future.

One of the ways that the museum brings the communist heritage closer to new generations is by including first-hand witnesses who suffered during the dictatorship. Each week, people persecuted during the dictatorships meet in the museum to talk about their experiences. This way, the citizens – the sensitive heritage-bearers, are included in the heritage interpretation which serves the community as both sensitive heritage interpretation and a therapeutic activity.

Different perspectives for a better understanding

The stories and views of the persecuted people of the regime are presented, as well as the views of the State Security and the interpretation of

the heritage workers in the museum itself. The museum becomes a place that plays a very important role by actively creating circumstances that help reintegrate the former politically persecuted people and bring them back to the attention of the society. For that reason, the Albanian representatives of the Organisation of Security and Co-operation in Europe [OSCE] grant them the opportunity to become certified guides themselves.



Figure 2 – Devices used from Sigurimi to control the population. Photo: Ulrich Maehlert

Interpretive activities for young people

Various educational projects, like *Impressions* and *Remembering, not forgetting* are systematically developed. They both aim to touch and educate young generations about the dark past and to raise awareness of the consequences it has on Albania today. Young people can visit the museum free of charge and are encouraged to participate and to listen to the shared stories from people who were politically persecuted.

The project *Impressions* calls for young people and encourages them to be involved in heritage interpretation through creative and educational activities. The students are encouraged to express their impressions, become interpreters through various exhibits and participate in competition in various genres like visual arts (painting, sculpture, installation), literary creation (essays, poetry) and music (melodies, songs). (The Museum of Secret Surveillance n.d.)

4.2 Child's perspective: The War Childhood Museum (WCM), Bosnia and Herzegovina

The WCM in Sarajevo presents the experiences of individuals whose childhoods were affected by armed conflict in Bosnia and Herzegovina between 1991 and 1995. Heritage interpretation becomes the way to face the trauma and is an important tool in the healing process. The museum is dedicated solely to documenting and interpreting the experiences that children underwent during the war, whether directly or indirectly. Today, the museum is raising awareness about this phenomenon at a global level.

PROJECT ID

Heritage phenomenon: war childhood in Bosnia and Herzegovina

Media of interpretation: permanent, travelling and pop-up exhibitions, video and audio testimonials, social and other media

Languages: Bosnian, English

Area of heritage interpretation: Bosnia and Herzegovina

Initiated by: Jasminko Halilović

Financed: by ticket sales, sponsors, partners, donations

Local partners: local education institutions

International reach/collaboration: presentations, conferences, teaching and projects with Lebanon, Ukraine, Serbia, United States of America, Canada, Japan, Syria

Recognition: The 2018 Council of Europe Museum Prize

Goals – overcoming trauma

The WCM aims to help individuals overcome past traumatic experiences and prevent traumatising of other individuals. Their heritage

is a way to encourage mutual understanding at a collective level in order to enhance personal and social development. The museum contributes to society by using heritage for better understanding of war childhood as a global, social and heritage phenomenon. In the next ten years, the goal is to create the world's largest collection dedicated to the experience of childhood affected by war.

Heritage interpretation gives voice to the children

The WCM provides a rare opportunity to confront the traumas of their recent past without reinforcing ethnic boundaries. For that reason, the WCM has expanded its activities to contemporary conflict, post-conflict and resettlement zones.

The heritage can be experienced through viewing the displays of personal items that are accompanied by stories told by individuals whose lives were affected by armed conflict. A multimedia corner featuring excerpts from video testimonies that deal with the same subject matter complements the exhibition.



Figure 3 – Exterior view of the museum's building



Figure 4 – *Ballet in Time of War*. One of the objects in the museum's collection: pointe shoes from Mela, born in 1984.

Local community, active involvement and healing

The WCM is a platform for sharing and exchanging stories of childhood war experiences which creates a community of people with common experiences who help each other come to terms with their past and tackle the trauma on individual level. Thereby, heritage becomes a tool used for aiding the healing process. This process provides benefits for both participants, whose personal stories and objects comprise the museum's collection, and for visitors who get a greater understanding of this heritage phenomenon on a societal level. The WCM organises workshops and other social events, hosts school visits, the staff engages in discussion with each visitor. A place to reflect on the exhibition is provided in a form of a creative corner for children. The WCM also works with teachers of local educational institutions to encourage the use of the museum's materials in their schools in order to promote peacebuilding, empathy building and individual responsibility.

The topic of childhood affected by war is very sensitive in its nature as it gives voice to the children. This way, children share their individual experiences, which in turn allows an intimate connection with the visitors who are able to identify with real human stories, as opposed to

numbers and statistics, making it an experience that is much easier to relate to.

Care for heritage and children’s perspective

The WCM supports the idea of caring for heritage by keeping alive the memories and experiences of children. The museum continuously documents and digitises materials related to childhoods affected by armed conflicts and presents the archived materials through various media channels in order to educate a broad audience about this global phenomenon.

The WCM is unique in the sense that it approaches the past from the children’s perspective, which is oftentimes overlooked, both historically and in various contemporary contexts. Moreover, it does this while adopting a neutral stance. The museum promotes values of empathy, social responsibility, sustainability and social entrepreneurship.

4.3

Universal emotions and music: Sevdah Art House (SAH), Bosnia and Herzegovina

Sevdah (also known as *sevdalinka*) is a traditional melancholic Bosnian song present in Bosnia and Herzegovina for 500 years. The Sevdah Art House in Sarajevo is a small, enthusiastic museum with a grand mission of uniting people in intangible heritage, in a country where three different nationalities, religions and traditions coexist.

PROJECT ID

Heritage phenomenon: the traditional *sevdah* song

Media of interpretation: performances, concerts, exhibitions, workshops, audio and video, documentary

Languages: Bosnian, English

Area of heritage interpretation: Bosnia and Herzegovina

Initiated by: various local artists

Financed by: self-financed

Local partners/stakeholders: local schools and university, local artists, Ministry of Education in Sarajevo, Institute of Education in Sarajevo

International reach: cooperation with manifestations in Zagreb, Rijeka, Belgrade, Munich and Istanbul; concerts of musicians from Netherlands, Serbia, Croatia, Slovenia, Montenegro, Turkey, Germany, USA etc.

Goals – communicating and cooperation

The SAH educates local people about the importance of intangible cultural heritage for their society. By organising workshops for students of all ages the SAH helps young people understand Bosnian and Herzegovinian intangible heritage as a unique blend of different cultures in WB area.



Figure 6 – Concert in the Sevdah Art House

The museum aspires to establish cooperation with various European centres of culture and to incorporate their projects into every important

cultural manifestation all over Bosnia and Herzegovina. The SAH collects and archives historic data about sevdah with the aim to be able to digitalise it in the future. The museum works to guard and present the Bosnian and Herzegovinian intangible heritage of sevdah in order to promote the importance of tradition and heritage, as well as the importance of communicating and cooperation in their country.



Figure 5 – Traditional washing of hands before meal in Sevdah Art House

Heritage interpretation through universal emotions and music

Cultural identity of diversity

Sevdah, as a melancholic feeling and expression of love and longing for another person, is a universal phenomenon and emotion that people easily connect with. Despite all the political, national and religious differences in Bosnia and Herzegovina, sevdah is intangible cultural heritage that speaks to everybody through the language of music and emotions. The SAH project shows understanding of the complex historical and political situation of Bosnia and Herzegovina that inevitably influenced its cultural heritage. More so, the unfortunate war in Bosnia and Herzegovina (1991-1995) left people with many wounds and feelings of distance, even resentment, inside society. This project, however, promotes the art

of music and those universal human emotions by showing positive aspects of diversity which implies cultural richness and acceptance. Thus, the museum promotes values of morality and ethics, individualism, a general positive take on life, culture and identity of diversity.

Sing along heritage

So far, the SAH has organised hundreds of concerts and different projects that interpret sevdah from various perspectives. These concerts are heritage presentation *in situ*, where sevdah is showed in its original and purest form. They invite people to feel sevdah and to connect with its melody and lyricism. Many Bosnian sevdah artists were performers in the SAH and visitors often sing along with the artists. More so, the museum was a part of the mainstream competition in cooperation with local TV station – they organised a TV show, *The voice of Sevdah*, for adult and children singers.

Besides concerts, the museum organises interactive workshops for children of all ages, as well as for university students. Children's work is later presented in the form of an exhibition so they become actively involved in heritage interpretation. The SAH hosted numerous exhibitions of local painters, many book promotions, handicraft exhibitions and many other cultural activities. Not all of them are exclusively connected to sevdah but are meant to give a broader image of Bosnian and Herzegovinian culture from sociological, demographical, historical, educational and ethnological perspectives.

4.4

Cultural heritage in fairy-tales: Centre for Visitors: Ivana's House of Fairy Tales (IHFT), Croatia

IHFT is a unique multimedia and interactive visitor centre which celebrates the enchanting world of fairy tales and their creators. Based on the principles of knowledge, creativity and the use of new technologies, the centre presents the fairy tales of the famous Croatian writer Ivana Brlić-Mažuranić (1874-1938) as well as the fairy tales of many other writers from Croatia, Europe and the world.

PROJECT ID

Heritage phenomenon: fairy tales and their writers

Media of interpretation: interactive exhibition (stimulates all senses; audio, visual, tactile, speech), literary expression, film, performance and fine arts, storytelling, workshops, virtual fairy-tale database, on-line library

Languages: Croatian, English

Area of heritage interpretation: Croatian and international fairy tales

Initiated by: Tourist Board of the City of Ogulin

Financed by: The European Fund for Regional Development, Ministry of Culture Croatia, City of Ogulin, Tourist Board of the city of Ogulin

Local partners/stakeholders: local entrepreneurs, local educational institutions

International reach: preparation of an application for the European cultural route 'Women Writers Route' with the Forum of Slavic Cultures

International recognition: European Museum of the Year 2016 nominee

Goals – expanding horizons with heritage

IHFT Visitor Centre and the International Ogulin Fairy-Tale Festival were conceived as key elements in the development of a unique destination and local identity built around fairy tales. The widespread literary genre of the fairy tale is an incentive for creative expression by professional participants and visitors as well as for profiling Ogulin as the fairy-tale destination. Since fairy-tales are a global phenomenon, the museum connects easily with visitors while promoting European values and identity.



Figure 8 – The 'Fireplace' is the 'warm corner of IHFT where you can listen to (and later attempt to recreate) fairy tales in the 'Fairy-Tale Jukebox'. Photo: Domagoj Blažević.

The strategy for the development of cultural tourism in Ogulin was built around the heritage of fairy-tales. Based on this strategy, besides the museum that opened in 2013, the Ogulin Fairy Tale Festival has been held every year since 2006 and The Fairy Tale Route was organised. In this way, the strategy built around heritage has direct influence on development of cultural-historic tourist infrastructure. This fosters the creation of new jobs which results in the expansion of the tourist offer. With the branding of Ogulin as the Homeland of Fairytales, new value has been added to the town, offering entrepreneurs in tourist sector, such as guides, professional storytellers etc. an opportunity to start or

supplement their businesses in a positive environment. Besides the infrastructure, the professional participants are offered education to gain new skills and knowledge so they are able to maximise the benefits of their businesses.

The project is based on the idea of sustainability while promoting solidarity and unity among individuals who share common interest in fairy tales and intangible heritage. For the heritage interpretation in the museum, the vision of excellence in creativity, innovation and knowledge are imperatives, particularly in creating and developing programmes and museographic interpretations of fairy-tale heritage. Therefore, the museum emphasises the importance of acquiring and transmitting knowledge and the continuous education of its employees.

Similarly, networking and cherishing of the *spirit of place* of Ogulin are boosted by stimulating active partnerships and networking on both national and European levels. It is one of the foundations for developing of creativity, increasing knowledge and expanding professional and living horizons (IHFT n.d.).

Heritage interpretation – it is all in the spirit of place

Meet the heritage in person

The very first encounter with heritage in IHFT is with its exterior – the building is reconstructed in the style of 18th-century architecture. Upon entering into the museum, visitors have an opportunity to meet the member of staff impersonating Ivana and some of the characters from her famous fairy tale collection *Croatian Tales of Long Ago*. Through this performance and through guided tours using story-telling techniques, visitors are taken back to the year 1916, when *the Croatian Tales of Long Ago* was first published. The third level of the visitors' encounter with heritage is the interactive

exhibition that encourages visitors to participate and explore.

The exhibition involves the visitors of all ages actively in various ways such as touch screens with educational content and games, magnetic puzzles comprising various fairy tales, cartoons, an interactive motion-sensor game, a magic mirror and many more exhibits. Visitors are also actively involved through story-telling guided tours, educational and creative workshops and classes with the character of Ivana. In this way, the exterior of the visitor centre, the exhibition itself, the guided tours, the workshops and the overall relationship with the visitors are centred around the main idea of creating a unique and intimate experience for visitors which is what they remember and take home with them.



Figure 7 – The 'Enchanted Castle Hallways'. Photo: Domagoj Blažević

Local community is the base of heritage.

IHFT provides many activities created for local children: various workshops, such as educational class with Ivana for elementary school children, storytelling for kindergarten children, book club, open house days, etc. All the activities educate children and adolescents (who are the new generation of heritage bearers) to make them aware of the rich heritage in their city. The programme of the museum and the annual festival both became an important part of the

life of the local community and are crucial in raising new generations of people who understand the importance of their heritage. By gladly participating in the programmes of the visitor centre and of the festival each year, local children and young people become ambassadors for their heritage.

IHFT doesn't only focus on its workshops and exhibition but also expands the idea of care for heritage in general which creates a special atmosphere in the local community. In this way, the care for intangible cultural heritage is done through exploring, recording and interpreting various local stories and legends. IHFT continually strives to create projects to permanently record the local stories and legends using various media. Through activities and in synergy with the inhabitants of Ogulin, this visitor's centre identifies and promotes the unique spirit of place of Ogulin and its surroundings.

4.5 Learning from local masters: Betina Museum of Wooden Shipbuilding (BMWS), Croatia

BTMS is inspired by the local community and their untiring love for the tradition of, and connection with, the maritime heritage. Together, they preserve and interpret a 300-year-long tradition of shipbuilding in the small village of Betina on the Island of Murter, Croatia.

PROJECT ID

Heritage phenomenon: art of building traditional wooden boats

Media of interpretation: regular showcases with exhibits, texts, video games, animations, videos, documentary

Languages: Croatian, English

Area of heritage interpretation: Betina, island of Murter, Croatia

Founded by: Civil association 'Betinska gajeta 1740'

Financed by: Municipality of Tisno, Ministry of Tourism of Croatia, Ministry of Regional development of Croatia, Ministry of Culture of Croatia

Local partners/stakeholders: boat owners, volunteers in museum activities, guides in open-air museum, shipyards, local souvenir craftsmen

International reach: Mediterranean maritime museums and organisations

International recognition: Europa Nostra Award 2019 in Education, Training and Awareness-raising category, Silletto Prize 2018



Figure 10 – Open Air Museum. Photo: B- Forme, Lovro Vudrag

Goals – safeguarding local heritage

The main goal of the BMWS is to protect, communicate and promote shipbuilding knowledge and techniques. The museum depends on heritage branding and raises public awareness of the importance of maritime heritage. In that sense, the special aim of the museum is to introduce the local community to the importance of safeguarding local heritage while also motivating younger generations to get involved with the heritage through a variety of hands-on activities. The museum reaches these goals while respecting the principles of

sustainability of the tradition of boat-building and unity of approach with the wooden boat owners and shipbuilders.



Figure 9 – Central gallery in the Museum. Photo: B-Forme, Lovro Vudrag

Heritage interpretation through transmission of knowledge

Heritage interpretation immersed in the local community's spirit

The BMWS is organised in two ways. The first part of the museum is the building itself together with the permanent exhibition. It presents the principles of building small wooden craft which is based on their origins as well as their development until today. The second part is the open-air museum that was organised thanks to the will and determination of local ship owners. The open-air concept allows visitors to experience an *in-situ* exhibition that shows various types of traditional boats, like *gajeta*, *kaić*, *lađa* and *leut* (BMWS n.d.).

The whole concept of the museum is based on transmission of knowledge. Every object in the permanent exhibition is selected and displayed very carefully, according to its real use in shipbuilding. The museum's guests and users get in touch with active shipbuilders, they visit their shipyards and experience sailing or rowing in

traditional wooden boats. Visitors can also participate in the museum workshops, in wooden boat regattas and they can volunteer in a variety of museum activities. They get an opportunity to see this heritage phenomenon through different historical, ethnographical and interpretational perspectives. Regular shipbuilding tools and methods of drawing boat lines have a new meaning when put in museum showcases - they become recognised as pieces of art.

Love for the shipbuilding, love for heritage

The idea that local wooden boat owners keep their boats, maintain and repair them just because of the love towards this art is something that surprises and touches museum guests the most. They have an opportunity to see how this intangible heritage lives on and, by participating in the activities within the community, they become a part of the heritage experience themselves.

The special focus of the museum workshops is on school-age children and university students – the museum helps to awake a love for the art of shipbuilding among new generations. They organise educational and creative hands-on workshops which are oriented towards creative thinking and learning, providing insights into the design stage of building a wooden boat (BMWS n.d.). By participating in the workshops and while using the tools, children and young people become familiar with the permanent exhibition, so they learn through experience.

The story of boats is not the only one told by the BMWS. Activities that cover the whole island of Murter's cultural heritage are organised in the museum, like workshops based on specialities and curiosities from Murter, the local landscape or folk costumes. Thus, the BMWS fosters knowledge of a technical and ethnographic character. To understand the cultural heritage of this island, they place the stories into the context of the time

they originate from with the aim of cherishing and reviving the skills and knowledge of people to create an authentic feeling (BMWS n.d.).

4.6 Holistic approach to heritage: The Batana Eco-Museum (BEM) Rovinj, Croatia

The BEM in Rovinj is a testament to the intimate bond between the local community and their maritime heritage, especially the traditional wooden boat called the *batana*. The eco-museum doesn't simply narrate the tradition but continually lives it and makes it an integral part of the community's everyday life as well as the uniting symbol of Rovinj's identity.

PROJECT ID

Heritage phenomenon: the *batana*

Media of interpretation: multimedia exhibition, first-hand experience – participation in community activities

Languages: local Istriot language, Croatian, Italian, English, German

Area of heritage interpretation: the town of Rovinj

Initiated by: researches and citizens

Financed by: self-financed, EU funds

Local partners/stakeholders: local shipbuilders

International reach: Association of Mediterranean Maritime Museums (Spain), European Maritime Heritage, Fédération du patrimoine maritime méditerranéen, Museo della marineria Washington Patrignani (Italy), Culturecovery Project

International recognition: UNESCO Register of Good Safeguarding Practices 2016



Figure 11 – Building a *batana*

Goals – cultural competency and intercultural dialogue

The eco-museum in Rovinj develops the local community through the promotion of innovative cultural tourism, a participatory approach and various programmes that are meant to strengthen the community. Since the community is mostly made up of people of Croatian and Italian descent, the cultural competency of both communities is essential for the sustainable development of the eco-museum which is instilled in the community through maritime heritage interpretation (BEM c. 2011).

The *batana* unites the local people as an important part of the inter-cultural dialogue in Rovinj. It also became a way of connecting with the larger family of traditional vessels outside Croatia, all over the Adriatic Sea and the

Mediterranean. In this way the eco-museum actively contributes to international initiatives protecting the maritime heritage and culture of Europe and the world (BEM c. 2011).

Heritage interpretation – local community gathered around the eco-museum

Elements of the BEM

The eco-museum consists of five elements that complement each other in the interpretation of the *batana* and its meaning for the community, as well as its presentation to the visitors and tourists.

The House of Batana is the interpretation and documentation centre with a permanent exhibition. The second element, the Spacio Matika, is a typical wine cellar where visitors can experience the tastes, smells and the singing connected with the local maritime heritage. The Little Shipyard is the third element of the eco-museum that celebrates the intangible heritage of the *batana's* construction. Rovinj's regatta of traditional wooden boats with mainly lateen (triangular) sails, is town's main celebration of boats, of the sea and of the sailors and forms the fourth element of the eco-museum. Lastly, the Batana Way consists of two thematic routes – one by the sea in the company of *barkarioli* (a local name for boatmen) and the second one is a stroll along the waterfront where visitors experience Rovinj from the '*batana's* perspective' (BEM c. 2011).

Local community is the key connection

The exhibition is located inside a typical Rovinj multi-storey house built in the late 17th century. It is a multimedia and interactive exhibition where more than ninety per cent of the exhibited objects have been donated by

residents who have participated in the creation of the exhibition.

The Spacio Matika is a place where a visitor can meet the local people, the local tradition and every-day culture. It's a place of socialising, playing cards, tasting of local produce from land and sea, singing traditional songs, talking the local dialect etc. (The Batana Eco-Museum c. 2011). Heritage is experienced through taste, hearing, smell and the pure joy of local people. This way, the *batana* is contextualised and seen from different perspectives so that visitors understand how intangible heritage connects local people.



Figure 12 – Boats in the bay

The Little Shipyard, as well as the Festival of the Little Shipyard, are integral parts of intangible heritage preservation and celebration. During the shipbuilding process, the traditional skills such as caulking are recreated in a process led by a local shipbuilder and caulkers. Visitors are invited to try building a *batana* – a skill preserved for centuries. Likewise, they are encouraged to experience the heritage through all of its outlets – musical, linguistic, eco-gastronomic and maritime heritage (BEM c. 2011).

The revival of the otherwise completely forgotten lugsail tradition is established thanks to the Regatta which stimulates inter-cultural cooperation among many Adriatic countries. The thematic routes in Rovinj are another way of providing heritage interpretation that directly involve the local community as a sort of an 'open air permanent exhibition'.

The eco-museum in Rovinj represents a holistic approach to heritage interpretation through the perspective of the local community and visitors' experience. In this way, meeting the fishermen from the Little Pier, watching the boats and talking to their owners along the Rovinj's waterfront, or sailing in a *batana* itself are all the experiences that visitors take home and remember.

4.7 The art of drystone walling: 4 Grada Dragodid (4GD), Croatia

The art of drystone walling, passed down since prehistorical times, was an almost forgotten traditional building technique in villages located in areas of bare karst in Croatia. With the strong enthusiasm of a few young students, drystone walling became a phenomenon of precious national and global intangible cultural heritage interpreted mainly through the hands-on approach.

PROJECT ID

Heritage phenomenon: the art of drystone walling

Media of interpretation: hands-on workshops, travelling exhibition, lectures, video, publications

Languages: Croatian

Area of heritage interpretation: villages of the Eastern Adriatic

Initiated by: students and local drywalling masters

Financed by: Ministry of Culture of the Republic of Croatia, National Foundation for Civil Society Development, self-financing

Local partners/stakeholders: local drystone walling masters

International reach: Dry Stone Network International Association, International Congress and Workshop on Dry Stone, cooperation with International Scientific Society for Dry Stone Interdisciplinary Study

International recognition: Europa Nostra's 2011 EU Prize for Cultural Heritage, advisory role in the national protection and multinational nomination of dry-stone art and techniques on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity (2017-2018), The Best in Heritage 2012



Figure 13 – Practical lesson in dry stone walling. International summer workshop / volunteer camp on Učka mountain, Kvarner-Croatia. Photo: Nevena Kereša

Goals – bringing the drystone walling back to the people

The primary goal of 4GD is to explore and re-actualise drystone walling construction and other traditional building techniques as a foundation for sustainable development and environmental protection. 4GD is providing a

platform for interpretation of cultural and natural heritage related to drystone walling.

Just as drystone constructions are based on a sustainable and simple approach to nature and architecture, the heritage can become a basic element for the sustainable development of the local community in modern times. 4GD encourages developmental cooperation with all potential local, national and international collaborators that are relevant in the area of protection of rural heritage, economic development of rural areas, their sustainability, scientific work, and nature conservation and preservation.

In any year, 4GD organises around thirty workshops around the country, besides their other activities. In these workshops they transfer knowledge and skills of traditional building techniques to new generations. Once completely abandoned and forgotten buildings, now whole villages become heritage sites and are presented as examples of good practice in sustainability.

Heritage interpretation – discovering new meanings

Learning from the local masters

Local drystone walling masters as champions of drystone walling are precious sources of knowledge and skills. Enthusiasts of all ages attend workshops which are created for children, young people, adults and the elderly with the help of volunteers, members of civil society, employees of various institutions etc.

Additional activities in the process of heritage interpretation are restoration, documentation and revitalisation of tangible and intangible cultural heritage. The volunteering activities imbue strong principles of democracy, equality, tolerance, non-discrimination and inclusiveness for every

participant, whether s/he is a professional expert in a field, an amateur or a child.

To interpret the intangible heritage of drystone walling and to reach local people, 4GD cherishes an interdisciplinary approach, organises lectures, art installations and travelling exhibitions. They reach broader audience by producing short ethnographic films and working on the publication of a manual. Participation in the process is possible through the open online platform www.suhozid.hr **as well, where people can share their** research and documentation on site (4GD n.d.).

Connecting with intangible heritage in Petrebišća, Učka NP

While raising awareness about the heritage of drywalling, 4GD uses walling skills to create new ways of seeing and using intangible cultural heritage. Since 2010, every year for one week the students and young professionals have gathered to reconstruct drystone buildings in one abandoned village, Petrebišća in the Učka NP mountain, Croatia. Besides reconstructing the old, they also create new infrastructure, such as shelters for hikers and open spaces for various cultural events. Participants work on site during the day – they build drystone walls, repair old houses and roofs and carry stones from the quarry. They participate in lectures about the art of drystone walling and to understand environmental dimension of this heritage better, they hike along Učka NP (4GD n.d.).

This kind of experience of heritage and the environment gives participants more than knowledge of how to, for example, build a house roof out of stone. People are immersed in the experience of the traditional art while being detached from their everyday city lives. It gives them an opportunity to connect with the heritage; they live with it, they come to understand the people who lived in the past and they gain a new

dimension to their own identity, connect with their ancestors and with nature. Heritage becomes *alive* in their consciousness. The drystone walls are not only a heap of fallen stones – with people coming back to these sites, the heritage lives on and while learning about its meaning in the past, people inscribe new meanings to those walls.



Figure 14 – After the workshop... International drystone workshop at 'Gea Viva – eco island retreat', Brač island, Croatia. Photo: Jelena Kulušić

4.8 Creative work inspired by heritage: Heritage Space (HS), Kosovo

Each year, HS announces an open call for the public of Kosovo and invites all the interested people to apply with the creative ideas inspired by heritage. Heritage becomes a well for creative visions and expression which can later be developed into new cultural products. Everybody is invited to join; however, special focus is on marginalised groups such as minorities and women.

PROJECT ID

Heritage phenomenon: monuments, collective memory, public spaces, oral histories, music, artefacts

Media of interpretation: storytelling, photography, animation, arts and crafts, digital media, VR, 3D printing, research
Languages: Albanian
Area of heritage interpretation: Kosovo
Initiated by: Cultural Heritage without Borders
Financed by: Swedish Government, European Union
Local partners/stakeholders: local artists, cultural institutions
International reach: ILUCIDARE – EU programme for research and innovation Horizon 2020

Goals – creating opportunities

HS explores opportunities to preserve cultural heritage through various creative industries by creating a link between the two. Both tangible and intangible forms of cultural heritage can be inexhaustible sources of inspiration for new creations which, in return, can bring benefits to collective life such as cultural, social and economic development. The goal is for the creative industry to be part of preserving cultural heritage. Creative industries have the power to raise awareness among people regarding the meaning of cultural heritage in general and its benefits to contemporary life. The goal of open calls is also to inspire creative people to use cultural heritage content for creating new cultural projects and products. Cultural heritage is promoted as an irreplaceable resource for economic, social and cultural development in Kosovo and this can contribute to the economy through intersection with the creative industry (Cultural Heritage Without Borders c. 2019).



Figure 15 – Artistic expression of traditional wool-craft by Fitore Berisha. Photo: Alban Nuhiu

Heritage interpretation – new inspired by the old

Heritage as an inspiration

Until 2020, HS supported 32 creative individuals from various artistic fields. Artistic works were created using the media of fashion, technology, music, storytelling, video, craft, adaptive reuse etc. This creative approach enables cultural heritage to be viewed through a new and contemporary approach. It invites local people to use cultural heritage as a source of inspiration and to create new works through which cultural heritage can be reinvented, promoted and revived (Cultural Heritage Without Borders c. 2019). Creators develop their ideas with the support of, and in collaboration with, mentors

through a network and various tools of communication and promotion.

Since the goal is to create a new product that will present cultural heritage in a new light, special attention is on creating an inspiring promotional campaign. HS works with a local conceptual designer to find ways of delivering new ideas to the general public. Furthermore, special attention is paid to the public presentation of final works of the artists by creating various events according to the needs of all the projects. Cultural heritage is interpreted in various ways by the heritage bearers themselves and given to an interested public.

Old traditions, new expressions

Local artists and professionals are the ones who interpret cultural heritage and leave a mark of current times in their traditions which is then incorporated in the life of society – whether it becomes present in the public arena or is purchased or presented in various relevant institutions. With different forms of expression that heritage takes through their work, artists give it an opportunity to be experienced by a variety of people who perhaps were not actively interested in cultural heritage in the first place. In this way, with this new take on heritage, they expand the audience and bring it closer to many local traditions.

Creative work inspired by heritage that comes from the local people themselves changes popular belief about what cultural heritage is. It goes beyond the usual museological perspective that perceives cultural heritage as something static, belonging to the past, to old traditions or folk culture. With creative interpretation of cultural heritage, a broad public has a chance to see it as a fluid and dynamic continuity which changes through people's interaction with it.



Figure 16 – ‘City in miniature by Netore and Fitore Rexhepi., Photo: Alban Nuhiu

International reach:	cross border cooperation
-----------------------------	--------------------------

Goals – rural families for sustainable development

The main goal of the *Rural tourism for economic development of cross border area of Kosovo and Montenegro* project is the development of community-based tourism. It was created with the goal of involving as many rural families as possible and helping them to become engaged in the development of sustainable tourism of this area while promoting values of sustainable economy, cross-border cooperation, economic and social empowerment of women, and preservation of heritage.

The project was designed to meet the needs of the people residing in katuns. It offers them an opportunity to become involved in a tourism economy, that was previously inaccessible to them, by providing capacity building activities and investing in small scale infrastructure that enabled the families to develop and offer their services to the tourism market. Unique cultural and traditional heritage became a catalyst for economic development of the region.

4.9

Cross-border cooperation: Katun Roads, Montenegro and Kosovo

Long before the development of the mountain tourism began in Kosovo and Montenegro, herders were moving their livestock up to the mountains to graze in the summer. They would build katuns – temporary settlements at high altitudes. During the long history of this nomadic lifestyle, a unique culture was formed and today visitors are invited to get to know it first-hand while visiting the Katun roads (Katun Roads n.d.).

PROJECT ID

Heritage phenomenon: nomadic tradition of the cross-border area of Montenegro and Kosovo, unique architecture

Media of interpretation: multimedia, signalisation, interactive map

Languages: Montenegrin, Albanian

Area of heritage interpretation: 31 active katuns in Montenegro and Kosovo

Initiated by: Regional Development Agency for Bjelasica, Komovi and Prokletije

Financed by: European Union

Local partners/stakeholders: local families



Figure 17 – Katun Stit, Plav municipality, Montenegro

The project is intended to raise awareness among the local population about the economic opportunities deriving from the preserved

heritage. Likewise, the project raises the awareness of the general public about the importance of heritage by revealing the story of katuns while also encouraging people to preserve their traditions. Promotion of the cultural and natural heritage of this cross-border area is very important for economic development. It is based on economic valorisation of tourist and sustainable agriculture, as well as the forestry potential of the area.

Heritage interpretation through sharing the culture of every-day-life

Heritage bearers as heritage interpreters and tourist service providers

The main stakeholders and actors in the project are the families that reside in katuns. These heritage bearers become the service providers on the thematic route named Katun Roads, offering traditional food and accommodation in rustic cottages.

The project reveals the cultural and natural heritage of katuns to visitors and tourists by setting the conditions for visits and stays in katuns during the summer season. They get a first-hand experience of the heritage by sharing the time with their hosts. Together they share the food, premises and daily routines such as cattle breeding, forest fruit foraging, collecting hay and many other traditional activities.

All-around heritage experience

The very point of travel on the Katun Roads is the opportunity to participate in the traditional life of the families in katuns which is the main value that the routes offer as a touristic product based on the local culture. The visitors are touched by this *off the grid* life experience that is so completely different from their usual daily routine. They appreciate the chance to learn

about the traditions through active involvement in the daily activities of their host family.

Visitors can learn about the history of katuns and the culture of every-day-life of the local people. They learn about the people; about the role of women, the men and the children in these villages, which all give different perspective on cultural heritage. Visitors see how local people interact, what are their responsibilities, what does their social life look like. They can also learn about the farmers' life – cattle breeding and agriculture. Visitors learn from the heritage bearers themselves and participate in the various customs and traditions of katuns in the areas of gastronomy, games and handicrafts. They learn myths and legends about these areas while also learning about the challenges, needs and opportunities of katuns today (Katun Roads n.d.).



Figure 18 – Katun road signalisation. Photo: Jovan Nikolić

4.10 Giving and receiving heritage: Grandma March Day, North Macedonia

Grandma March Day is the Balkan tradition of exchanging handmade amulets in red and white colours called *martinki*. They are given to a loved one on 1 March to celebrate the beginning of Spring with wishes for health, love, luck and prosperity for the coming year. Amulets are worn until nature starts to bloom when they are hung on the trees.

PROJECT ID

Heritage phenomenon: *martinki* amulets

Media of interpretation: travelling exhibition, workshops, flyers, photos, panels, posters, book, catalogue, video

Languages: Macedonian

Area of heritage interpretation: North Macedonia

Initiated by: UNESCO

Financed by: self-financed, City of Skopje, Ministry of Culture of Macedonia

Local partners: City of Skopje

International reach: collaboration with Moldova, Romania and Bulgaria (countries with same *martinki* traditions)

International recognition: Representative List of the Intangible Cultural Heritage of Humanity in 2017

Goals – promoting Balkan culture

Martinki were inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in 2017 thanks to the joint efforts from North Macedonia, Moldova, Romania and Bulgaria. HAEMUS – the Centre for Scientific Research and Promotion of Culture from Macedonia – is a legal entity registered by UNESCO to safeguard the *martinki* tradition. For

that reason, their mission is carefully to manage this intangible heritage phenomenon in the best interest of, and in cooperation with, its people. HAEMUS organises events, exhibitions and workshops to educate the public about the importance of intangible cultural heritage and the meaning of ‘Grandma March Day’ and giving *martinki*. They inspire people to become active in promoting and safeguarding this tradition for future generations. One of the main goals of the project, that takes into consideration a broad picture, is the promotion of the Balkan cultural heritage through popularisation, including promoting the common cultural practices of the Balkan Peninsula (Exarc c. 2016).



Figure 20 – Granma March Day exhibition by HAEMUS in City Mall Skopje in 2016 Photo: Damjan Korobar

Heritage interpretation through amulets that connect neighbours

Travelling exhibition

In order to encourage people to participate and to popularise this tradition, a series of events are held in shape of exhibitions to show the unique but still multinational nature of this cultural practice associated to the first day of March. The travelling exhibition is comprised of many elements and features original handmade amulets from three of the Balkan countries that cherish the *martinki* tradition, as well as panels, documentaries, creative workshops for the people and a bazaar where visitors can buy their very own amulet (Exarc c. 2016). The exhibition also includes various artefacts and promotes environmental values of trees and the natural environment. Since the tradition of *martinki* is celebrated in other Balkan countries, the idea of friendship and cooperation with neighbours is promoted as well.

Giving and receiving heritage

Every year HAEMUS organises events in North Macedonia to encourage people to learn how to make *martinki* and to preserve the tradition from oblivion. Their events are rooted in values of sustainability, communication, education, interpretation, interaction and art visualisation. Visitors are invited to join the workshops where they can learn to make *martinki* themselves or they can watch local artisans make their creations. Participants communicate with each other and share their stories, memories, opinions and feelings about the tradition of *martinki*. During these conversations, many people show how touched they are by this tradition, with its symbolism, and often share their intimate childhood memories. Besides, the point of *martinki* is giving and receiving good wishes which is something visitors easily connect with.

Special workshops are organised for children, young people and children with disabilities who become active heritage bearers, who safeguard this tradition and transmit the knowledge to future generations. Their creations are later sold for donations and charity purposes. Exhibitions and events also feature children books in a few languages as well as videos and materials with different origins that enable children and visitors to create *martinki* by themselves.



Figure 19 – Amulets made of red and white woollen thread given to the beloved ones as a present on the 1st March. Photo: Idea Lab

4.11

Heritage community: Gradež Village, Slovenia

The tradition of drying home-grown fruit became an activator for the local community of the village of Gradež to bond and gather around cultural and natural heritage and become a *heritage community*. Based on sustainable development of the rural area, the local community itself is managing its intangible heritage, while also forming a recognisable tourist product.

PROJECT ID

Heritage phenomenon: drying home-grown fruits, the skill of making toothpicks and other traditional crafts

Media of interpretation: guiding, animation, demonstration, exhibition

Languages: Slovenian

Area of heritage interpretation: Gradež Village, Slovenia

Initiated by: Society for preservation of heritage NGO

Financed by: Municipality of Velike Lašče, Tourist association of Slovenia

Local partners: local drying facilities, local food producers, local house and landowners, Institute Parnas, local restaurants, local church

International reach: international project Enjoy Tradition – Interreg, cooperation with Municipality of Luetzelflueh, Switzerland, participation in various international fairs

Goals – local community in charge of cultural heritage

The starting point and the main goal of this project is the sustainable management of natural and cultural heritage handled by the local community. The community wants to provide high quality heritage interpretation for visitors. Therefore, besides organising guided

tours and workshops, they also organise three traditional manifestations: the Spring festival, the Festival of dry fruits with hiking in Trubar's parish and the yearly exhibition of a nativity scene in Christmas time. The community is very involved in managing the local heritage as a living *heritage community* oriented towards networking of various local stakeholders as well as towards creating strong bonds with international partners.



Figure 21 – Presentation of culinary heritage from the fruit drying house in Gradež. Photo: Metka Starič

Working together for heritage interpretation

Managing your own cultural heritage

Local people volunteer and work together to establish a heritage community and to work on the development of their village, based on local traditions and products. They collaborate with museums and other professional institutions to ensure the variety and high standards of heritage interpretation. As a result, the community is brought together and encouraged to work on joint chores.

The future of the village is rooted in its traditions. Therefore, the local kindergartens and schools are actively involved in a variety of programmes. By including young generations, local people raise awareness of the importance

of natural and cultural heritage through its active preservation which brings community together. Thus, educational programmes organised for children are based on the natural and cultural heritage of the village – drying fruit, making fruit juice, making toothpicks, making baskets and other traditional crafts.

Local people manage the three events mentioned above where visitors can experience heritage through a variety of presentations, exhibitions, culinary offers as well as enjoying guided tours with tastings of local products made from dried fruits and millet. Local people also help organise group tasks and celebrations (millet weeding, harvesting, evenings in the village and other festivities).

Traditional farming and the preservation of food is the base for the sustainability of this project which also refers to involving local producers economically in public events and figuring new business models and ideas. The involvement of the local community promotes solidarity, helping and supporting each other, inclusion of all generations and acceptance of newcomers in the community. Heritage is built into all of these actions so that the cultural dimension of the project is the most important – to be aware, responsible and proud of cultural and natural heritage.



Figure 22 – Elderly and young people together in making toothpicks and storytelling. Photo: Metka Starič

A village that lives through heritage

Visitors are directly involved in village traditions. They go to village orchards where they pick fruit and prepare it for drying, then they get a first-hand experience on how the drying equipment works. Visitors have an opportunity to taste dishes made from millet and dry fruit and become active in heritage interpretation where they start to understand why these fruits are typical of the region.

Besides the fruit drying, visitors learn other typical local traditional crafts, like making toothpicks, knitting baskets from hazel, making mats, spinning linen yarn, making paper flowers etc. They visit fruit drying houses from the first half of the 20th century which are still functioning, they can see a variety of sites that complete the local story, like the museum with the collection of old tools, a black kitchen from the early 19th century etc.

While participating in these activities, stories of village and its traditions are told from the different perspectives – those of older villagers who lived in more traditional circumstances and of younger villagers who are willing to preserve traditions. People from all over the world connect easily to the heritage on a personal level, as it promotes healthy, seasonal, locally grown food, a rural way of life, the inclusion of tradition in everyday life, socialising, celebrations, collaboration and neighbourly help.

4.12 Interpretation of intangible heritage and artistic activity: Ribnica Handicraft Centre, Slovenia

The Valley of Ribnica is best known for the cottage industries that shaped lives and formed the personality and character of its people. The crafts of making woodenware and pottery are the most popular forms of cottage industry which have been present in Ribnica for several hundred years. These crafts expanded into successful trade through past centuries while today they are cherished as a precious tangible and intangible heritage and pillars of the local cultural identity.

PROJECT ID

Heritage phenomenon: woodenware and pottery

Media of interpretation: exhibitions, live demonstrations, guiding

Languages: Slovenian, English, German, Italian

Area of heritage interpretation: Valley of Ribnica

Founded by: The Public Institute Ribnica Handicraft Centre

Financed by: Municipality of Ribnica, Ministry of Culture, Agency for Agricultural Markets and Rural Development

Local partners/stakeholders: local craftsmen, local schools, kindergarten, local institutions of informal educational

International reach: partners in various EU projects with Slovakia, Hungary, Italy and Scotland, exhibitions in Serbia, Austria and USA.

traditional crafts with modern design. The Ribnica Handicraft Centre is becoming a dynamic woodenware and pottery centre that aims to be a part of a network of regional handicraft centres in Slovenia and the world. For that reason, their mission is continuous care for the overall preservation and development of cultural heritage which is collected, protected, documented and researched.



Figure 23 – Bottom making from split hazlebrush brooms. Photo: Tina Zajc Zver

Since all their efforts are rooted in the empowerment of the local community, they provide the public with information about the significance of woodenware making and pottery. Through this tangible and intangible heritage, the Ribnica Handicraft Centre wants to build connections between cultural activities and tourism, as well as connections between heritage interpretation and other activities, like education and training, promotion of the cottage industry and of artisanal handicrafts, as well as contemporary artistic creativity (The Public Institute Ribnica Handicraft Centre n.d.).

Goals – building connections

One of the goals of the project is to create a place that is recognisable for combining

Heritage interpretation – learning from heritage bearers

Handing down knowledge, preserving identity.

Handicraft courses and workshops for adults and children are a place of handing down knowledge from craftsmen to the public. These courses and workshops consist of live demonstrations of craftsmen in the handicrafts centre and in craftsmen's local workshops. Visitors are involved in live demonstrations of crafts; they are encouraged to participate actively and produce traditional, new and recycled products. Besides this participatory approach to heritage interpretation, the values that are promoted in the project are sustainability, a lifelong learning and community empowerment as well as the preservation and presentation of heritage.



Figure 24 – Making a whistle.
Potters from Ribnica Valley were the first artisans to make toys for children in this area. Photo: Matija Ilc

Hand in hand - traditional and modern art.

The local identity associated with woodenware production is very strong and doesn't show signs of disappearing. However, it has changed into mass production while traditional ways of producing are becoming a rarity. Thus, traditional crafts are the key to preserving the

local identity. However, while the workshops provide a platform for preserving knowledge of using traditional techniques and tools, they also become a place of dialogue about the importance of tangible and intangible heritage and the modernisation of the crafts.

By acknowledging contemporary changes, the exhibition helps the public to understand or to think about the heritage from different perspectives – how does it respond to change, what is the artistic perspective on the local tradition, how does it shape the life of the community today? The exhibition 'Keeping in Step with Time' at the centre offers answers to those questions. By showing contemporary woodenware production and promoting the production of high-quality, modern design, it is a presentation of the work of local makers. Visitors can see the objects made of carved wood, traditional regional pottery products and contemporary ceramics (The Public Institute Ribnica Handicraft Centre n.d).

4.13 Stories of Maribor: Festival of Walks (FW), Slovenia

Maribor city has numerous untold and unheard stories that remain in the archives, books and people's memories. It is an intangible heritage that can easily vanish with time. The FW presents more than 40 of these stories each year through walks around the city and storytelling. Stories are designed and presented by the local inhabitants that are in love with small or big, every-day or a superhero type of stories of the city.

PROJECT ID

Heritage phenomenon: unheard / untold stories of the city

Media of interpretation: storytelling, live active role playing, photography, printing, drawing, dancing

Languages: Slovenian

Area of heritage interpretation: Maribor city

Initiated by: Katja Beck Kos

Financed by: Municipality of Maribor

Local partners: local inhabitants, storytellers

International reach: presence in international media, collaboration with international professionals, Prototyping Lab for Creative and Cultural Tourism



Figure 25 – Printing Maribor. Photo: Boštjan Selinšek

Goals – engaging the local people

By gathering untold (or rarely told) stories of the city and presenting them to the visitors, the FW wants to promote the intangible heritage of Maribor and raise awareness of the diverse cultural heritage of the city, as well as holding discussions about topics of local heritage that lead to public talks about it.

Besides promoting the intangible heritage of unheard stories, the FW helps to identify and connect the passionate walkers, as well as local stakeholders from the areas of tourist industry and heritage experts. In this way, the FW aims to combine the promotion of Maribor as the city of stories with the promotion of walking as a healthy habit and a way of getting to know the city better.



Figure 26 – Maribor photo walk. Photo: Boštjan Selinšek

Sustainability of intangible cultural heritage of the city is basic for the project and shows that creativity can be sustained even on a low budget. The walks are environment-friendly and promote healthy habits by encouraging the community to walk in groups. Creativity is highlighted in every aspect of the tours as the people are encouraged to be expressive and use different tools and media in heritage interpretation. By telling the stories of ordinary people and stories that cover multicultural topics, the FW cherishes the values of solidarity and cultural diversity.

Heritage interpretation through expressiveness and co-creation

Active co-creation in heritage interpretation.

Based on the principle of co-creation, local people tell their stories during daytime walks while evenings are reserved for contemplation and discussions about different topics of heritage and creative tourism. Thus, walkers who are heritage bearers themselves become active heritage interpreters.

During the FW, in one-to-two-day-long workshops, participants are encouraged to co-create new walks of the town themselves, with a help of international professionals. These new

walks and stories can become new products presented to tourists in the city. Besides being active creatively, the walkers are also active in the promotion of the heritage, as they invite visitors to speak about their own experience on the topic of the walk. As an encouragement for the participants, prizes are given for the best walk and the best walker (the visitor who attended the most walks).

Stories can be told, danced, sung and painted

Many walks offer various experiences, such as photographing, painting, printing, singing or dancing. Walkers are encouraged to use other methods of expressing the way they see or feel the city and the whole intangible heritage experience. Media, or the way the stories will be told, are also part of the creative process. This way, participants start to care for the stories and recognise them as their own heritage. They also get a new and a different experience of their city. Through the FW, lots of new stories find their own media. Moreover, the stories that haven't been written yet find their place in the realm of the intangible heritage of Maribor.

4.14

Seeing the bigger picture through heritage perspective: Co-existing with large carnivore and their interpretation, Slovenia

The story of the Kočevsko area is the story of human co-existence with large carnivores told through the perspective of heritage. By seeing large carnivores as natural heritage and not simply as a threat, local people learn about the importance of these animals for the environment. They learn about everything they can do and how should they behave to help the conservation of the

animals and have the peaceful life in the home they share.

PROJECT ID

Heritage phenomenon: large carnivores (bear, wolf and lynx) in the Kočevsko area

Media of interpretation: photo, film, presentations, publishing, interpretative nature guiding, lectures

Languages: Slovenian, English

Area of heritage interpretation: Kočevsko area, Slovenia

Initiated by: Petra Drašković Pelc, PhD

Financed by: self-financed

Local partners/stakeholders: local producers of various services, Biotechnical Faculty, local hunter organisations

International reach: Life Dinalp Bear Project, National Park Tara in Serbia, National Park Biogradska gora in Montenegro, WWF Serbia, collaboration on responsible bear-watching project in Kamchatka, Russia

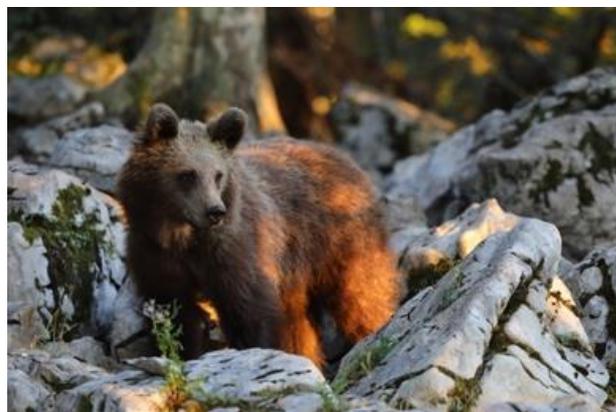


Figure 28 – Bear in the dinaric forest of Kočevsko. Photo: Petra Drašković Pelc

Goals – awareness shift for better co-existence

This project imbues an active nature conservation process that works by learning on site, with a goal to raise awareness about the large carnivores (bear, wolf and lynx) in the Kočevsko area. By bringing the people to the forest where these animals live, they become aware of the animals' role and importance for the environment. They learn how to relate to the protected forest, they become able to recognise the presence of large carnivores and what they personally can do for a better coexistence with them.

As large carnivores are opportunistic animals, especially wolf and bear, the project helps local people understand that it is the responsibility of humans to protect people's property, as well as to protect the animals. For that reason, local people and visitors are shown good examples of practice of co-existing, like electric fences, night closure of domestic animals, use of guard and shepherd dogs etc.

Sustainability is promoted in the sense of collaboration with the local community, responsible use of nature resources and by avoiding single-use plastic. Solidarity is also encouraged, as well as friendly relationships inside the tour group, towards local people and of course towards the animals and nature.

Heritage interpretation experience through one's own responsibility

Seeing a bigger picture through heritage experience

Bear, wolf and lynx are wild animals and sometimes, when coming closer to human settlements, they can damage property, such as killing sheep, destroying beehives etc. For that reason, local people often fear them or perceive

them as enemies as they lack proper knowledge. This relationship of conflict based on misunderstanding becomes a chance for heritage interpretation to help local people (and visitors) to understand these animals and see the bigger picture.

First, people see a movie about the animals which is a good interpretative and informative tool. However, being in the forest where the animals actually live really helps them to understand the animals better and to learn through experience. Visitors come to recognise the signs of activity of animals in the forest and start to understand how the animals behave and why. While being in their environment, people change their behaviour in nature for the better. After the nature tour, visitors are encouraged to explore the forest on their own so that their first-hand experience becomes even more direct. This kind of adventurer approach, from the heritage point of view, shows people how to be respectful toward nature and to understand what we all gain if we take care of our environment.



Figure 27 – Little boy's drawing of a bear. Photo: Petra Draškovič Pelc

Local perspective and animal-friendly practices

Raising awareness at a local level and connection with local people are of crucial importance for the co-existence of wild animals and the local community. Thanks to

understanding these animals through a natural heritage perspective, there are more local people who support wildlife and its conservation. Often, farmers who suffer the most damage from these animals oppose their presence in the area. However, by educating them to use friendly methods, the heritage perspective helps local people to understand the animals so they change their behaviour and this reduces conflicts.

When participating in the guided tours through the woods, the visitors meet local people who foster animal-friendly practices. Local people, therefore, are a significant part of the whole experience and are encouraged to participate in the project. Visitors go to local artists and hear the stories about their experience with large carnivores. They meet these animals through the eyes, words and work of local people. Visitors are also encouraged to meet local farmers, eat local food, buy souvenirs from local artisans and support their way of living either by buying their products or using other services they provide. Local hunters, who may seem on the opposite side of the spectrum and far from seeing the animals as heritage, are also included in the project by their collaborating on bear-watching activities and they are given an opportunity to tell their part of the story.

This project was a part of the 'Life Dinalp Baer' project that helped to educate local stakeholders so they can get different mechanisms of support, like partly-financed electric fences, free bear-proof garbage bins and other equipment and free bear-friendly labels to put on their products. These labels indicate good practice examples and for that reason are promoted among visitors who can buy them and support animal-friendly practices.

4.15 Intangible heritage and social entrepreneurship: The Homeland Museum of Knjaževac (HMK), Serbia

The HMK organises workshops and trainings for unemployed women, the disabled and young people. The social entrepreneurship programme is based on specific intangible cultural heritage and the transmission of knowledge. Through traditional techniques of two-strand knitting, weaving and pottery manufacture, the museum revives the intangible heritage while empowering the people by influencing their economic and social status.

PROJECT ID

Heritage phenomenon: traditional techniques of two-strand knitting, weaving and pottery manufacture

Media of interpretation: peer to peer knowledge transmission, hands-on approach, storytelling, presentation.

Languages: Serbian

Area of heritage interpretation: Serbia

Founded by: The Homeland Museum of Knjaževac

Financed by: US Embassy in Serbia, The Homeland Museum of Knjaževac

Local stakeholders: geriatric centres, social care centres, NGOs, local wine producers, tourism offices, schools and other educational institutions

International reach: partnership with Digital Ethnography Lab, Orlando, USA; Communities Connecting Heritage Project applicant

Goals – heritage for development of local community

The HMK developed a project called 'Social Entrepreneurship as a Model for Preservation of Old Crafts' whose overall goal is to spread traditional knowledge and preserve various old techniques as valuable intangible heritage and the source of sustainable development.

The main pillars of the project, besides intangible heritage, are social inclusion and empowerment of marginalised and vulnerable groups. Thus, the aim of the project is to combine intangible cultural heritage interpretation and preservation with the development of the entrepreneurial skills of vulnerable groups in the local community. This leads to the creation of a specific certified collection of the museum's replicas and souvenirs under the label 'Purchase for a cause'.



Figure 29 – Demonstration of the weaving technique.
Photo: Saša Milutinović Leteći

Where heritage interpretation and entrepreneurship meet

Forgotten tradition for the local empowerment

Traditional crafts such as the old Slavic technique of two-strand knitted sock production, weaving

and traditional pottery production on the potter's kick wheel are some of the oldest and most representative crafts in this region. Since all of these craft techniques are not used anymore and are almost forgotten, the programmes that the museum organizes are of great importance for the preservation and further transmission of knowledge and craft skills.

The museum installs and nourishes important values of solidarity, inclusion, ecology, accessibility, social awareness, local development and emancipation. This sheds a new light on intangible heritage by showing the power it can have in the community and how it can introduce important changes to society.

Peer-to-peer presentation of traditional art

This project promotes different approaches towards interpretation and the preservation of intangible cultural heritage, as well as the dissemination of traditional knowledge as a model of sustainable development and economic empowerment. The traditional handcrafts become tools for the development of social entrepreneurship and the protection of intangible heritage through the workshops for the production of museum replicas and souvenirs.

Presentations of traditional techniques are the main method of preservation and interpretation of intangible heritage. They allow the participants to experience traditional techniques and to create products themselves. Thus, intangible heritage is interpreted through a know-how approach and peer-to-peer knowledge-transmission. This way of interpretation includes hands-on approach supported by storytelling.

Not just for fun kind of experience

As already stated, there is a social value to this project that attaches a special meaning to intangible heritage. Participants have an

opportunity, creatively and financially, to improve their lives and by doing so they change the life of the whole local community for the better. With a special focus on unemployed women, the disabled and young people included in the project, heritage becomes an instrument of inclusion and hope for many. This breathes in a new meaning to intangible heritage – it is not only something to be admired from a distance for fun; it can be, in fact, of vital importance for the community.

Along with the social inclusion as the mission of the programme, the final products are personalised. This way the eventual buyer knows that s/he supports an important cause and helps economic empowerment of the marginalised groups of people while also supporting heritage preservation. Thus, this project enables the linking of social, cultural, educational and tourism aspects of sustainable development that can contribute to the prosperity of the local community and the region through the use and protection of cultural heritage.



Figure 30 – The project team. Photo: Saša Milutinović Leteći

4.16 Culture of every-day-life: the Museum of Spoon Sweets (MSS) – the Home of the Cvetić Family, Serbia

The MSS practises the concept of *living heritage* by preserving the Serbian tradition of the *spoon sweet* – a special delicacy and this family’s tradition since 1908. Through the daily cultural practices and re-interpretation of intangible heritage, this *museum of small objects but great memories*, as they call it, restores the values of modern, civic, European Serbia woven into their family’s every-day life.

PROJECT ID

Heritage phenomenon: the spoon sweet delicacy of Serbia

Media of interpretation: permanent and traveling exhibition, lectures, workshops, documentaries, narrative reconstruction, performances

Languages: Serbian

Area of heritage interpretation: Serbia

Founded by: the Cvetić family

Financed by: self-financed

Local partners: National Museums in Kraljevo, Čačak and Kruševac, Association Old Houses of Serbia, House of Jevrem Grujić, Museum of diplomacy and avant-garde, Artis Centre – Centre for history, theory and management, ICOM Serbia, Museum of bread in Pećinci, Pavlović Family House, Cultural Center Gradac, Tourist Guides Association of Serbia, Culture Development Institute, travel agencies and freelancer tourist guides

International reach/collaboration: European Historic Houses Association (EHHA), European Institute for the History and Cultures of Food Tours (IEHCA), Slow Food International project, Tastes of Danube –

Bread connects” (2016), Building Bridges for Europe, Danube-Networkers

Goals – preserving the heritage of civic Serbia

The museum raises awareness of the importance of preserving the culture of civic Serbia for the development of a modern society based on European values and its integration in contemporary cultural practices. Through the intangible cultural heritage of Serbia, the museum interprets the smells, tastes, textures, narratives and symbols of family civic life from the beginning of the 20th century.

Undertaking scientific research on food as cultural heritage in Serbia, and contributing to the development of gastro-heritage in Europe, are also important goals of the museum. The museum wants to transfer the knowledge and practical skills of ancestors to new generations while sustaining a healthy ecological environment, even in urban areas, through sustainable development strategies and creative industries.



Figure 31 – The treasury of intangible heritage – interactive work with visitors.

Heritage interpretation – understanding the value of ‘small things’

Touch, smell and taste the heritage

The MSS is a combination of family practice, museology and gastro-heritology in Serbia. The heritage workers are heritage bearers, curators and transmitters of heritage experience simultaneously. Spoon sweets are a self-renewing, intangible treasury that can be infinitely supplemented, interpreted, communicated and consumed by the visitor.

Visit to the MSS does not imply distance, which is something that people coming to a museum institution commonly expect. In contrary, this museum requires communication and involvement from the visitors who are not treated as passive observers, but active participants in recognition, preservation and interpretation of a common intangible heritage.

The museum artefacts are in use and directly accessible to the visitors. They can touch, smell and taste the heritage during their visit. Visitors are involved in everyday practices such as baking, cooking, taking care of the garden and plants, preparing traditional coffee, sharing the old family recipes, domestic skills, stories, memories and anecdotes that come along. This is how the local intangible heritage base is gradually created, with the great involvement and cooperation of the museum with local people.

Local heritage guardians

Intangible heritage is often overlooked as the general public may be unaware of its importance and possibilities. By cooperating with local people, the spoon sweet and the tradition and history related to it are being

documented, archived and stored for future generations.

The museum imparts knowledge and skills while maintaining contact with its visitors even after their initial visit to the museum. The collaboration often continues after the visitors leave the museum and the heritage workers help local people to recognise heritage in their own home or in their environment. In case local people don't have adequate facilities, they can become donors and contribute to the collection of this or other museums. In most cases, this process does much more than just teach people how to care for heritage or preserve it. It helps them renew their family traditions so that the heritage does not remain in the past and can enrich people's everyday lives.



Figure 32 – An edible exhibit. Photo: Marija Jelić

Values – even the smallest contribution is significant

For the past 112 years, members of this family have been maintaining the life of their ancestors without compromising its authenticity. Besides sustaining the tradition of a civic Serbian family, the museum works on eco-friendly principles while caring for the inherited garden that surrounds the museum. In the local community, they are an example of how to take care of the environment by staying true to the civic culture from the beginning of the 20th century.

The museum staff cherish solidarity while encouraging every visitor to understand that each one of them is a heritor and can have a great impact even with the smallest contribution. After the experience in the MSS, people begin to understand the connection between intangible heritage and their own identity. The inclusiveness the museum promotes opens the door for dialogue about the tradition, the past and the future. Methods of direct contact with visitors and ongoing education creates a democratic space for heritage preservation and articulation which influences the collective consciousness positively.

4.17

When heritage becomes unwanted: Inappropriate Monuments (IM), Bosnia and Herzegovina, Croatia, Serbia and Slovenia

With the dissolution of the Socialist Federal Republic of Yugoslavia (SFRY) came the destruction and neglect of Yugoslav socialist cultural heritage. Through the continuous collaboration of partner organisations and institutions from successor states, the organisation, IM, questions the destruction, revision and revalorisation of tangible Yugoslav heritage.

PROJECT ID

Heritage phenomenon: Yugoslav socialist monuments

Media of interpretation: archive analyses, interviews, theoretical frameworks, online data base, exhibitions, talks, lectures, workshops, virtual exhibitions, audio-visual material

Languages: Bosnian, Croatian, Serbian, Slovenian, English

Area of heritage interpretation: Bosnia and Herzegovina, Croatia, Serbia, Slovenia

Initiated by: Social Fringe: Interesting Untold Stories (Zagreb)

Financed by: The National Foundation for Civil Society Development 'Kultura nova"', Allianz Kulturstiftung, Balkan Arts and Culture Fund – BAC COLABs, Ministry of Culture (Croatia), Ministry of Culture (Serbia), European Cultural Foundation, Swiss confederation

Local stakeholders: The Group of Architects (Serbia), KUD Anarhiv (Slovenia), History Museum Bosnia and Herzegovina (Bosnia and Herzegovina), Modern Gallery (Slovenia)

International reach: regional and international collaborations and cultural exchange; international conference *War, Revolution and Memory: Post-War Monuments in Post-Communist Europe*, Zagreb, 2017



Figure 33 – Dotršćina Memorial Park, Zagreb. Photo: Ena Grabar

Goals – advocacy for unwanted heritage

The main goal of the project is to establish a durable and sustainable network of artists, cultural workers, experts, NGOs and institutions in order to provide and facilitate an unobstructed flow of information and knowledge using digital technologies. Likewise, the care for socialist heritage is boosted by educating people, especially young people, and relevant interlocutors in the area of protection and presentation of heritage.

One of the goals of the programme is to promote socialist heritage amongst the general public and to provide students, cultural workers, artists and young professionals with an opportunity to work on marginalised memorial sites. For that reason, an interactive monument database is available online which allows general public to be included in heritage conservation and interpretation.

IM stimulates advocacy by creating a platform for the exchange and fostering of ideas that will

facilitate more positively engaged approaches towards heritage, from developing legal relations to establishing databases of monuments in the ex-Yugoslav countries.

Heritage interpretation – raising awareness and finding new solutions

IM understands monuments as symbols that enable the detection and possibility of change of various societal, political and economic processes. The bottom-up approach, work with local communities and initiatives, archive analyses, interviews, as well as relying on theoretical frameworks drawn from philosophy, psychoanalysis, ethnology, art history, urbanism and architecture, are all undertaken in order to form the base for research and interpretation.

Experience on the site

Encouraging the first-hand experience of heritage is an essential part of IM's mission and advocacy. IM activities often include excursions, guided tours, curated hiking trails on memorial sites in all the partner countries, as well as public calls for submitting tourist photographs online. Those activities are successful in piquing interest and (re)acquainting students, researchers and the general public with socialist memorials.

IM engages their audience by developing and sharing digital content (virtual exhibitions or other audio-visual material) via the project's web page, YouTube channel, Facebook and Instagram accounts. For example, they motivate the audience to upload their photos online, to write short reports on memorial maintenance and commemorative practices. Thus, IM encourages people to reflect on the meaning of these heritage sites, so they connect with them and become heritage interpreters themselves.



Figure 34 – Monuments dedicated to fallen fighters in the People's Liberation Struggle Movement, Buzet.
Photo: Ena Grabar

Tangible heritage as a connection in the midst of a complex political and ideological context

After the year 1990, tangible social heritage became an object of neglect or even destruction. For that reason, this platform is set to reintroduce and recontextualise the topics that concern tangible heritage from the former SFRY. IM works with local communities, researchers and professionals from different fields, with different media and technologies, to present innovative perspectives on the approaches and possible solutions to the heritage that became inappropriate and unwanted.

IM works with many public initiatives, individuals and groups, who share their personal memories, nostalgia, or positive values like social justice and equality. People respond to these values positively and feel touched by them. In addition, IM takes a stance against the fetishisation of monuments, pointing out that monuments are not simply aesthetically-pleasing modernist curiosities and that their specific cultural, social and even individual contexts should not be ignored.

Due to the complex political and ideological context in which the project is embedded, the

platform persists in advocating for the revaluation and preservation of socialist heritage. Among many of their projects, the exhibition 'On the Revolution's Roads' was organised. It travelled to Croatian cities (Zagreb, Split, Karlovac and Pula), Serbian cities (Belgrade, Niš, Kraljevo, Šabac), the Bosnian capital Sarajevo, the North Macedonian capital Skopje and the Slovenian capital Ljubljana where it helped the general public to face and interpret their collective past (IM n.d.).

5

Case studies on projects that show excellence in certain aspects of interpretation

In this chapter we present five case studies that are still in the process of developing fully but are showing excellence in certain areas of their work. All of them are based on inclusiveness of visitors and local community, as well as first-hand experience of heritage. Through their work, these projects promote cultural and natural heritage as a fount of many new opportunities for the development of their own local communities and societies.

The cases presented here are:

- Peaks of the Balkans, Albania, Kosovo and Montenegro
- Industrialisation in progress, Bosnia and Herzegovina
- The Filigree Association, Kosovo
- Scupini Romani, North Macedonia
- The Seasonal Lakes of Pivka Eco-museum, Slovenia

The international project, Peaks of the Balkans, is a great example of cross-border cooperation between the neighbouring countries of Albania, Kosovo and Montenegro. Through first-hand experience with local communities, this project strengthens bonds at local and international levels.

Industrialisation in progress, from Bosnia and Herzegovina, is project that includes local people in creating a future exhibition. What is especially interesting is the involvement of young people in interpreting industrial heritage which is a non-formal process of learning about the history of their country.

The Filigree Association from Kosovo stands out as an excellent grass-roots project that influences remarkably positive changes in the community.

The North Macedonian project, Scupini Romani, shows creativity and flexibility in heritage interpretation with a strong willingness to focus on affinity with the audience which is praiseworthy.

The Seasonal Lakes of Pivka Eco-museum, in Slovenia, is a good example of the involvement of the local community in various heritage activities as well as the process of building a good network of international partners. The museum was created by trained heritage interpreters who applied many interpretive principles.

5.1

Starting small, dreaming big: The Filigree Association, Kosovo

The town of Prizren in Kosovo is rich in cultural heritage from Orthodox, Catholic and Muslim traditions. The art of filigree art is a combination of all of these cultures which simultaneously

represents a tool for preservation of cultural and religious diversity in Kosovo.

A small workshop in Prizren, where filigree is handmade, is an excellent example of how the enthusiasm and will of the local people can change society through heritage. It is led by the local filigree master, engineer Faik Bamja. This grass-roots initiative directs the enthusiasm of local people towards bringing positive change to their society. Workshops are organised so that people can learn the art of filigree from the local masters. In this way, besides preserving the traditional art and transmitting the knowledge, the workshops enhance opportunities for employment. Likewise, visitors, tourists and children participate in filigree workshops where they learn about this heritage that connects many parts of the world.

Apart from their efforts to preserve heritage and raise awareness of its importance for society, the Filigree Association is working on an initiative to establish the Filigran Museum of Art, and the Filigran School which existed in the past.

5.2 Local people co-creating an exhibition: Industrialisation in progress, Bosnia and Herzegovina (BH)

Industrialisation in progress, a multimedia exhibition on industrial heritage, will be devoted to the Treaty of Paris which established the European Coal and Steel Community on 18 April 1951 and to Bosnia and Herzegovina's industrial heritage and its industrial development, presented in comparison with developments in Europe. Exhibition will include audio, video, photo and text materials prepared in a modern and appealing format that will present information about major relevant events in the

history of the EU and BH's economic cooperation and integration.

While working on the exhibition, the students of many BH high schools are already included in the creative process and are co-creating part of the content for the exhibition. Apart from the high schools who are local partners in ten different cities of BH, other local stakeholders are included such as universities, museums, NGOs and other organisations who all take a part in creating the exhibition.

One of the main focuses of the exhibition, besides pointing to connections between BH and Europe, is to present good examples of de-industrialisation of industrial sites whose functions have changed to meet the new needs of local communities. The exhibition will support the idea that heritage can be seen as a valuable resource in modern times and that it can be used in different ways while respecting its dignity and its architectural values.

5.3 Bringing neighbours together: Peaks of the Balkans; Albania, Kosovo and Montenegro

The Peak of the Balkans trail aims to preserve the cultural, natural and spiritual heritage of various local communities in the Balkans, linking them together to create a rare journey for local inhabitants and for visitors. Hikers from all over the world can experience attractive trans-national hiking in the remote and unspoilt mountainous regions of Albania, Kosovo and Montenegro.

Both cultural and natural heritage are the key values of the project as it presents three states with different traditions. This includes tangible and intangible cultural heritage from all three states, museums, local every-day-culture, unique gastronomy and other traditions. The

values of natural heritage which knows no borders boosts cross-border cooperation and makes this destination unique because it is still intact and has preserved its authenticity.

One of the main goals of the project is the presentation of cultural and natural heritage as it offers added value for tourism development. It has influenced local residents, as well as collaboration with organisations and governments, and this has had a direct impact on raising awareness about importance of natural and cultural heritage in all three countries.

5.4 Adapting to visitors: Scupini Romani, North Macedonia

Scupini Romani is a heritage interpretation project that reconstructs the everyday life of ancient Roman Empire. This visualises part of the traditions, beliefs, garments, food, drinks and crafts practised in antiquity. It consists of various portable exhibits of pottery, clothing, jewellery, knitted items and souvenirs which are specially designed for this purpose and handmade by artisans who were inspired by the rich cultural heritage from the Roman period discovered in North Macedonia.

The concept of Scupini Romani allows variations and depends on the circumstances. The heritage interpretation can be organised in various ways – as an ambient setting, a travelling exhibition or even an international festival with live actors. Visitors actively practise ancient crafts like making pottery, jewellery or mosaics while wearing Ancient Roman costumes, drinking mulsum (spiced honey wine), eating food, reciting ancient poetry etc. Since many customs and traditions from the ancient Roman period are incorporated in Christianity, visitors usually find a connection to this period of history which motivates them to talk about similar customs in

their own lives, their beliefs or rites that are remain in practice from antiquity.

5.5 Diving into the local community: The Seasonal Lakes of Pivka Eco-museum, Slovenia

The Seasonal Lakes of Pivka Eco-museum presents the natural heritage of water in the karst area of Upper Pivka, Slovenia. It is one of the rare museums in the country created with interpretive principles in mind. The special geological structure of the area, together with irregular precipitation, causes great variations in karst underground water levels. After heavy precipitation, the water table rises and seventeen sporadic lakes emerge in the area.

The Eco-museum was locally organised so it could present and interpret the natural and cultural heritage of the area. It serves the local inhabitants who are regular participants in various events, but it also brings in visitors and tourists from beyond Upper Pivka. The exhibition is inside of the museum and, in addition to the museum, groups can visit the lakes along with a local guide and visit cultural sites. They can also attend a workshop at one of the sustainable dairy farms where they can learn about cheese making, or turn into a beekeeper for a day and learn how honeybees make honey. The exhibition involves visitors interactively and is oriented towards understanding and meeting local people.

Besides the eco-museum, the nature park was established as well. In that process, many international partnerships were formed with partners from Croatia, Italy, Austria, Hungary, Poland, Estonia, Latvia and Portugal. So far, partners have organised many projects together.

6 Conclusion

The projects presented as full case studies in this document meet all the criteria of a good practice in heritage interpretation. They use a variety of media that boost visitors' curiosity and motivate them to become active heritage interpreters. They are based on shared European values that promote acceptance, inclusion, tolerance, democracy etc. Although all the cases have many *touchpoints*, or common features, each one is different because it responds to different needs, traditions and aspirations. This conclusion also applies to projects that are presented in chapter 5. While being excellent examples of one attribute area of heritage interpretation, there is still room for improvement in other attributes.

In continuing, we sum up the questionnaires' findings.

Essence and uniqueness of projects

All of the cases presented show the strengths of heritage interpretation, especially when it comes to positive influences on local communities. Inclusion of local inhabitants and heritage-bearers in heritage interpretation includes motivating people to gather and work together. The benefits for the community are the feeling of belonging, unity, identity, sharing, democracy, respect for others, and understanding of the power of heritage and of culture in general. This is the essence of every project presented. Besides, many examples show how local people can transform their economic situation through heritage interpretation by including local stakeholders that all contribute to the development of chosen projects. In that way, when heritage interpretation is coordinated with local people,

it influences positively the well-being and the socio-economic status of the community.

International collaboration

International collaboration is at the heart of projects like the Katun roads (Montenegro and Kosovo), Inappropriate Monuments (Croatia, Bosnia and Herzegovina, Serbia and Slovenia) or Peak of the Balkans (Albania, Kosovo, Montenegro). Besides obvious cross-border cooperation, projects like Grandma March Day and the Batana Eco-museum show high levels of understanding of the importance of cooperating with partners outside their countries. It brings friendly relationships to projects and to the people, and this opens doors for new possibilities and cooperation while presenting them with a panoptical understanding of heritage phenomena.

First-hand experience and the active involvement of visitors

First-hand experience of heritage is the foundation of each case presented. It is especially accented in the Betina Museum of Wooden Shipbuilding, the Batana Eco-museum, 4 Grada Dragodid (all from Croatia), The Sevdah Art House (Bosnia and Herzegovina), Gradež Village, the Ribnica Handicraft Centre and the Festival of Walks (all from Slovenia), the Museum of Spoon Sweets (Serbia) and the Filigree Association (Kosovo). First-hand experience gives visitors the opportunity to learn about heritage through a phenomenological approach and *feel it* in the way locals do.

Active involvement of visitors is present in every single case presented. It shows the variety of opportunities when it comes to visitors and their participation in heritage interpretation. The point of encouraging the visitors to become

active is to awaken the love for heritage and to create or strengthen the bonds between people and heritage. By being actively involved with heritage interpretation, visitors realise heritage is to be lived and not to be looked at only as historical artefacts.

Involving local stakeholders

Involving local stakeholders is crucial for infiltration of the projects in the society which brings the new possibilities of creative outputs, reaching more audience and involving more local inhabitants. Although every project involves local stakeholders, the Centre for Visitors: Ivana's House of Fairy Tales, the Betina Museum of Wooden Shipbuilding, the Batana Eco-museum (all from Croatia), the Heritage Space (Kosovo), the Katun Roads (Montenegro and Kosovo), Gradež Village, the Ribnica Handicraft Centre and Co-existing with Large Carnivores and their Interpretation (all from Slovenia), the Homeland Museum of Knjaževac and the Museum of Spoon Sweets (both from Serbia) are all strongly oriented towards creating a network of local stakeholders to ensure the sustainability of their projects.

Care for heritage

Care for heritage is integral part of each project and it revolves around the idea of sustainability. Every single case presented takes care for heritage and includes local people in these efforts of working together to revive forgotten heritage, so traditions do not disappear and heritage isn't forgotten. Care for heritage can mean care for human memory, dignity, emotions and experiences people went through, like it is a case in The Museum of Secret Surveillance (Albania) and the War Childhood Museum (Bosnia and Herzegovina).

Inappropriate monuments (Bosnia and Herzegovina, Croatia, Slovenia and Serbia) is a

project that stands out because of the complex political and historical context of the Yugoslav tangible heritage, especially since it is based in the very idea that the social heritage became unworthy, unwanted and therefore not taken care of in the new political systems. Some projects showed high perceptibility of intangible heritage – like the Museum of Spoon Sweets (Serbia) that spreads awareness of special traditions that people, otherwise, did not perceive as heritage and took for granted.

Different perspectives

Showing different perspectives of heritage opens the doors for the new possibilities of heritage in modern times. The Festival of Walks (Slovenia), the Heritage Space (Kosovo), the Museum of Secret Surveillance (Albania), the War Childhood Museum (Bosnia and Herzegovina), the Homeland Museum of Knjaževac (Serbia) and Inappropriate Monuments (Bosnia and Herzegovina, Croatia, Slovenia and Serbia) are the ones that put special emphasis on seeing heritage from different perspectives.

The Festival of Walks, just like the Heritage Space, show a creative twist of heritage interpretation. By giving voice to the victims, The Museum of Secret Surveillance and the War Childhood Museum are a new take on sensitive heritage that is usually interpreted in the realms of big political or historical rhetoric. The Homeland Museum of Knjaževac project is based on social entrepreneurship with an accent on people that are usually marginalised by society which clearly puts heritage in the powerful context of inducing positive changes. Inappropriate Monuments, as we have already stated, gives a different perspective on heritage by confronting the visitor with the unwanted past.

Heritage touches people

Spending time with the local people, sharing time and traditions with them and participating actively in heritage interpretation are features of every case presented. However, due to the sensitivity of the heritage they interpret, the Museum of Secret Surveillance (Albania), the War Childhood Museum (Bosnia and Herzegovina) especially stand out. Moreover, the therapeutic course they have taken in the interpretation journey is actually changing people's lives for the better, giving them hope and an opportunity to become active heritage interpreters and integral part of the community.

List of references

- 4 Grada Dragodid (n.d.) *Što je Suhozid.hr?* [online]. Available from <http://www.dragodid.org/suhozid-hr/> [20 January 2020]
- 4 Grada Dragodid (n.d.) *Najava Petrebišća 2018* [online]. Available from <http://www.dragodid.org/najava-announcing-petrebisca-2018/>, [20 January 2020]
- 4 Grada Dragodid (c. 2015) *Statut Udruge* [online]. Available from http://www.dragodid.org/wp-content/uploads/2017/11/4GD_Statut.pdf [20 January 2020]
- 4 Grada Dragodid (n.d.) *Dragodid – o suhozidnoj baštini i vještini gradnje* [online]. Available from <http://www.dragodid.org/> [20 January 2020]
- Betina Museum of Wooden (n.d.) *Shipbuilding Educational and creative Workshops* [online]. Available from <http://mbdb.hr/en/educational-and-creative-workshops/> [30 January 2020]
- Centre for Visitors Ivana's House of Fairy Tales (c. 2013) *Poslanje i vizija* [online]. Available from <http://www.ivaninakucabajke.hr/hr/o-nama/poslanje-i-vizija/> [11 February 2020]
- Council of Europe (c. 2010) *Strategy 21, Good Practices* [online]. Available from <https://www.coe.int/en/web/culture-and-heritage/-/association-4-grada-dragodid-> [20 January 2020]
- European Museum Forum (n.d.) *Sillette Prize* [online]. Available from <https://europeanforum.museum/winners/sillette-prize/> [30 January 2020]
- Europa Nostra Awards (c.2019) *Betina Museum for Wooden Shipbuilding, Croatia* [online]. Available from <http://www.europeanheritageawards.eu/winners/betina-museum-wooden-shipbuilding-croatia/> [30 January 2020]
- European Parliament (c. 2019) *Facts Sheets on the European Union – The Western Balkans* [online]. Available from <https://www.europarl.europa.eu/factsheets/en/sheet/168/the-western-balkans> [24 February 2020]
- European Union (2018) "Credible Enlargement Perspective for and Enhanced EU Engagement with the Western Balkans" [online]. Available from https://ec.europa.eu/neighbourhood-enlargement/sites/near/files/western_balkans_strategy_brochure.pdf [24 February 2020]
- EXARC (n.d.) *Exhibition About Martinki* [online]. Available from <https://exarc.net/history/exhibition-about-martinki> [10 February 2020]
- Festival of Walks (c. 2019) *Festival of Walks: Prototyping lab for creative tourism* [online]. Available from <https://www.rajzefiber.si/eng/blog/prototyping-lab>, [31 January 2020]
- Heritage Space (c.2019) *Call for projects – Heritage Space IV* [online]. Available from <http://chwb.org/kosovo/news/thirrje-per-projekte-heritage-space-iv/> [10 February 2020]
- Inappropriate Monuments (c. 2015) *Exhibition On Revolution Roads* [online]. Available from <https://inappropriatemonuments.org/en/2015/11/19/exhibition-on-revolution-roads/> [30 January 2020]
- Interpret Europe (n.d.) *About Interpret Europe* [online]. <http://www.interpret-europe.net/feet/home/interpret-europe/>, [20 February 2020]
- Interpret Europe (2017) *Engaging citizens with Europe's cultural heritage: How to make best use of the interpretive approach*. Witzhausen: Interpret Europe.
- Katun Roads [online]. Available from <http://www.katunroads.me/en/what-are-katuns/> [10 February 2020]
- Katun Roads (n.d.) *What are katuns?* [online]. Available from <http://www.katunroads.me/en/what-are-katuns/> (10 February 2020) [10 February 2020]
- Museum of Secret Surveillance "House of Leaves" (n.d.) *Museum of Secret Surveillance "House of Leaves"* [online]. Available from <http://muzeugjethi.gov.al/home/historia-e-muzeut/?lang=en>, [20 February 2020]
- Museum of Secret Surveillance 'House of Leaves' (n.d.) *Students of the Highschool 'Arben Broci' Become Part of the Educational Program 'Impressions'* [online]. Available from

<http://muzeugjethi.gov.al/events/students-of-the-high-school-arben-broci-became-part-of-the-educational-program-impressions/?lang=en>, [22 February 2020]

Navracsics, T. (2016) Greetings to the 6th Interpret Europe conference. Held 20-24 May 2016 at Mechelen, Belgium

The Batana Eco-museum [online]. Available from <http://www.batana.org/en/the-batana-eco-museum/info-about-the-eco-museum/> [12 February 2020]

The Batana Eco-museum (c. 2011) *The Eco-museum's Mission* [online]. Available from <http://www.batana.org/en/the-batana-eco-museum/info-about-the-eco-museum/> [12 February 2020]

The Batana Eco-museum (c. 2011) *Spacio matika - Spacio* [online]. Available from <http://www.batana.org/en/the-batana-eco-museum/spacio-matika-spacio0/> [12 February 2020]

The Batana Eco-museum (c. 2011) *About the Mali Škver* [online]. Available from <http://www.batana.org/en/the-batana-eco-museum/mali-skver-peicio-squero0/> [12 February 2020]

The Public Institute Ribnica Handicrafts Centre (n.d.) [online]. Available from <https://www.rokodelskicenter-ribnica.si/the-public-institute-ribnica-handicraft-centre/> [31 January 2020]

UNESCO (c. 2017) *Art of drystone walling, knowledge and techniques* [online]. Available from <https://ich.unesco.org/en/RL/art-of-dry-stone-walling-knowledge-and-techniques-01393> [20 January 2020]

UNESCO (c. 2016) *Community project of safeguarding the living culture of Rovinj/Rovigno: The Batana Museum* [online]. Available from <https://ich.unesco.org/en/BSP/community-project-of-safeguarding-the-living-culture-of-rovinj-rovigno-the-batana-ecomuseum-01098> [12 February 2020]

UNESCO (n.d.) *Cultural practices associated to the 1st of March* [online]. Available from <https://ich.unesco.org/en/RL/cultural-practices-associated-to-the-1st-of-march-01287> [12 February 2020]

War Childhood Museum (n.d.) *War Childhood Museum* [online]. Available from <https://warchildhood.org/museum/> [11 February 2020]

Interpret Europe Questionnaires answered by representatives of:

- 4 Grada Dragodid (Julia Bakota Švencbir, Mateja Kuka)
- The Betina Museum of Wooden Shipbuilding (Kate Šikić Čubrić)
- Centre for Visitors: Ivana's House of Fairy Tales (Ankica Puškarić)
- Co-existing with large carnivores and their interpretation (Petra Drašković Pelc)
- The Festival of Walks (Katja Beck Kos)
- The Filigree Association (Faik Bamja)
- Grandma March Day, HAEMUS (Vasilka Dimitrovska)
- The Heritage Space (Sali Shoshi, Blerta Ismaili)
- Inappropriate Monuments (Ena Grabar)
- Industrialisation in progress (Adisa Džino Šuta)
- The Katun Roads (Jelena Krivčević)
- The Museum of Spoon sweet – Home of Family Cvetić (Lidija Cvetić Vučković)
- Peaks of the Balkans (Virtyt Morina)
- Scupini Romani, Haemus (Vasilka Dimitrovska)
- The Sevdah Art House (Amir Čehajić)
- The Batana Eco-museum (Tamara Nikolić Đerić, Nlves Giuricin)
- The Homeland Museum of Knjaževac (Milena Milošević Micić)
- The Museum of Secret Surveillance (Etleva Demollari)
- The Public Institute Ribnica Handicraft Centre (Tina Zajc Zver)
- The Seasonal Lakes of Pivka Eco-museum (Robert Smrdelj)
- Gradež Village (Alojz Senčar)
- The War Childhood Museum (Jasminko Halilović)

Interpret Europe

Interpret Europe, the European Association for Heritage Interpretation, is a network organisation which was established in 2010 to serve all who use first-hand experiences to give natural and cultural heritage a deeper meaning.

Interpret Europe has more than 1200 members from 57 countries. It brings together associations, charitable trusts, public sector bodies, university departments, parks, museums, zoos, botanical gardens, etc. as well as consultants, suppliers and practitioners from exhibit designers to on-site guides.

For its members, Interpret Europe provides networking opportunities and information, on the latest news and developments, through frequent newsmails and comprehensive quarterly newsletters. Members can register for training courses and pay reduced fees at conferences and can join monthly webinars for free. To allow interested individuals from all over Europe to join, Interpret Europe offers membership at a comparatively low annual fee.

Interpret Europe's key events are open to everyone. In annual conferences, about half of the participants contribute through their own workshops and presentations. The IE Conference 2016 in Mechelen, 'Heritage interpretation – for the future of Europe' took place during the most challenging time for the European Union. It marked an important step for IE in dealing with European concerns. Interpret Europe conferences welcome around 150 attendees and include up to 100 presentations, workshops and study visits.

Interpret Europe provides its own training and certification programme for members of its network. Relying on shared quality criteria, IE-certified trainers run courses in several

languages. So far, Interpret Europe has 40-hour certification courses for interpretive guides (CIG), writers (CIW), planners (CIP), trainers (CIT) and live interpreters (CLI), and a two-day certification course for hosts (CIH). Interpret Europe training material is available in 15 languages, and courses take place about 40 times per year.

Interpret Europe is involved with several European initiatives. It is a member of the European Heritage Alliance and member of the European Commission's Expert Group for Cultural Heritage (Cultural Heritage Forum), was involved in three Structured Dialogues 'Voices of Culture', and over the last five years it has been a partner in several European projects focusing on quality criteria for interpretation, vocational training, working with specific audiences and competence-based learning approaches.

In 2017, Interpret Europe's initiative 'Engaging citizens with Europe's cultural heritage' has been awarded the Altiero Spinelli Prize by the European Union.

Interpret Europe is establishing a network of country coordinators but at the same time welcomes the involvement of national organisations for heritage interpretation.

To find out more about Interpret Europe, visit www.interpret-europe.net or Interpret Europe's LinkedIn and Facebook sites.

You can contact Interpret Europe at any time at office@interpret-europe.net.

Experiencing heritage first-hand, while igniting a meaningful exchange between people, can create powerful and transforming moments for visitors and locals at heritage sites. Interpret Europe's regional initiative in the Western Balkan region mapped best practice examples of engagement in heritage interpretation across eight countries and identified many grass-root initiatives and other organisations that engage locals and visitors in interpretive practice. Public engagement, as one of the main drivers towards a more inclusive and democratic society, was the main criteria. This publication can offer inspiration and encouragement to other sites interpreting outstanding natural and cultural heritage in the Western Balkans and elsewhere.

ISBN 978-3-947745-06-7