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LEARNING FROM OTHER DISCIPLINES

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The next issue will feature: Working with communities

For more information about the Association for Heritage Interpretation [AHI], send an email to admin@ahi.org.uk or write to the Administrator, AHI, 54 Balmoral Road, Gillingham, Kent ME7 4PG tel: +44 (0)560 274 7737. Individuals can join AHI as Associate or Student Members or can apply to be elected, subject to qualifications and experience, as Full Members or Fellows. Businesses can join as Corporate Members with the same rights as individual members. All members receive *Interpretation Journal*, and other mailings. They can participate in AHI events and (if paid-up) can vote at the Annual General Meeting.

FOREWORD

Welcome to this new edition of the *Interpretation Journal*. Taking inspiration from the 2013 AHI annual conference, we explore experience in related fields – and the lessons that we might learn from this.

Heritage interpretation is a deceptively complex and multi-disciplinary practice. People enter our profession from a wide range of backgrounds, and bring with them many different skills. In fact, this variety is something I really love about our work.

So here's the dilemma: is interpretation an art, or a science? Is it primarily analytical, or mostly intuitive? Is it about communicating knowledge, or expressing feelings and values? Is it a practice, or a profession?

It is, of course, all these and more.

I suspect there are as many definitions of 'heritage interpretation' as there are heritage interpreters (I certainly know I have my own version). Given this variety, and the range of circumstances in which we ply our trade, it seems opportune to explore the insights we might gain from relevant wider practice.

We already draw on experience in related fields such as communication psychology, journalism, visitor studies, and art and design. But there are other areas that might have new lessons for us, including conservation architecture, project evaluation, behavioural psychology and brand development.

As usual, in the first section of this edition we publish a range of features, reviews, opinions and research. The thematic section is then introduced by archaeologist, interpreter and AHI committee member Dr Bill Bevan, followed with articles by communication psychologist Professor Sam Ham, brand and marketing consultant Emma Courtney, visitor studies specialists Morris Hargreaves McIntyre, and conservation architect Caroline Drake.

Journalist, writer and interpreter Cathy Lewis shares her experience of writing compelling interpretive copy. Interpreter and community engagement consultant Eliza Botham explores how she works with communities (more of this subject in the next edition). Artist Phil Clayden describes how he creates interpretive installations, and finally resource consultants Steve and Irene Evison explore the use of evaluation in heritage projects – a sorely neglected aspect of project management and delivery.

As always, we hope you will find this edition interesting and stimulating – and that as a result new connections and links are made in your mind and in your work.

David Masters
Commissioning Editor

Website Members' Section

The AHI website has a 'members only' section full of useful resources for the practising heritage interpreter. This is the place where you will find back issues of *Interpretation Journal*, conference papers, best practice guidelines and a host of other materials relevant to professional development. We are adding more resources all the time and will publicise them in the AHI e-News as well as on the website.

You need to be a member of the AHI and register with the website to access this section. To register, you will require your AHI membership number (shown at the top of your e-News) and the email address your copy of the e-News is sent to.

You then enter your membership number and the common case-sensitive password to log in. The password will change with each issue of the journal and the new password is 100trenches.

The resources link is http://www.ahi.org.uk/www/resources

FEATURE NEWS

WHO WILL BE TOMORROW'S INTERPRETERS?

Meredith Wood responds to the last journal, The Philosophy of Interpretation.

Reading the last edition of this journal, I was struck by Ruth Taylor's piece on the philosophy of interpretation and in particular by her caution that 'we need to appreciate more how words are selected and shaped by the writer, and how this can lead to a partial or biased interpretation'. And as she lauded the participation and voices of young people, not only as audience for interpretation but as potential active partners ('through being involved in co-production,') in the production of interpretation itself, I felt deeply encouraged: having studied extensively the politics of display and interpretation as an undergraduate art historian, as well as the sociology of the creative and cultural industries as a postgraduate, I have long been concerned by the question of not only *which* stories are being told in interpretation but by *whom*.

Of course, this issue has long been dissected and discussed in the heritage interpretation field, and has indeed been featured in this journal many times over the past two decades. In the Summer 2002 edition of *Interpretation* (Volume 7, Number 2), Judy Ling Wong wrote: 'Interpretation does not happen in a vacuum. It is set in the structure and context of personal and organisational worldviews.' I agree: I feel the heritage interpreter must not only look at what stories are being told, but must also examine him/herself, to more fully appreciate which worldviews, and which heritages, are being voiced through his/her work. And so though it is by no means a new question, it is – in my experience as a young person in the field – a deeply timely one: why, or how, are certain interpretative voices keeping – or, indeed, being kept – silent?

We speak often of diversity and inclusion in the heritage sector, and of accessibility and outreach. But often, only certain types of diversity are considered: namely, ability/disability and race/culture/ethnicity. And while great and important progress has been made in terms of access and inclusion in regards to these areas, I feel that economic diversity is being overlooked as the routes of access into the field are becoming less diverse and more costly.

Over the last six months, I have had the privilege of serving as AHI's development and marketing officer as part of a paid internship. I am only too aware (having undertaken unpaid and expenses-only internships in the past myself) how rare such opportunities are. Today, young people wishing to enter the cultural and heritage sectors are faced with an unwelcoming prospect: positions that may have been entry-level jobs for the generation before have disappeared in round after round of funding cuts. In their place are a number of unpaid or low-paid internships that are oversubscribed, fiercely competed for, and often hold no promise of permanent positions after their completion. Unfortunately and unsurprisingly, all too often the young people who make it into permanent employment are those with sufficient financial resources and connections to sustain long periods of unpaid work experience. I do not believe it an overstatement to say that this lack of diversity of background will have detrimental effects on the quality of interpretation, as heritage workers become increasingly removed from the demographics of the audiences on whose behalf they work.

Over a decade ago, in his foreword to the Summer 2002 edition of *Interpretation*, Brian Goodey heralded what he saw as the end of 'one heritage, one market, one story interpretation'. It is now time for heritage interpretation to take what it has learned about outreach and access in terms of its audiences and apply those same lessons to its own profession, to ensure that we do not have 'one interpreter' in a decade's time.

Meredith Wood is currently an intern with AHI.

REPORTING RESEARCH

HOW GREEN IS YOUR PRINTER?

Printing is said to be among the top most ecologically damaging industries. Linda Francis looks at the culprits and discusses some possible solutions.

There was a time when 'printed on recycled paper' on your publications was enough to make you feel you were doing your bit for the planet. Not any more – especially since printing is said to be among the top most ecologically damaging industries. What's the solution? Will non-print technologies replace printed matter altogether for interpretation? A loud 'NO' will be the answer from most people. Even in the digital age we respond to the physical qualities of printed matter – and where there's no mobile signal or an interpretive gadget is out of order, where would interpretation be without print?

So, given that we will be using print for the foreseeable future, we need to be sure we are causing as little damage to the planet as possible in the process. This is where the expertise and commitment of a truly green printer will help you clean up your supply chain.

INKS

Mineral oil-based inks involve the use of chemicals such as detergents, alcohol, acids and, in some pigments, heavy metals. Volatile Organic Compounds (VOCs), emitted as the inks dry, add to this cocktail, which is damaging both to the environment and human health. The alternative is vegetable oil-based inks – which are also easier to remove from waste paper.

SUBSTRATES

Anything that uses damaging processes in its manufacture and/or cannot be recycled should be avoided. So, no to substrates such as rigid and flexible PVC (derived from oil) or paper from unsustainable sources. Yes to recyclables and renewables such as cellulose-based acetate – and did you know there's paper made from algal bloom and even stone waste?

WATER

Every year a small print works typically uses enough water to supply an average household for 15 years. The solution? Waterless printing, perhaps the single most effective improvement the printing industry can make. Apart from saving a precious resource, this technology has two other major advantages:

- it creates up to 40% less paper waste, bringing the presses up to colour and register;
- the harmful chemicals traditionally used are all but eliminated.

ENERGY AND WASTE

Printing uses significant amounts of energy and produces a great deal of waste. A 'green' printer will use renewable energy, make energy savings at every stage of the printing process and have a zero-landfill waste policy through recycling and reusing.

ACCREDITATION

How do you know a printer satisfies most or all of the above? Look for awards as well as certification such as FSC (Forest Stewardship Council) for paper from sustainable sources. Another internationally recognised 'green' accreditation is ISO 14001 (an environmental management system). Perhaps the most telling of all is EMAS (Eco-Management and Audit Scheme). Applicable worldwide, this is a European Commission scheme for companies and organisations to evaluate, report, and improve their environmental performance. It can cover anything from energy use to landfill waste and harmful effluent produced. EMAS accreditation is the hardest-won and the toughest to keep as it requires continuing improvement. So a printer who has won and retains these four magic letters truly IS green – and will help you and your customers be greener too.

Useful links:

http://www.waterless.org/ (website of the International Waterless Printing Association).

Waterless Printing. Naturally.

http://ec.europa.eu/environment/emas/ (details of the Eco-Management and Audit Scheme).

EMAS

Linda Francis is a graphic designer specialising in 'green' print.

REPORTING RESEARCH

Photo by Lars Wohler.

ABOVE:
A ready made animal identification label.

SCIENCE OR FACTS?

German heritage interpreter Lars Wohler reports on his research into visitor preferences for fascinating facts over scientific names.

What is more interesting to zoo visitors – traditional information such as the scientific name or fascinating facts? You might have guessed it, it's the facts. People are more interested in the habitat of a given animal than in the length of pregnancy, and rather in the endangered status than the number of the offspring. In general, we simply tend to be more interested in relevant information and context rather than isolated facts and figures. However, a lot of zoos and wildlife parks still don't consider this.

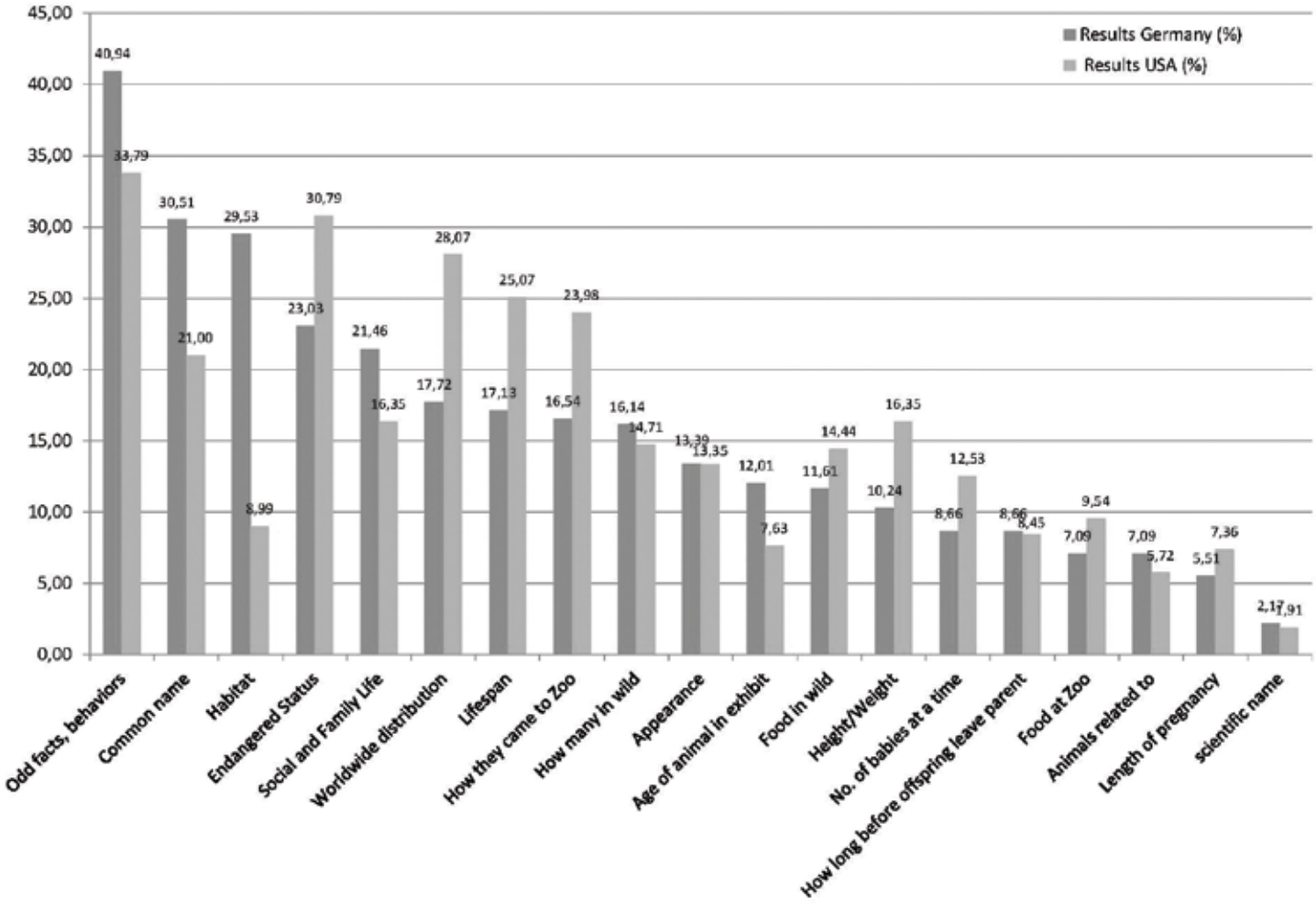
MISSING RESEARCH

Many wildlife parks in Germany still rely on budget-friendly standard signage. This article is concerned with the ubiquitous animal identification labels (IDs) that are often purchased ready-made (see photo). Along with standardised short descriptions of the animals, in-house pamphlets and signboards often include information that is obviously assumed to be interesting to visitors. When data collection was conducted in zoos or wildlife parks, it was usually limited to marketing information.

THE STUDY

It was against this background that a study was done in several US zoos and aquariums that addressed the type of information on animal IDs and visitors' interest in them (Fraser et al. 2009). Three zoos and two aquariums in the US participated. To summarize the conclusions, it was found that there was a pronounced uniformity in visitors' interests independent of the animals in question.

Fig. 1: Comparison of Results from Germany and the United States



RIGHT:
Sometimes words are not necessary.

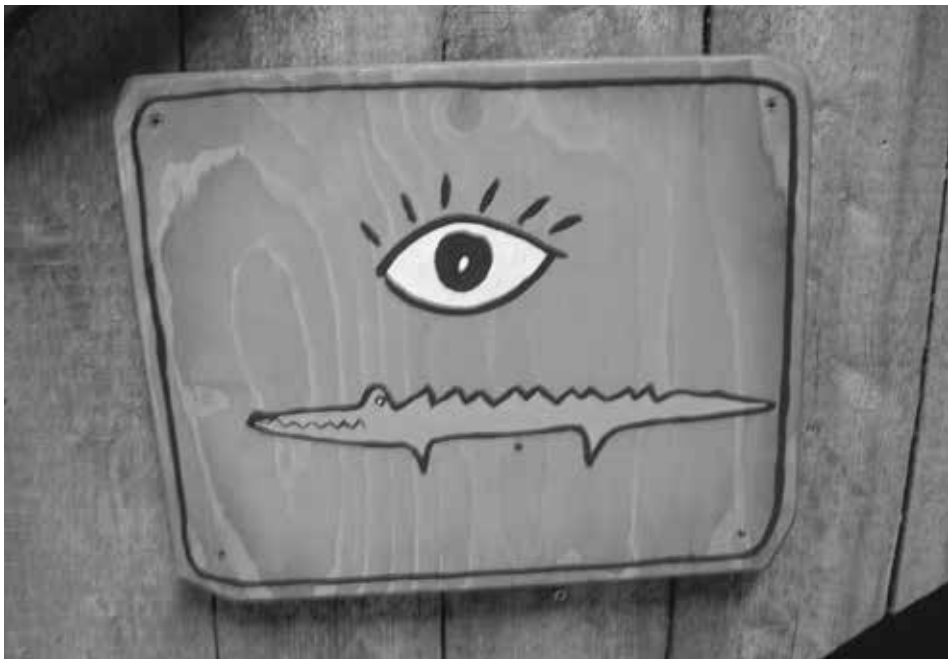


Photo by Lars Wohler.

American colleagues prompted us to carry out a corresponding survey and survey guidelines for German institutions in 2012 and 2013.

VISITOR INTERESTS

Both American and German visitors are largely in agreement about what they consider interesting (Fig. 1). Only the item 'habitat' varies greatly in terms of visitor response; the reasons for this remain open to further study. While in the five American zoos and aquariums a total of 367 visitors were surveyed, in the three wildlife parks in Germany 314 visitors were surveyed. The most interesting results, in my view, may be summed up in the following points.

The information that is most interesting to visitors ties in with the modern educational mission of zoos and aquariums according to the World Zoo Conservation Strategy. Theo Pagel, chair of the European Association of Zoos and Aquaria (EAZA) Education and Exhibit Design Committee, put the necessity of re-evaluating the thematic focus of content in a nutshell, saying: 'On one hand, traditional zoo pedagogy with its emphasis on taxonomy, ethology, study of nature, etc., is meaningful and necessary. On the other hand, more and more today we must... address broader issues like biodiversity, conservation, climate change, and sustainability.'[1]

There is a distinct drop in visitors' interest when the information is focused on biological issues, while information regarding ecological and conservation issues tends to be in the lead. Very traditional categories such as 'species name' or 'length of pregnancy' lag far behind.

1. (Theo Pagel in European Association of Zoos and Aquaria, 2010, p. 2)

FINANCIAL IMPLICATIONS

It also makes sense from a financial perspective that we survey visitors at the outset about their interests in terms of content. In the American study, the research indicates that the overall satisfaction with a visit absolutely depends on recognition of what the visitors find interesting, even in such small details. While it should not be assumed that zoo and wildlife park visitors will come more often once IDs are improved, attention should be directed toward greater consideration of informal educational/interpretive opportunities. The ranking of information according to interest presented here should motivate a shortening of information on animal IDs, a reorganisation according to visitors' interests, and perhaps beyond that an arrangement of information that is more specific to the exhibit as well as being more attractive.

CONCLUSION

In the American study it was supposed that visitors automatically assumed that the species name on an animal ID is a given. Nevertheless it would be interesting to investigate why the species name is not at the top of the list in the survey of German wildlife parks, where it is usually assumed that we require a name for something in order to come to an understanding about it, according to the motto: 'We only protect what we are personally acquainted with.' According to the survey there is practically no interest in scientific names. However, arguments from a didactic perspective could be presented that also counter the use of the common name (Van Matre, 1998, p. 180ff.). At this point let us raise the question whether species names really have the significance attributed to them by educators all over the country. In connection with this, we should consider a thought-provoking study from the London Zoo, in which the emotional appeal of 50 animals differed considerably according to whether simply a photo or a photo plus the species name was presented (Carvell et al., 1998, p. 213). For example, one cute bundle of fur fell dramatically on the sympathy scale after it was not only presented in a picture but also labelled as 'opossum'. Zoological institutions are well advised to carry out a concrete survey of visitors' informational interests and to take these interests into consideration more than they have done in the past.

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European Association of Zoos and Aquaria (ed.) (2010): EAZA Strategie einer Bildung für Naturschutz 2010-2012. 1-31.

Fraser, J. et al. (2009): What Information Do Zoo & Aquarium Visitors Want on Animal Identification Labels? *Journal of Interpretation Research*. 14(2), 7-20.

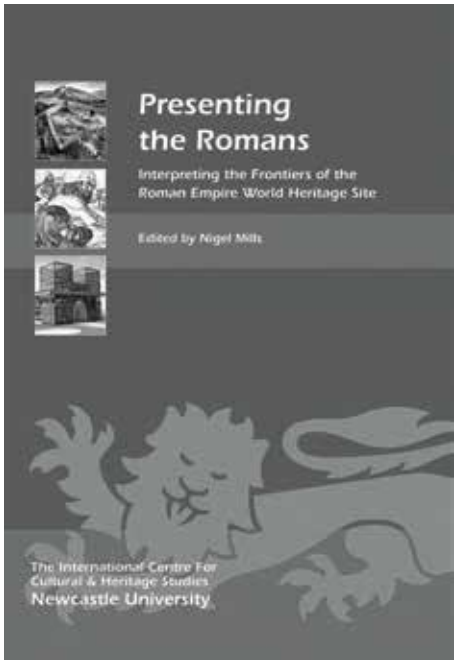
Van Matre, S. (1998): *Earth Education – a new beginning.*, Cedar Cove: The Institute for Earth Education (Hg.).

An academic paper on Lars' research is also published in the *Journal for Interpretation Research*.

PUBLICATION REVIEW

PRESENTING THE ROMANS

Nigel Mills (editor) *Presenting the Romans: Interpreting the frontiers of the Roman Empire World Heritage Site*. Boydell Press, 2013. £60.



Nigel Mills' edited volume began as a two-day session called *Presenting the Romans* at the 2009 Limes Congress of Roman Frontier Studies, held in Newcastle-upon-Tyne. Nigel's introduction, written for site managers, museum curators and others responsible for interpreting historic sites but who struggle with the basic principles of interpretation. It includes three chapters on the Hadrian's Wall Interpretation Framework.

The introduction is a very clear and passionate argument of the need for good interpretation. It covers much the same ground as the AHI and other interpreters have been saying for years. We can all come up with similar experiences of the 'poor understanding of interpretation in the academic and museums world'. It is worrying that on page 19 Nigel writes 'An **alternative** [my highlight] approach is to bring forward involvement of the interpreter to an initial phase during which the narrative concept for the gallery is developed.' It is about time this was the mainstream approach.

Hazenberg's chapter on Roman Woerden in the Netherlands perhaps exemplifies the problem when he describes the 'failure' of initial attempts to interpret excavated remains due to a clash between archaeologists' desire to tell narratives and designers' focus on form. You can just feel the heat from the meetings! Two telling absences may explain this failure – lack of a professional interpreter to mediate between knowledge and message, and no interpretation plan. Sadly, there are no images to show what was created when 'the decision not to use professional designers resulted in highly informative, simply designed presentations.' Did the pendulum swing the other way to text-heavy panels to delight the specialist only – or not? I don't think it is all as gloomy a picture as painted on page 1, with many museums embracing more engaging, dynamic and narrative-based interpretation of collections, but the introduction should be essential reading for anyone responsible for commissioning interpretive projects at archaeological and historic sites.

The volume ends with excellent explanations of the audience research, scope and application of the Hadrian's Wall Interpretation Framework. Approaches and themes at the Roman Frontier Gallery in Tullie House, Carlisle, and the interpretation plan for Roman Maryport are well laid-out.

The remainder of the volume is a series of case studies in the use of different types of media to interpret Roman sites, museums and World Heritage Sites. Authors describe projects they have been involved in, such as diverse authenticity in living history, multimedia presentation at museums on the Limes frontier in Germany and reconstructions such as illustrations, buildings and digital. Each is best read as an example of practice, some of which may lay claim to best practice. While the focus is almost exclusively on Roman sites, the lessons learnt from these can readily be applied to other museums and sites when working with academics and historical specialists.

Ultimately, the volume re-presents many of the arguments for and elements of good interpretation that interpreters will fully endorse. What is missing from the case studies is evidential proof that they actually work for the people they are designed for. This, and a general lack of authors taking up Nigel's call to arms, result in disconnection between the introduction's premise and most of the volume. Michael Kronberger's paper on a Roman Museum for Vienna is one that does return to the volume's main theme, but taken together, the case studies don't tell a narrative.

Dr Bill Bevan is an archaeologist and heritage interpreter.

FROM OUR OWN CORRESPONDENT

USING MOTIVATIONAL PSYCHOLOGY

Paul Davies looks at the case for using psychology to boost app success.

Any professional involved in heritage interpretation will know that whatever media you're creating, content is all important. This is undoubtedly true for heritage-based apps, but often the content is so much the focus of the project team, other aspects get forgotten, which leads to bewilderment when the app isn't an overnight success. To help regain balance, a very simple psychological model can help shed light on how people will discover and download your app. This model comes from the area of behaviour change and has been applied to numerous sectors as well as helping some of the world's most popular apps, such as Instagram, achieve success.

The model is very simple and centres around a formula developed by BJ Fogg at Stanford University:

ABOVE:
The BJ Fogg Behavioural Model.
For more information visit behaviormodel.org

Behaviour = Trigger + (Ability + Motivation)
The model asserts that for a target behaviour to happen, a person must have sufficient motivation, sufficient ability and an effective trigger. The important point to remember is that **all three elements** are needed for the behaviour to occur.

When commissioning an app, start by identifying what behaviours you want your visitors to perform. These should be direct behaviours such as 'download the app', 'walk the trail' or 'add their memories' rather than general abstractions such as 'enjoy their visit'. Once the behaviours have been identified, you can start to apply the formula.

TRIGGERS

Triggers are the cues that let people know something can be done. For example, if you want people to download your app you need to start by considering what triggers alert them to the fact you have an app to download. Will they get an email? See an advert? Click on a tweet? Get recommended by a friend? Be told by a member of staff? It's a fine line between providing useful triggers and being annoying, so think carefully about timing. Sometimes a well-timed trigger is welcome, but an ill-timed one could put people off.

ABILITY

People must be able to perform the target behaviour – in other words, make it as easy as possible. Think about where the person will be and try and make sure the trigger can be acted on immediately. The number of locations that advertise their app but don't provide free Wi-Fi is astounding – and frustrating. Cafés are great trigger locations as they commonly offer free internet and people will be sitting down and able to use their phone to download the app straight away.

ABOVE:
Getting people to use your app is often harder than creating it.

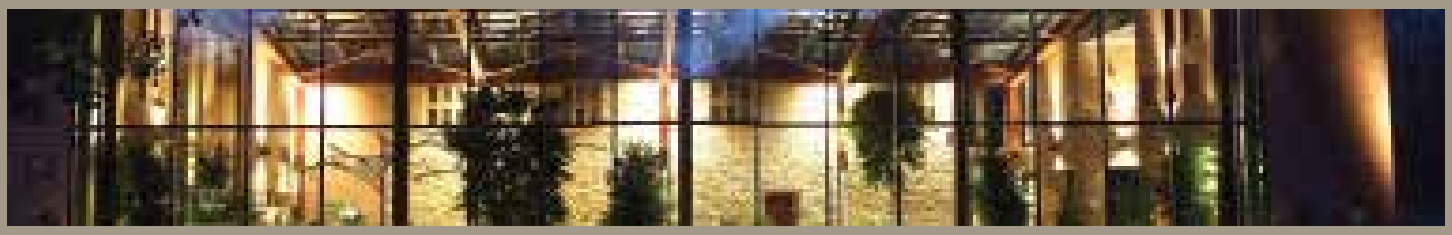
MOTIVATION

Finally, if people aren't motivated, then the behaviour will likely not happen. Will they be rewarded? Will they achieve something they want to do? Will they get pleasure from it? Make sure the trigger contains a clear indication of what the person will get from it – simply saying 'download our free app here' is not motivation.

Overall, it can be a trade-off between factors. If someone's motivation is very high, they will likely jump over a few obstacles to perform the behaviour; and if their ability is high then they won't need to be too motivated – but both rely on there being a sufficient trigger in the first place. BJ Fogg gives a final piece of advice when applying the model to the creation of technology: 'If you can put hot triggers in the paths of motivated people – you'll be very successful indeed'.

Paul Davies is a psychologist, designer, technologist and co-founder of the psychological creative agency, Behaviour. www.wearebehaviour.com

LEARNING FROM OTHER DISCIPLINES



"If history repeats itself, and the unexpected always happens, how incapable must Man [sic] be of learning from experience."

George Bernard Shaw

In this issue of the Interpretation Journal we do one of the things interpreters should do best – listen to others.

We have recruited a diverse cast from other disciplines to share skills we can draw upon and put into practice. Authors come from architecture, art, branding, community engagement, journalism, market research, philosophy and psychology.

It may come as no surprise that some of these people are also interpreters. For, what defines an interpreter and the skills they require? Ours is probably one of the most multi-disciplinary professions there is, as hinted at by the many jobs and professions our members come from. Amongst our number, we can count archaeologists, ecologists, historians, marketeers, psychologists, radio producers, rangers, reporters, teachers, theatre set designers and many others. Film directors, actors, acrobats and dancers too – if you consider the opening ceremony of the 2012 Olympics to be one massive interpretive event about British history. Our backgrounds cannot be neatly categorised – interpreters are, a sum of many parts.

To be aware of the many other fields and professionals relevant to our work opens up our vision of what makes good interpretation; it inspires our creativity to deliver successful projects that will engage visitors or communities to think about place, people and time in many different and exciting ways. Just a few of the disciplines crucial to interpretation are included in this timely issue, which follows hot on the heels of the excellent 2013 AHI conference in Edinburgh that enjoyed the theme of gaining inspiration from others. Conference presentations and audio clips from selected speakers are available in the Members' Resources section of the AHI website and at https://audioboo.fm/AHI_Audio.

A common thread that weaves through this issue is how important it is to understand the expectations and motivations of visitors if interpretation is to communicate key messages to target audiences. Cognitive psychology provides scientific bedrock to the processes interpretation should go through in order to attract attention, relate to audiences, and then provoke thought in ways that encourage audiences to form their own meanings about a subject. Subliminal messages can be designed into a space to prepare visitors at an intuitive level to engage with more formally communicated messages. Catchy headlines and well-written, concise text rely on the psychology of motivation to attract then retain visitors amongst the other calls on their attention. Visitor research, if done well, quantifies the psychological-drive amongst site visitors to understand how and why they bother. Comprehending motivations also underpins successful community engagement, which relies on letting people know they have valued opinions and can be involved in making decisions about how we 'tell the past'.

And if all else fails, there is always that little black dress.

Dr Bill Bevan is an archaeologist, heritage interpreter, writer and photographer. He is currently the Secretary of the AHI and runs *in*Heritage.

A LITTLE PSYCHOLOGY GOES A LONG WAY

In response to a point made by Susan Cross in the last Journal, Commissioning Editor David Masters invited Sam Ham, Professor Emeritus of Communication Psychology, University of Idaho, to write about the value of psychology for interpreters.

NO BRAINERS

Here are some relevant questions for interpreters:

- Do you want people in your audiences to be provoked to deep thought (e.g. awed, amazed, blown away)?
- Do you want people to appreciate or care about the things you interpret?
- Do you want people to choose to act respectfully, or even in defence of, a place or thing you interpret?

If your answer to any of these questions is 'yes', you're likely to find some well-informed advice in one or more branches of psychology. Indeed, as interpreters are interested in making impressions inside the minds of their audiences, psychology is the one social science that deals exclusively with that issue. As I explain in my new book, *Interpretation – Making a Difference on Purpose*, interpreters enjoy a distinct advantage when they have a basic understanding of the pathways through which their work can plausibly make a difference. But when they lack this foundation, they're prone to taking some curious approaches to interpretation.

To illustrate, let me use an example inspired by the most recent past issue of this journal (Volume 18, No 2). In a fascinating discussion with James Carter and Carolyn Lloyd Brown about interpretation's future, Susan Cross said something important about why a little background in psychology can help a professional interpreter to understand, and put into sensible practice, Tilden's advice about relating, provoking and revealing. Her comment consisted of just a few words that were couched inside a much bigger point she was making. But Susan's words resonated for me, as they would for anyone versed in the psychological sciences that underpin the practice of interpretation:

Tilden's very oft quoted 'provoke, relate, reveal' is good as far as it goes as a simple mnemonic for compelling communication. [But] I don't think it goes anywhere like far enough to equip a 21st-century interpreter to make her voice heard in the heart of the Communication Revolution (p. 15).

Photo by Arthur Wierzchos

RIGHT:
Relating leads naturally to provoking. They aren't separate tasks. Hawai'i Volcanoes National Park, USA.

Photo by Barbara Ham.

ABOVE:
Interpreters don't reveal meanings. Audiences make their own meanings. Northwest Trek Wildlife Park, USA.

ADDING VALUE

As a 35-year professor of communication psychology, I could not have expressed the essence of Susan's apprehension better than she did. As she intimates, Tilden's oft-mentioned triad of 'provoke, relate, reveal' might sound 'nice', but it doesn't bring much additional value to a practising interpreter. Because my agreement with Susan stems entirely from my understanding of psychology, it seems a useful point of departure for making a few points about the value of psychology to a practising interpreter.

First, someone knowledgeable about communication psychology would never put the three words in that particular order (provoke, relate, reveal). While 'revelation' is indeed Tilden's ultimate outcome of interest (and so it makes sense to put 'reveal' at the end), he knew that provoking thought (which is what generates the making of personal meaning) must be preceded by relevance. That is, interpretation must first intersect what matters to an audience before it stands a chance of provoking thought. This has been demonstrated repeatedly in cognitive psychology. Although an interpreter unaware of these studies might think 'provoke, relate, reveal' sounds logical, the weight of *much* evidence from psychological research tells us the correct sequence of these three important words *must* be 'relate, provoke, reveal.'

DECIPHERING DEFINITIONS

Another important caveat within Susan's comment goes back to the way some people decipher Tilden's definition of interpretation. A careful reading of that definition should convince you that Tilden wasn't telling interpreters to go out and 'reveal' meanings and relationships for their audiences (as use of the three imperatives 'relate, provoke, reveal' implies). Psychology, of course, teaches us that people in an audience must do their *own* revealing, if it's to happen at all. And when it does, it happens quite naturally as a result of the thinking a skilled interpreter can provoke them to do. Making this important point was Tilden's main purpose in his fifth chapter of *Interpreting Our Heritage* ('Not Instruction But Provocation'), and yet when I hear present-day interpreters talk about the need to 'reveal' meanings for their audiences, I realise Tilden didn't quite succeed. This is a prime example of how nearly four decades of studying interpretation through a psychologist's eyes have enabled me to see a genius in Tilden's thinking that I know I would otherwise miss.

MISGUIDED PRACTICE

Misunderstanding the psychology behind Tilden's advice almost inevitably leads to misguided practice. A good example is whenever I hear someone advise interpreters to compartmentalise the design of a talk or sign or wayside exhibit such that 'this paragraph provokes, and then this paragraph relates, and then this paragraph reveals' – in a sort of paint-by-the-numbers, fill-in-the-blanks mechanical dissecting of an interpretive product. A basic grasp of contemporary psychology will tell you that relating, provoking and revealing aren't at all separate tasks you can achieve independently with the words in a given paragraph of spoken or written text. Rather, they are inextricably interrelated phenomena that must happen together, if at all – much as I described previously.

And the interpreter isn't even in control of all of them. Studies show that the key thing the interpreter does is 'relate' (by connecting interpretation to things that matter to an audience). As I'll explain shortly, being relevant is one of two main ways to increase the *likelihood* of provoking thought. And so, if it's done well, 'relating' can itself lead to 'provoking', but the two aren't at all separate tasks for an interpreter.

And, of course, the final part of the triad, 'revealing', is completely up to the audience. Therefore telling interpreters they must somehow 'do' all three of these things (relate, provoke, and reveal) seems more a disjointed attempt to pay homage to Tilden's terminology than it is a rigorous application of what he was actually saying.

Some of us have seen practical advice related to Tilden's 'provoke' and 'reveal' presented this way: An interpreter should:

- provoke the attention, curiosity or interest of the audience;
- reveal the theme or key point of the message.

THE 'P' WORD

Interpreters versed both in cognitive psychology and Tilden's writings will probably find the first piece of advice a little curious. Like the mnemonic Susan Cross referred to, it might sound 'nice', but use of 'provoke' in this context is odd. As almost every interpreter knows, Tilden wrote at length about 'provocation' – a term he consistently used to mean stimulating people to think their own thoughts – *not* attracting their attention. So using Tilden's important 'P' word to refer simply to attracting attention seems to miss the core of what is perhaps his most cogent lesson for interpreters –provocation, not instruction.

Cognitive psychology studies demonstrate that the likelihood of provocation even occurring hinges on two factors: how relevant audiences perceive interpretation to be and whether they think it will be easy or difficult to process. These studies show that if the information people initially attend to matters to them (relevance), and if they feel reading or listening to it won't take a lot of effort (ease of processing), they're more likely to be stimulated to think about it (provocation, or as it's called in psychology 'high elaboration likelihood'). Attracting attention, on the other hand, depends on additional factors such as a person's prior experience with the subject matter, source effects, vividness and titling. In the best case, interpretation *attracts* attention and *provokes* thinking.

To an interpreter versed in psychology, the second piece of advice will also sound odd. As I earlier mentioned, although Tilden's definition of interpretation does indeed include the phrase 'aimed at revealing meanings and relationships', it's hard to imagine he was talking about some interpreter 'revealing a theme or key point', as the advice suggests. On the contrary, Tilden emphasised throughout *Interpreting Our Heritage* that visitors would reveal their own meanings if the interpreter could only succeed in provoking them to think. This relationship has been supported repeatedly in cognitive psychology research (Ham, 2009). Indeed, had Tilden intended to tell interpreters that they themselves could reveal meanings and relationships for their audiences, he never would have written 'not instruction, but provocation'. With a little background in psychology, this will probably seem fairly basic.

SUMMARY AND CONCLUSION

From this brief essay, I hope you can see that to be able to appreciate the brilliance in Tilden's advice – and to be able to put it into practice in a beneficial way – you enjoy a distinct advantage if you first have an informed understanding of the pathways through which interpretation can plausibly make a difference. This understanding not only gives interpreters a basis to discover for themselves reasonable, evidence-based approaches to interpretation, but it also allows them to recognise when they're being handed ill-informed advice that someone has simply invented.

While psychology isn't the only social science that teaches us something useful about interpretation, when it comes to relevance, provocation and the making of meaning, it's pretty hard to top. If you'd like to read more about applications of psychology in real-world interpretation practice, see Ham (2007, 2013).

Sam H Ham is author of *Interpretation – Making a Difference on Purpose* and *Environmental Interpretation – A Practical Guide for People with Big Ideas and Small Budgets*.

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FASHION FORWARD

Emma Courtney, a chartered marketer, looks at the symbiotic relationship between interpretation and brand.

ABOVE:
The Roald Dahl Museum and Story Centre.

What on earth has brand strategy got to do with interpretation, let alone fashion? Indulge me. Let's talk about the LBD (little black dress).

THE LITTLE BLACK DRESS

Every woman knows that the LBD is considered a wardrobe staple. Essentially every LBD shares some key components: blackness and being a dress. However, the same LBD can be worn by Lucy Worsley, Kate Middleton or Rhianna to quite dramatically different effect. In each case the same LBD will be accessorised, contextualised and ultimately communicated in a way that makes the entire ensemble unique. Furthermore, the person wearing the LBD ultimately determines the company that dress keeps. In the words of French fashion designer,Yves Saint-Laurent: 'Over the years I have learned that what is important in a dress is the woman who is wearing it.'

So if heritage interpretation is akin to the science and art of expressing a personal narrative then understanding the person expressing themselves is absolutely central to success. Like interpretation tools, fashion changes and evolves over the years (and repeats itself!) but the people who so carefully select what to wear remain unique.

The mission of interpreters is to tell stories in engaging and exciting ways that reach as many people as possible. Here's a creative exercise based on our fashion metaphor above. Imagine your heritage asset is a living, breathing, walking, talking being and you are a top-class fashion stylist:

- What sort of clothes would he/she wear? (Think about colours as well as styles.)
- What sort of accessories would he/she wear?
- What sort of shops would he/she buy from?
- What sort of friends does he/she have?
- What's really important to this 'person'?
- What way does this 'person' speak? (Formal/informal, accent or not, fast, slow, loud, quietly, etc. etc.)

Now you've got a really good feel for your heritage asset as your fashion prodigy have a think about the ways you're currently interpreting their story. Does your interpretation reflect the core personality of your heritage asset – or are you dressing it in all the wrong clothes?! Another interesting dimension to this exercise is asking the same questions of audiences and stakeholders for a 360 degree perspective on that central brand personality and identity.

The brand is simply inseparable from an organisation's vision, mission and values – the brand is 'who' the organisation is and what it stands for. In a heritage context, interpretation is a foundation stone of brand architecture. If the interpretation of the heritage doesn't chime with that core brand it will seriously undermine the visitor experience and ongoing sustainability of a successful visitor attraction.

THEORY INTO PRACTICE

A delicious example of brand and interpretation working together to give the best visitor experience possible is the Roald Dahl Museum and Story Centre. The vision, mission and values that underpin and determine their brand are set out below:

Our vision: *To be an inspirational Museum that encourages children and adults to unlock their imaginations, engage with reading and have a go at creative writing.*

Our mission: *To inspire in everyone a love of stories and creativity, particularly creative writing, through the Roald Dahl Archive, his stories and life.*

Our organisational values:

- *We are an inspirational, learning, can-do organisation.*
- *We are a hands-on, interactive museum that works to engage visitors of all ages and backgrounds and are truly family friendly.*

LEFT & BELOW:
The Mr Twit mirror.

- *We challenge and exceed visitors' expectations.*
- *We are a unique place that houses and cares for Roald Dahl's archive.*

Catherine Halcrow of leading interpretation consultancy Outside Studios was part of the team commissioned to deliver an object-rich biographical gallery with a strong narrative, with lots for visitors to see and do. The team quickly grasped how important marrying the brand to the brief was for this fantabulous museum.

Catherine told me, *'Dahl have a very strong brand, which is closely tied to Quentin Blake's illustration style, with a quirky and irreverent but child-centred brand personality and some distinctive linguistic tics as well. At the museum itself, this is also expressed with an added angle of being rooted in the village where he lived and which inspired many of his stories, so there's a strong thread of the "real" through it, too.*

LEFT:
The Sparkometer.

All of those link directly to the interpretation we did for the museum, such as an interactive "Sparkometer", which fires nonsense questions (actually obscure references from Dahl stories) at users and then rates their spark-factor. Depending on their score, they might be judged as dull as Mrs Twit. The slightly sparkier might compare to Fantastic Mr Fox, and the sparkiest to Danny's super-sparky dad from Danny the Champion of the World. The housing was built in the form of the old petrol pumps on Great Missenden High Street that inspired Danny's dad's garage in that story.

Their onsite cafe also goes the whole hog, linking their products to the brand; kids can drink frobscottle if they are prepared to risk the antisocial consequences, or tuck in to Bogtrotter's chocolate cake. From the front elevation to the shop – and with a major web relaunch planned for early 2014 – they're a great example of how everything works together to deliver an exceptional brand.'

The resulting interpretation produced by Outside Studios is essentially the perfect little black dress for that museum because it reflects and expresses the very core of who the organisation is and what it stands for.

YOUR ORGANISATIONAL SOUL

If interpretation in its simplest form is *the action of explaining the meaning of something*, ergo interpretation cannot be separated from the strong understanding of 'who/what' that core something is. Essentially your brand is your organisational soul and expressing it consistently through **every** visitor touchpoint vital. Visitor touchpoints include all the marketing communications collateral including websites, brochures and posters etc. but also extends to the toilets, welcome desk, signage, cafe, parking, pricing, merchandise, staff, volunteers... – literally every point where a visitor interacts with 'who' your heritage asset is. All of these visitor touchpoints form your brand architecture and are crucial to your organisational style.

Readers of AHI therefore play a huge role in delivering a strong brand that resonates with the core vision, mission and values of their heritage. Whether an attraction, landscape, place or heritage site, how you tell the stories imparts a great deal more than mere information. Interpretation is integral to brand identity. So know who you are and dress accordingly!

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ENOUGH DATA, NOW FOR INSIGHT...

There's been a boom in visitor research as heritage sites seek to better understand their visitors. But not all of that data is very useful. Ginny Cartmel and Andrew McIntyre, visitor research specialists, make the case for better research that produces real insight.

ABOVE:
The Tower of London.

SAMPLING MISTAKES

There's an old joke in market research that says there are only two mistakes you can make: asking the wrong people the wrong questions. And while that might raise a smile, it should probably give us sleepless nights because most heritage visitor research is falling some way short of the required standard.

The most common mistake is probably snapshot or so-called 'wave' sampling, which only gathers visitor questionnaires in isolated bursts but then tries to divine what might possibly have happened in the gaps. This, of course, is simply not possible and the resulting guesswork undermines the robustness and credibility of any findings. The answer is simple: rolling sampling collected continuously throughout the season, little and often, in proportion to footfall. The overall sample size can be the same and it need not cost any more, but the accuracy and versatility of the data will soar.

NOT JUST WHO AND WHAT, BUT HOW AND WHY!

Then there is the old-fashioned over-reliance on demographics (age, gender, postcode etc.) and behaviour (frequency, recency and purchase patterns). While we should certainly collect this data, it tells us far less than many might assume. In fact, it may be concealing the real patterns and preventing the discovery of real insight.

Let's take age. We might find that 50% of visitors are aged 65 or over. But each of those individuals will have their own specific reasons for visiting: seeking quality social time with friends and family; pursuing an intellectual interest; the emotional thrill of travelling back in time or of being immersed in an extraordinary environment; or the chance to escape, to reflect or simply to recharge their batteries.

These fundamental motivations are found across every age group. So three 'time-travelling' visitors aged 22, 38 and 67, have far more in common with each other than they do with people who merely happen to be of a similar chronological age. This is 'psychographics' and is perhaps the most powerful and useful of all the data anyone could collect. It tells us the how and the why, not just the who and the what.

If we better understand visitors' motivations and expectations, we can better understand their needs. This helps organisations to create better, more persuasive communications, design better visitor experiences and achieve better outcomes, both for the visitor and, of course, financially.

LISTEN TO THE VISITORS

Research findings can validate our assumptions, please our funders and boards and tell us what we mostly already know. But it needs to do much, much more than that. It needs to surprise, shock and provoke us to improve.

Instead of dull 'satisfaction' scores (which are always high), we should ask how the visit compared to their expectations (a measure of disappointment and delight). Instead of just collecting the same old easy KPIs to prove what a good job we're doing, we should be asking the difficult questions that provoke some uncomfortable answers about where we are falling short. Instead of coralling visitors into age cohorts, we need sophisticated segmentation that helps us to *really* understand them.

The British Museum is a prime example of an organisation that constantly invests in visitor research, supplementing its cornerstone rolling visitor survey with formative and summative evaluations of every temporary exhibition. The resulting segmented visitor insight fuels a process of continuous improvement, informing future plans and approaches to interpretation –

Hampton Court Palace.

from the most engaging angle of an exhibition's narrative through to ergonomic considerations such as the height level and size of text labels.

A TOOLKIT FOR AUDIENCE RESEARCH

Within the heritage sector, Morris Hargreaves Mcintyre works with Historic Royal Palaces (HRP), National Trust, English Heritage and many others to help them better understand why visitors engage with them (and why they don't), the type of experiences they seek and how they can build closer, more fulfilling, enduring visitor relationships.

Projects can be commissioned by marketing, curatorial, education, exhibitions or interpretation staff, but invariably research insight has ramifications for all these operations, resulting in a better visitor experience, a deeper engagement and better communication of this enhanced offer. Not only does good visitor research produce data that can be turned into actionable insight, projects also help deliver a shared language and joined-up approach across organisations.

We employ bespoke methodologies dependent on the research objectives and budgets, often using a combination of quantitative methods such as onsite surveys or observation studies and qualitative methods such as vox pops, focus groups or visitor forums.

Visitor forums in particular are useful for gathering rich qualitative feedback from different audience groups in a dynamic and creative way. These sessions usually last around three hours and participants are invited to take part in a range of different activities. Examples include top-of-mind post-it responses to questions or artefacts, self-directed group tasks where participants are asked to consider, for example, different interpretative narratives and rank or prioritise these as a group, plenary discussions and traditional focus-group sessions. This mixture ensures that all learning styles are catered for and that everyone has their say.

We always encourage staff to be present at these sessions and – although unconventional for market research – participants and observers are fully briefed in order to avoid this affecting results. There's nothing like hearing it from the horse's mouth to really bring home audience needs to staff.

A more detailed summary of many of the techniques described above can be found in the paper, 'Never Mind the Width Feel the Quality', a thinkpiece written by Andrew McIntyre: http://www.lateralthinkers.com/resources/Comment/Never-mind-the-width.pdf

FIVE STRATEGIC INSIGHTS

Here's a little taste of the kinds of insight that good research can reveal:

1. Not all tourists are sightseers. It's an easy assumption to make, but it's not true. Many tourists are passionate, knowledgeable, experienced heritage visitors who just happen to be from another country. They don't leave their knowledge or intellectual curiosity at home, so we need to match our provision to their demanding needs.

2. Most visitors don't want an overload of information on arrival. They want to get on and explore. But once they're onsite, they expect 'just in time' information, in various formats, to be readily available where they need it. That has huge implications for everything from audio guide pick-up points to staff deployment and training.

3. Authenticity is king. For curators and experts, authenticity undoubtedly means genuine artefacts with provenance. But, for most visitors, an authentic experience is interpretation that brings a space to life, making it meaningful and relevant. Achieving

CASE STUDY: HISTORIC ROYAL PALACES

Historic Royal Palaces (HRP) is an example of an organisation putting audiences at the core of their work with the help of applied visitor research and audience consultation.

HRP's overarching aim is to help everyone explore the story of how monarchs and people have shaped society, in some of the greatest palaces ever built. The charity welcomes around 3.5 million visitors annually, but has recognised the need to further engage its domestic audience to protect itself from what can be a volatile market for inbound tourism. HRP has set itself the ambitious target of increasing its UK audience by 50% by 2020.

this could potentially be at odds with a solely academic approach to authenticity, but a balance can be struck to create engagement with integrity.

4. Visitors are not customers. In the drive to increase earned income, some heritage organisations have begun to call their visitors 'customers'. This terminology tends to shape and limit the relationship that is sought to one based primarily on financial transactions, rather than one based on emotional interactions. This, in turn, is toxic for emotional brand equity, eroding perceptions of heritage organisations as beneficial or even charitable bodies deserving of public support, rendering them into mere leisure attractions.

5. Outdoor is more powerful than indoor. Visitors are impressed by heritage buildings, appreciating the fine architecture; they enjoy exploring each room and are engaged by objects and stories. But their response to the outdoors (gardens, grounds, sites and landscapes) is far more primal, visceral and powerful. It seems humans are hardwired to respond emotionally and spiritually to outdoor sites and heritage organisations can gain huge brand equity for being their custodian.

Every study we undertake reveals new insights that have profound implications for all areas of our heritage clients' operations.

LEFT:
Kensington Palace.

REALISING STRATEGIES THROUGH VISITOR RESEARCH

Morris Hargreaves McIntyre has been working with HRP since early 2013 using Culture Segments, a whole-of-market sementation system for the heritage, arts and culture sector. Danny Homan, Director of Communication and Development at HRP explains:

'Historic Royal Palaces is always looking for new ways to delight and inspire our visitors. To do this we need a really strong understanding of who they are and what they each want to get out of their visit – for some people this is a fun day out with the family, for others there is a deeper, emotional connection with the palaces and their stories. The UK domestic market, therefore, has always been a priority audience for HRP and our ambitions to increase visitors by 50% by 2020 meant that we really needed to understand this market better. We had a segmentation that had been used throughout the organisation for a number of years and even though it had given us all a common language I was unhappy that it was not based on a national survey of attitudes to culture and heritage and lacked depth and a clear base of evidence. So with Morris Hargreaves McIntyre we commissioned specific research on our palaces and programming and built a bespoke 'HRP Culture Segments' model. Through careful negotiation and consultation, HRP Culture Segments has been quickly adopted across all parts of HRP and is proving a popular, unifying and insightful asset for all of us. We expect to continue to invest in and develop it over coming years and that its use to us will continue to build over time. The insights we've been able to draw from this research have been fascinating, and they will be at the heart of our strategies to attract more domestic visitors to our palaces and build longstanding relationships.'

Increasingly HRP is investing in audience insight to guide their curatorial approach, intepretation and programming in order to deliver the experiences and learning that their visitors seek.

Culture Segments is now a driver for audiece research across the organisation. Recent projects include onsite surveying to understand visitor reactions to the 'Secrets of the Royal Bedchamber' at Hampton Court Palace, formative testing with target segments for a new art display at Hampton Court Palace, and a series of visitor forums to help understand how different segments relate to the HRP brand and what messages they take away from specific campaigns.

Ginny Cartmel and Andrew McIntyre are visitor research specialists at Morris Hargreaves McIntyre.

Quick guide to Culture Segments

Culture Segments is the first sector-specific segmentation system that is based on deep-seated values and beliefs about heritage and culture.

It divides the population into eight segments, each with a distinct set of motivations and needs.

Avoiding stereotypes, the segments are subtly drawn and include considerable depth and detail that can help design better visitor experiences and better visitor communications.

Culture Segments provides the whole organisation with a shared language with which to talk about the audience and helps everyone understand how they can better target, engage, satisfy and build relationships with each visitor segment.

Visitors can be easily segmented by answering a few quick 'Golden Questions' that can be easily added to visitor surveys and can be used to 'tag' database records with that visitor's segment.

The Culture Segments system works with UK and overseas visitors; it's being used by heritage organisations in a dozen countries and much of the insight is published free of charge.

More information on **Culture Segments** can be found here: http://www.lateralthinkers.com/culturesegments.html

SPACE AND PLACE

Conservation architect Caroline Drake explains how assessing a historic building for conservation leads to an understanding of the values and significance of a place.

Conservation involves maintaining the values of a historic place while managing change to ensure its continued relevance and usefulness to modern society. Appraising the values of a heritage asset requires an understanding of its history: how and why it came into being, the way it has changed over time, and its present condition and function. Its value also derives from its expression or evidence of cultural, social, political and economic movements and events.

We begin with research, using both documentary sources and evidence within the building itself, to collate a comprehensive body of historical evidence. Systematic analysis of this material leads to an appraisal of the heritage values of the building as a whole and of its constituent parts. Elements from different periods may have greater or lesser significance than the whole, and some may be neutral or even detrimental to the heritage value.

A summary of the analysis is presented as a series of coloured plans, which illustrate the different phases of the building and the relative significance of its elements. This helps us understand the layers of history embodied within the building as well as provide a useful starting point for future interpretation.

The relative importance, or 'significance', of each element helps determine how and where best to adapt a building to new uses. It is also important to understand the ways in which the values of a place are, or could in future be, threatened and conversely how they could be better revealed or enhanced. This guides future strategies for repair, intervention and interpretation.

Successful conservation requires engagement between professionals, clients, interested parties and the wider community. Knowledge about the history and functioning of a place is rarely concentrated in one individual, group or organisation. Engagement can take many forms, such as workshops with client/stakeholder groups, arranging and staffing exhibitions for local communities, and presentations at public meetings and formal committees.

© Andy Marshall

This process of research, analysis and engagement leads to an understanding of the values and significance attached to a place. Only when we truly understand a place can we develop a bespoke conservation strategy to preserve and enhance what is special. This strategy can be formalised in a Conservation Management Plan (CMP), which may be an outcome in itself, used as a tool for day-to-day management, maintenance planning and for targeting of resources. A CMP is often a prerequisite for grant applications and provides the basis for development decisions and negotiations with planning authorities.

Within the framework of a CMP, policy statements help organisations focus on the key issues for conserving a heritage asset, and detailed guidelines can cover the protection of particularly sensitive parts through to recommending the removal of detrimental features.

ABOVE:
The 'spaceframe' inserted into King Charles Tower to stabilise the structure and allow public access from the City Walls.

BELOW:
Morgan's Mount on the City Walls has been repaired and opened up to the public through improved access and new interpretation.

© Dewi Glyn Jones.

RIGHT:
The new interpretation hub overlooking Chester racecourse known locally as The Wing.

© Andy Marshall.

For Chester City Walls, our CMP was used to develop a management and maintenance strategy for future care of this monument and its listed structures. Our research, analysis and understanding later informed designs for a scheme of repair, reuse and interpretation. Working with Imagemakers, we implemented the 'Explore the Walls' project, which aims to deliver one of the best historic city trails in Europe. The project was funded through PORTICO, an EU partnership between the cities of Chester, Gent, Köln and Utrecht, in cooperation with the Initiatief Domplein foundation, with the aim of making each city's rich archaeological heritage more accessible to everyone through new techniques and approaches. We have used traditional repair techniques alongside new interventions utilising innovative materials, to improve spatial planning, interpretation and access for visitors. Technology such as a mobile phone app and an augmented-reality digital binocular viewpoint, the first of its kind in the UK, will immerse visitors in the dramatic stories of the City Walls.

The conservation of historic building fabric is rarely straightforward. Surveying, prioritising, scheduling and specifying works all require specialist skills and knowledge. Understanding is required not only of the heritage values but also of the materials themselves and how they decay over time. Contemporary construction and specifications for repairing historic buildings can often harm their character and be damaging to or accelerate decay in old fabric.

Conservation projects often involve client groups, regulatory bodies, funders, special-interest organisations and wider communities. They require the support of a range of specialist consultants working alongside the conservation architect: archaeologists, historians, interpretation specialists, conservators, business consultants, engineers, ecologists, landscape architects, artists and contractors. An efficient, teamworking ethos is essential for complex projects to succeed.

This collaborative approach was crucial to the success of our project at Plas Coch, Anglesey, a fine Elizabethan stone mansion with crow-stepped gables. Retaining some late-medieval fabric, it was largely built c.1590 and remodelled during the 1840s. We were commissioned by the new owner to repair and enhance the dilapidated house as the focal point for a new leisure park. Our conservation strategy, based on research, analysis and understanding, was to preserve the building's narrative and express its layers of history, allowing its story to be passed on undiminished to future generations.
As with many historic buildings, the greatest single threat was functional obsolescence, as the large house was underused and falling into decay. Using traditional repair techniques, works to Plas Coch addressed collapsed and leaning gables, decayed Elizabethan roof timbers, bulging stone masonry, widespread dry rot, and the damaged decorative plasterwork.

In many cases, existing uses can be retained and enhanced through careful, appropriate interventions and changes that do not unduly compromise heritage value. In some situations, an historic place cannot be retained or brought back into economic use without significant adaption or the addition of a new building. Radical change will always be a cause for concern and requires the highest level of understanding, sound justification and an informed, creative design solution. Taking cues from the existing building, the modern extension to Plas Coch has saved the building and offers a new sustainable life for this historic asset.

Our solutions aspire to being perceived by future generations as an addition to the heritage value of the site. Wherever possible, we enhance this by bringing the story of the building or site to life through appropriate intervention and engaging interpretation.

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COOKING UP A GOOD STORY

Cathy Lewis, who originally trained as a reporter, explores some of the key writing techniques that journalists use, and suggests what interpreters can learn from them.

BELOW:
Dramatic headline at a family-friendly exhibition about seed. King's Park, Perth, Australia.

Journalists all play the same game. They entice us in, they whet our appetites, then they feed us stories in bite-sized chunks – ensuring that the first mouthfuls are the most wholesome (just in case our hunger wains).

These journalistic techniques haven't changed for decades. They're the same ones I learned as a trainee reporter (I won't say how long ago, but I was proficient with a portable typewriter, eraser ribbons and carbon paper!).

For me, journalism and interpretation collided when I became a PR Officer for the National Trust. One of my first tasks was to write a series of interpretation panels. No one told me how to do it. Or that special techniques were involved. So I just tackled them in the same way as all the news stories I'd written previously.

THE REPORTER'S RECIPE

Here are the basic principles that I followed, and how they can be adapted to create engaging, informative and inspiring interpretation.

1. Headlines to make them hungry
People scan newspapers, rarely reading everything on the page. The headlines exist to catch their attention, and make them want to read on. That's why so many headlines are catchy, clever, controversial, funny or sensational. Here are some examples from today's paper.

More hot air from scaremongers on 'global warming'

New enemy of the planet: your teabags

Strictly shattered! Slumbering Rachel misses her TV slot

ABOVE:
Enticing people in to share the secret. Tank Museum, Dorset.

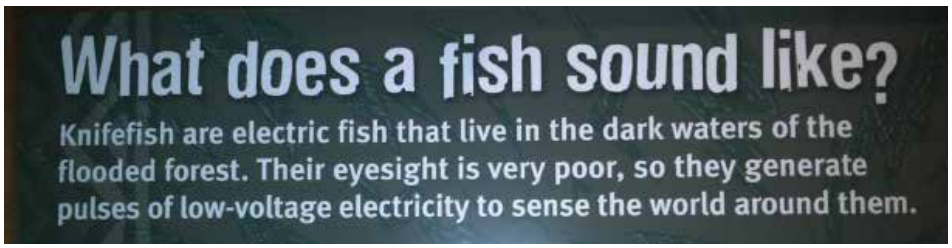
Interpretation: Your headings don't need to be misleading or melodramatic. But they must say 'Stop, this is interesting. Read it'. You must go beyond the likes of 'History of the house', 'Estate buildings' or 'Flora and fauna' (please don't ever use the latter!). These deadly-dull headlines just whisper 'Time to go find the tearoom…'

A good headline not only draws attention, but can stick in people's minds long afterwards. The headline for the discovery of Richard III's remains in Leicester has become the internationally recognised catchphrase for the story. Mention Richard III to anyone now, and they'll say 'Oh yes, the King in the Car Park'.

2. Key ingredients – the five 'W's
Oh, how this was drummed into me at college! A news story must answer these five questions – and it must answer them in the first paragraph or two: **Who? What? Where? When? Why?**

We were taught to fear the editor's knife – he'd cut from the bottom, chopping paragraphs mercilessly until only two or three were left standing. Would the story still work? If not, all our efforts were destined for the dustbin.

RIGHT:
Who can resist a bit of intrigue? Amazon exhibition, Horniman Museum, London.



But we also had to be wary not to kill the story by cramming everything into the first paragraph (exact dates, full names, specific places). Start with the overview, then feed in the details, for example:

Boy meets monster-muncher

A Dorset schoolboy has unearthed the largest dinosaur skeleton ever found in Britain. *(what's happened and why it's important – but no detail)*

Timothy Smith (11) found the amazing fossil after last week's cliff fall in Lyme Regis. The meat-eating monster, believed to have been as tall as a giraffe, has been named after its finder – Terrasaurus Timothy. *(the 'who, where, when.')*

The fossil came to light… *(supporting details)*

Interpretation: Make sure your first paragraphs convey your main message or a summary of the overall story. The reader should be able to stop at any point, with the story still making sense. You might not have an editor to fear, but your readers can be just as harsh, dismissing your carefully crafted words with a sharp 'Can't be bothered reading all that!'

And why can't they be bothered? Because they're standing up, being jostled or someone's distracting them. Most visitors to heritage sites and museums come in groups, and walk around chatting. It's a social activity, not a studious one. So make sure they can get the gist of your story without having to concentrate too hard.

3. Put people in the mix
News stories are all about how people are affected. So even if the story is about the threat to a rare lichen, we want to hear what the conservationist has to say about it, how its decline might affect our ecosystem, what the local schoolchildren are doing to save it.

Notice how almost every news story is supported by a quotation – if not from those directly concerned, then from onlookers, neighbours or distant family members.

Interpretation: We have an inherent need to connect things with people and ourselves. So if you're writing about a place, tell us about its people – who lived there, how they lived, how their lives compared to ours. Use quotations, musings, memories, clips from diaries and interviews.

Don't just talk about historic objects and their importance, talk about what people did with them, how they used them, and what our equivalents are today.

4. Let them eat cake – not the raw ingredients!
The crux of a news story is what's just happened – not the long lead up to it. Reporters get to the point straight away and fill in the background details later.

Interpretation: This is often the hardest point to get over to new writers, particularly those who are used to working through a story chronologically. Start with the main or most interesting point about that place/person/thing.

For example, going back to Richard III's story, imagine you're writing a panel for the infamous car park. If you write it chronologically, people will find out that Richard was born in 1452, was brother to Edward IV, and that he became king himself in 1483. But your readers might have wandered off before discovering the wow-factor news – that Richard's battered body was unearthed **right here**, under **this** car park, metres from where **you** are standing.

5. Bite-sized, not a belly-full
When writing for a general newspaper, reporters avoid jargon, formal language, complicated sentences and going into great detail. Stories are kept short, pithy and to the point.

Interpretation: Your onsite exhibitions, panels, apps and audio tours are the first layer of interpretation. Your words need to reach out to everyone, regardless of their prior knowledge, background, age or culture. Concise, simple, informative text will satisfy the majority of your visitors, and leave them eager to find out more, maybe from the internet or a future visit.

6. Now spice it up!
Okay, so that's the basic recipe. But now you need to spice it up – with a sprinkling of your own creativity and passion…

LEFT:
Using the headline to reveal the gist of the story. Tank Museum, Dorset.

Cathy Lewis is a writer and trainer, specialising in interpretation for museums and heritage sites. www.cathy-lewis.com

WINNING PEOPLE OVER

Consultant Eliza Botham shares her experience of effective community engagement for heritage interpretation.

ABOVE:
Community workshop inspired interpretations of Chillington Ironworks.

BELOW RIGHT:
Community artist, Luke Perry engaging with children at Kings Norton Primary School.

WHERE I'M COMING FROM...

I often need to move very quickly to involve local people in projects as there is a short deadline. By the time you work back from the 'launch date', it often means trying to involve people before you really know the community.

It's a good idea to be clear about what you mean from the beginning – if you only have the time and ability to tell people about the project, it's no good letting them think you are consulting or involving them. If you're consulting, are you giving them a series of options, or a wide-open opportunity to comment?

If you really want to try to develop ownership, you'll need to think about ways of involving people in the interpretation and this is really something that can only be achieved with a lot of time and effort.

It also depends who you want to work with. If you're planning to work with the people who regularly graffiti-spray local brickwork, plan on a long project and invest in skilled community workers who can help. It's difficult to 'win hearts and minds' but well worth it if time isn't an issue.

Community workshops can be a good way of involving new people, but pick somewhere with high footfall or an established group and be clear about how their work will appear in the end result.

WORKING WITH PARTNERS

I find that it's great to work with partners who are already established in the community, but it brings with it a responsibility to get it right for them. Local community leaders, artists or educators know their communities. They have often invested years in building up trust, learning about people's issues and life challenges and they want to offer things that will bring people together.

So what can I offer to community leaders? Well, I can provide an insight into local heritage and encourage people to share their experiences. I can also provide an opportunity for people to try something different – contribute their own stories, help to create an artwork or work with specialist writers and artists. It can be a very special and fulfilling experience that people will remember for a long time.

Personally, I like to really involve people in something practical, outside their daily lives. I'll never forget that my brother, now in his 50s, still goes back to check on a tree that he planted when aged about six! That tree made a powerful connection with that place for him. So I try to set up things that will give people a real connection with somewhere near to where they live.

CREATIVE HERITAGE INTERPRETATION TEAMWORK

I've been lucky enough to work with some fantastic people, with a genuine vested interest in encouraging people to interpret their environment. My approach is normally to do some initial research and think about themes and stories for the project, which I then discuss with my partners.

At Westport Lake in the Potteries, working with local ceramic artist Phillip Hardaker was an inspiration. He really cares about a successful

ABOVE:
Children on a 'Sketch Safari' as part of a guided visit at Witley Court (English Heritage).

project, but his skills as a community artist are evident as he inspires, leads and quietly enthuses. He is also fantastically well organised, which is great when you're parachuting into schools at a moment's notice!

St Margaret's Community Project Officer, Sarah Cooper, in Birmingham is someone else I've been privileged to work with. She has great enthusiasm and a real desire to involve people. It was fantastic to work with someone who had already run some great events and could now see the potential of heritage interpretation as a community focus.

A Canal & River Trust (formerly British Waterways) project in the Black Country meant working with local communities at very short notice. Community leader Sarah Richards set up opportunities for reminiscence workshops and artist/writer led activities with community artist Pauline Rice and interpretive writer Cathy Lewis. I'm sure they would all agree with me when I say it was hard work to a very tight deadline, but worth every minute working with local people to create a series of plaques made by metalworker Alex Worth.

BE REALISTIC!

How much time and budget do you have? It's much better to do one thing really well.

I've recently been working at Kings Norton Stop Lock in Birmingham with local artist Luke Perry. Luke runs his own company, Industrial Heritage Stronghold, and created an artwork for the Canal & River Trust as part of their celebration of the restoration of the unusual guillotine stop lock.

We wanted to involve local people and Luke was the perfect artist for the job, quickly becoming the 'cool' guy who makes things. Using a process of talking together and drawing, the students questioned and came up with ideas that Luke was able to incorporate into a design for a metal sculpture. We're inviting the school back to see the results of their work soon, so we'll find out what they really think!

TOP TIPS FOR SUCCESSFUL COMMUNITY INTERPRETATION

- Make it fun!
- Do a manageable amount of consultation well.
- Work with community leaders.
- Only give people realistic options.
- Always aim for good quality.
- Invite everyone back to see the end result.

MY FAVOURITE THINGS

What inspires you and is likely to inspire local people? Here are a few of my favourite ways of involving people in interpretation and that don't rely on people reading stuff beforehand:

- Working with local community artists.
- Photo or sketch safaris (the whole group takes a walk and photographs or sketches features that they feel have value).
- Using maps and models.
- Memory days.

There are lots of other great ideas and ways of involving people. Here are just two places you can read more…

The Guide to Effective Participation by David Wilcox www.partnerships.org.uk

Thinking about Community Participation – Heritage Lottery Fund www.hlf.org.uk

Eliza Botham is a freelance Heritage Interpreter Project Manager based in the Midlands.

SUBLIMINAL MESSAGES

Phil Clayden, an artist/craftsman, explains how he uses art to create subliminal messages to evoke intuitive responses in his gallery designs.

Enthusiasm, I firmly believe, is the essential prerequisite for engaging a wide range of audiences. Gallery design must therefore exude it through every object, every installation, every word and any opportunity. Nothing is more disappointing than a gallery without enthusiasm.

My training was originally in furniture design, but having taken a degree in philosophy my interest extends to the thinking behind design, and I have a fascination with every creative discipline. I see the creative world as a wonderful resource, not only for communicating stories, facts and ideas, but also for welcoming visitors into a space that is subliminally tuned to affect them meaningfully.

PICKING UP CLUES

We all continually pick up clues telling us what kind of a place we're in, how to feel about it, and how to respond. So, when planning a gallery, which weaves together objects from the collection with information, histories, contemporary observations and questions creating a multi-levelled narrative, it is clearly important to think about how to encourage a receptive attitude.

The aim for each visitor is not only to enjoy the experience of the gallery, but to learn something meaningful that they can take away. We may not allow them to take objects from the collection, but we'd like to impart something of a formative experience with permanent benefits.

ON THE EDGE OF DISCOVERY

Educational psychologists tell us that over-excitement is not conducive to learning, and rather, that calm, collected, yet enthusiastic focus is required. Challenges also engage, hence the value of puzzles and interactive exhibits. I also argue that an element of mystery, hinting of hidden depths, can tease out fascination; and there is nothing quite as compelling as feeling on the edge of a discovery.

So how can we engineer a space to be suitably restful, and at the same time fascinating and compelling?

SUBLIMINAL MESSAGES

At Woodstock's Museum of Oxfordshire, I employed a strategy that has become a core aspect of SolidArt's approach. We look at the

Photo by Philip Clayden

LEFT:
Woodstock Museum's Dinosaur gallery welcomes visitors to experience Jurassic Oxfordshire. Design by SolidArt.

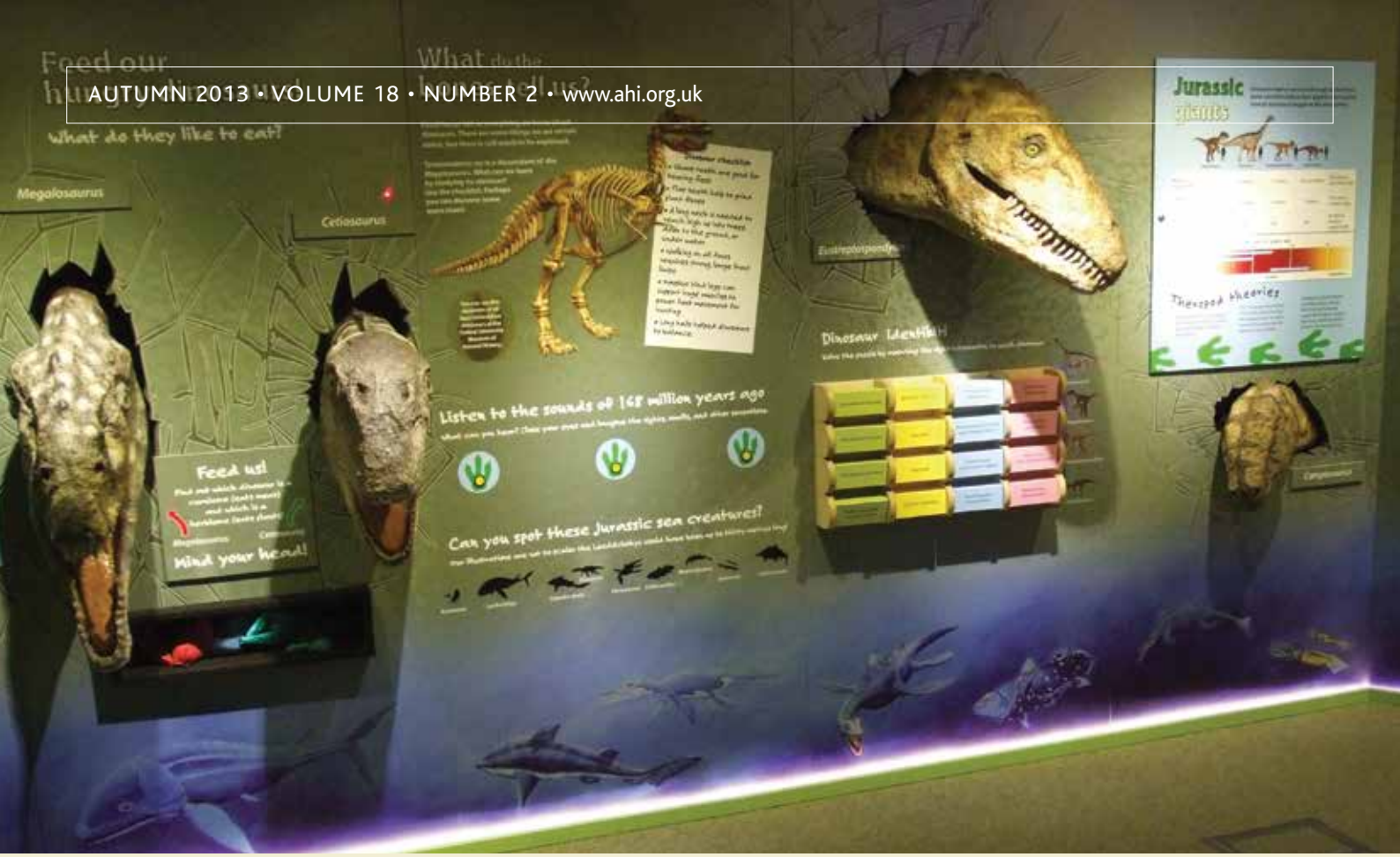


Photo by Philip Clayden

ABOVE:
Art works and sound compositions offer multi-sensory exploration of the interpretation. Design by SolidArt.

gallery space with an aesthetic eye and plan the use of artistic creativity, both to add meaningful depth and evoke a receptive attitude.

I developed the idea originally whilst researching 'narrative remembering'. This is the concept that participation in a liturgy engenders a personal re-enactment of its drama insofar as the rehearsed collective memory becomes an individual's genuine personal experience.

Liturgies encompass not only written narratives, but spaces and objects as well. There is meaning imbued in the layout and structures of liturgical spaces and many subliminal clues evoke subtle responses. Everything works together to prepare a person to receive the intended experience.

Museum galleries are not liturgical spaces, but we are certainly aiming to engage our audiences to bring them into a common 'narrative remembering' at a level to suit them. So, subliminal clues are useful, and should be taken into consideration. Art is a great way to do this.

OPENING THE DOOR

The subject of the Woodstock gallery, the Dinosaurs of Oxfordshire, was especially interesting because the first dinosaur bone to be identified was discovered at the nearby village of Stonesfield. A part of a Megalosaurus's jaw was found, preserved in sediment from a freshwater stream that once gushed into the sea there. That bone (now displayed in Oxford's University Museum of Natural History), opened the door to another world, the science of palaeontology.

In the Jurassic age, much of what is now Britain took the form of a tropical archipelago of densely foliated islands lapped by warm, shallow seas. Herds of Cetiosaurus waded and grazed peacefully, but trailing members of the herd were vulnerable to being picked off by predatory Megalosaurus. We know this because mile-long lines of Megalosaurus footprints were discovered at Ardley, where sediments at the bottom of a quarry once formed a shallow seabed. The footprints revealed the speed and gait of the animals, and their acceleration as the predators caught up with a herd of Cetiosaurus.

A fascinating story, but nevertheless, it requires a leap of imagination to really bring it to life. Fossils in the museum's collection, fascinating as they are, speak only very remotely of their origin, and no personal accounts can give a human perspective. It is in such situations that the use of artistic creativity becomes not only valuable but essential.

BREATHING LIFE INTO A GALLERY

So, the new gallery required an 'immersive' experience to bring home the reality of Jurassic Oxfordshire. Visitors entering the room would need to encounter prominent clues to back up the interpretation text. The windows would be covered and lighting installed to create a mysterious atmosphere. Flecks of red light passing across the ceiling would bear witness to the cataclysm that divided the age of dinosaurs from our own. Visitors would be stepping back into a world that was not ours, and artworks would be needed to bring dinosaurs into the room and illustrate the interpretation text.

SolidArt's archaeological illustrator was commissioned to produce up-to-date illustrations of the dinosaurs, and our mural artist used them to create a large mural

Photo by Philip Clayden

RIGHT:
Subliminally punctuated space: post-Reformation Malmesbury is accessed through a doorway representing the close of the medieval era of abundance. Athelstan Museum, Malmesbury. Design By SolidArt.

depicting the dinosaur chase at Ardley. We worked with the museum team to select the interpretation content and prepare the written text, ensuring it would relate to creative approaches that were possible in the space and maximise potential impact.

SolidArt's model-maker created several models including four large dinosaur heads that appear to burst into the room through a wall of graphics panels, interactives and interpretation text. One of them has an eye that follows you around the room, and two others can be fed with leaves from Jurassic trees and small proto-mammals. Children learn which dinosaur is a meat-eater, and which is vegetarian because only the right food will make them roar! They also learn about Jurassic flora and proto-mammals, examine accurate models, and touch the feet that made the footprints in the quarry. Graphics and text add detail for older children.

Other artworks include a mural, which utilises space at a low level to illustrate the aquatic life of the time below sea level. And a detailed geological model doubles as a donation box – it fills the room with dinosaur roars when money is dropped into its slot.

SHARED EXPERIENCES

As children engage with the room on a visual and tactile level, their parents can read the interpretation panels that span the room's narrative, and as they spot how the artistic work around the room illustrates and deepens the meaning of the text, a channel of communication opens up between adults and children. Parents are able to point things out and share their own discoveries with their children.

It is particularly gratifying to see how the use of original art can successfully promote shared experiences to balance digital options, which tend to cater to individual personal experiences. Art has much to offer in its ability to create a pleasant, undemanding and yet inspiring atmosphere that promotes learning through shared experiences.

To return to my suggestion of using subliminal clues to enhance interpretation, I believe it is important to give special thought to how a gallery engages visitors on a subliminal level, and to 'punctuate' the space with clues that support its interpretative themes.

At the Athelstan Museum in Malmesbury, we were able to introduce the impression of passing through a doorway when moving from one epoch to the next (e.g. medieval to post-Reformation), and thereby, within each time zone, to strengthen the impression of the age's distinctiveness. All that was required to communicate on a subliminal level was a series of constricted openings to punctuate the visitor's journey. Within the zones, we used artwork to create impressions, for example the abundance of medieval life under the protection of Malmesbury Abbey was depicted using a beautiful mural containing the wide variety of produce from Abbey lands.

LIGHT AND SOUND

The murals, models and lighting at Woodstock, which create such a different atmosphere from the corridor outside the room, are added to by sounds of Jurassic times – screeches, roars and splashes – which are operated by visitors to add great realism. We deliberately avoided a soundtrack, and limited accessibility to the video exhibit to headphones only, provided with seating.

To sum up, artwork functions subliminally to immediately evoke an intuitive response that prepares visitors to embark on the journey provided by the interpretation. It sets the scene, spans all age groups, and communicates the tremendous enthusiasm embodied in the gallery as a whole. It also adds depth and realism to the experience.

A final word of advice would be to resist presenting art 'for art's sake' in museum galleries. SolidArt's artists know that their work is not intended to draw attention to itself, it is to evoke the interpretation, and it needs to be prepared solely with interpretation in mind. It is critical to work with artists who understand that, and will be willing take a collaborative approach.

Phil Clayden is Director of SolidArt.

HOW'S IT GOING?

Steve and Irene Evison put the case for using evaluation as an effective management tool in heritage projects.

So often, evaluation can become simply something to be satisfied as a requirement by funders, and an unpleasant distraction from delivering projects and getting on with the job. If we allow it to be reduced to this function, we are however missing a huge opportunity to learn, improve and deliver strategic interventions that better benefit the heritage we seek to save, improve or interpret. Therefore, we – Resources for Change (www.r4c.org.uk) – put the case for an approach which more fully integrates evaluation into project management.

We base our views on extensive experience of Landscape Partnership Schemes, which bring many different organisations together in a local area to conserve and enhance the natural, cultural and built heritage in that special landscape and to improve people's access to and enjoyment of it. We also draw on our experience in supporting other Heritage Lottery funded projects across England and Wales. Resources for Change has gained a reputation for extensive work on Audience Development, Training, Access and other plans. Our team members have a broad experience of Landscape Partnership Schemes, including designing and delivering Landscape Partnership Projects, creating monitoring and evaluation frameworks, carrying out independent interim and final evaluations, and a number of the team are on the framework of Monitors and Mentors to HLF.

ABOVE RIGHT:
Members of the public give views.

BELOW:
Simple interactive techniques for stakeholder involvement.

PROJECT PLANNING STAGE

The process starts at the formation of the list of projects to be achieved, often derived from an existing 'wish list' supplied from project partners. 'Partners' is at this point probably a loose term, often pertaining to a group of organisations who have come together primarily to improve funding opportunities for specific work through submitting a joint proposal. Whilst this provides us with a real incentive to consider joint working, does it really get us to work strategically? In the broad range of Resources for Change experience, we would suggest the answer is probably not.

Ordinarily, the projects are a collection of interventions that focus on achieving the partner organisations' particular goals but which fit under a common banner; they do not tend to be interventions specifically developed to achieve a common strategic purpose (although hindsight shows that they are often successful in the end at achieving common goals).

This is not necessarily all bad, but it can lead to a case of interventions being driven by 'he who shouts loudest', rather than the adoption of interventions which have the greatest merit in delivering the overall strategic need. Interestingly, in many of the schemes we have been asked to advise on, we have found that there are lots of good projects, but at the early stages at least, the 'joining up' projects to link them all together tend to be weaker. Perhaps this is because none of the partners have this as their main remit?

LEFT AND BELOW:
Engaging members of the public.

A STRATEGIC INTERVENTION

To achieve a strategic intervention, we need to understand the answer to basic questions including:

- What is it that you are trying to achieve and what will this look like?
- How is it different to the current situation?
- And finally, what is it that is stopping this happening now?

It is important that we really analyse the answer to this last question. It is too easy to say something is needed without properly analysing why the current situation exists. Perhaps we should all spend a lot more time identifying the true cause of the current situation and therefore the most appropriate interventions. Once we know the cause, we can then decide on the best interventions to move from the current situation to the proposed situation. This is the story of change.

Evaluation can be used as a tool to answer these questions, and it then provides the approach we can use to ensure that all interventions are working to deliver the story of change. It enables analysis of change against the intended outcomes and helps to ensure management keeps these interventions on track and on purpose. In practical terms, this can be achieved with the project partners working together and seeing evaluation as part of the management process.

EVALUATION AS A MANAGEMENT TOOL

Evaluation provides a legitimate reason to take one of those rare opportunities to step out of the day-to-day and to reflect and discuss how well things are going! The value of this should not be underestimated, in that not only does it advise the next stage of project management towards successfully achieving the project aim, but it also provides valuable peer support and builds a sense of a delivery community. In our experience, the project manager is left less isolated and the partners often gain far greater and wider-reaching benefits from the discussions that take place. These sessions can be infrequent, but work best when facilitated (not always by an outsider, although sometimes this can add further value) and have a proper structure by which discussion is framed.

In this approach, evaluation becomes a joint and analytical exercise, informed by consultation with stakeholders and done with the project partners and other key stakeholders. It then becomes a joint check on progress, it ensures interventions are on track and still fit the strategy and direction, it builds the story of change and it provides a social forum for sharing and learning.

PARTICIPATORY EVALUATION

Whilst all this is really valuable and provides vital support to those trying to deliver the day–to-day management, even more can be achieved. This is when the evaluation recognises its true potential in developing learning and building the change, by reaching out across the spectrum of scheme stakeholders to enable them to become actively involved in the evaluation as well as the scheme itself. This is participatory evaluation and this is when evaluation becomes most powerful.

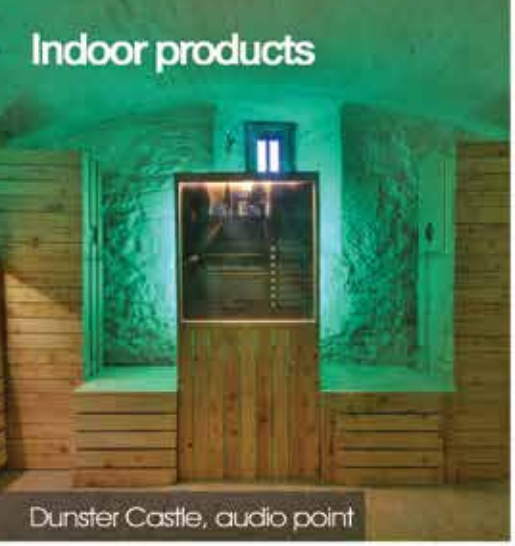
In this scenario, project management moves from being a structured controlling of interventions to a facilitated process of action, the subtle difference being that control is partially released to those involved and hopefully benefiting. This is not a loose and fluffy approach; in fact it often takes a far more reactive and sophisticated form of management. However, the results can be very rewarding, because it builds from where the stakeholders are and fully involves them in the change process It can be powerful, satisfying, empowering, supportive of those delivering projects and help to leave a stronger legacy.

CONCLUSION

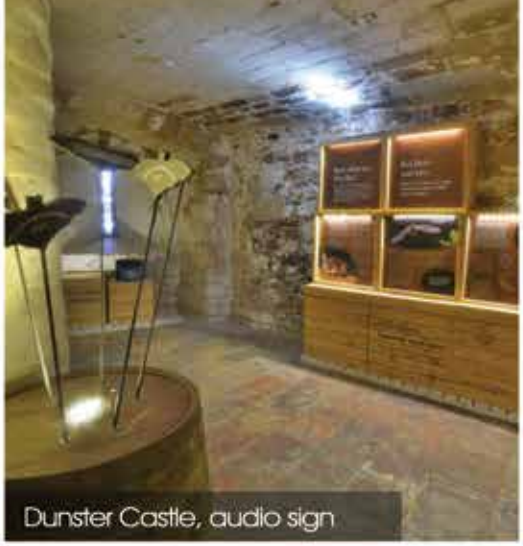
So in conclusion, we would make a call for a more strategic approach towards the integration of project interventions, from the very beginning and which include actions reach beyond just being a collection of partners' suggested activities. More consideration needs to be given from an early stage as to the overall purpose of interventions and time should be allocated to find the gaps between proposed interventions, so that the overall impact is greater than the sum of the parts. An excellent way of helping to achieve this is to see evaluation in a much more positive and supportive role, as a way of questioning the role that interventions play in delivering the overall purpose, and as a way to help to give clear learning and improvements which inform project management. To give greatest value, this evaluative and project management work needs to be done with stakeholders themselves involved all the way through the process, helping to build the partnerships, build in the 'joining up' and create the relationships needed to sustain beyond the HLF supported interventions.

Steve and Irene Evison are directors of Resources for Change, www.r4c.org.uk

Indoor products



Dunster Castle, audio point



Dunster Castle, audio sign

off-the-shelf software

lightbox2 media browsing software

bespoke builds

Cardiff Airport, kiosk & software

fitout & design services

Panacea Museum, multi-touch kiosk

outdoor products

U-Turn Round, windup audio player