INTERPRETATION

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Produced for the Society for the Interpretation of Britain's Heritage by the Centre for Environmental Interpretation

Multicultural Issues

MAY 1995

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EDITORIAL

WELCOME!

Welcome to the first edition of the latest incarnation of the Journal of the Society for the Interpretation of Britain's Heritage. Those of you with long memories, or who are feeling a little long in the tooth, will recall that before 'Interpretation Journal' there was in fact a periodical called 'Interpretation'. So traditionalists among the membership may express delight that we are merely reverting to our roots.

Change of Name

What's in a change of name? Certainly it is fashionable to shorten titles e.g., British Rail, but this is more than mere fashionable caprice. 'Journal' to me implies a scholarly weighty tome packed with references and lengthy bibliographies. Although I am currently working in the groves of academe, I have spent far too many years as a practitioner to impose such a burden upon you. You are all far too busy getting on with the craft of interpretation to read obscure theory. Above all, I hope the tone of the new periodical will reflect the lively debate and concern for standards and excellence that have been the hallmarks of previous editors and their editions of the journal.

Change in Emphasis

You will detect a slight change in emphasis, in that we have chosen to develop a theme of commissioned core articles for each issue, emulating the successful model set for us by the CEI Bulletin. From my own experience and that of my colleagues, and latterly my students, themed issues are an invaluable source of reference and can prolong the shelf life of any periodical. However, we still want debate provoked through the correspondence columns and will always have space for new developments in technology, current concerns and reviews that are not restricted by the issue theme.

So it is over to you, to contribute to your publication. I am particularly keen to have contributions from the ground roots of the membership who are out there producing imaginative schemes, and working with local communities but are too modest to write about their own work. How many times have you said to yourself "oh it's only the committee members who produce articles"? They don't, they're far too busy being the great and the good! I know you are equally rushed off your feet, but do please send in any information you produce. Words are your craft, you don't always need to write something specifically for the periodical, consider anything you write to be of potential interest – press releases, fundraising flyers, leaflet texts etc. If you have a particular burning concern whether it be NVQs, New Technology or Political Correctness do let me know, there is always room for polemic and debate on standards.

Now to this issue. The theme chose itself in a way since it was intended to coincide with the World Heritage and Museums Show and the Society's seminar on multiculturalism. Recent reports have made it clear that there is a strong need to help build a non-racist society. Just how effective are museums, the heritage and countryside institutions at contributing to this change? Do they provide appropriate mechanisms for access and representation, or do they exclude large sectors of society because of their institutional history and staff profile? Black people are still grossly under-represented in heritage organisations. In Birmingham where 36% of all school children are black only a handful of staff are drawn from ethnic minorities. The representation of black culture within museums and the environment, if present at all, is mainly in the hands of white professional curators and managers.

Backlash

Certainly in America there has been a strong backlash against white-led cultural initiatives — should people from minority communities co-operate with these institutionally led initiatives? Angela Fussell wrote "An important part of minority communities' struggle for equality involves an understanding of how they arrived at their present position". ('Adding to the Collection', *Museums Journal*, February 1991). However, there are real difficulties in acquiring material to represent this past. Val Bott of Hackney Museum emphasises this problem "Recording a recently arrived immigrant community is difficult. The people who make up such communities may have very little with them, and will find it very difficult to recognise that their lives are part of the history of the new community" ('Beyond the Museum', *Museums Journal*, February 1990). At Hackney Museum the collections policy states that "social history and visual art material is, and will be, acquired from anywhere that Hackney people have, or had, family roots, as well as Hackney itself".

City of Birmingham Museum's Gallery 33 "A Meeting Ground for Culture" adopted the comparative approach identifying generalised common themes, rather than tackling controversial issues. The Gallery represents over one hundred different cultures with

colourful displays on body decoration, food, masks and music etc. This comparative approach juxtaposes the familiar and the unfamiliar and celebrates difference as good interpretation should do, and thereby reveals meanings. For example African facial scarring is compared with western body piercing, tattoos or male body building. However, a specifically multi-cultural project like Gallery 33 attracts only 8% of its audience from the local ethnic minorities in a city where 25% of the population is black. Jane Peirson-Jones informs me that the next stage is to carry out more outreach work in the community to remedy this concern. Gallery 33 has been criticised for taking a soft approach to safe subjects 'icons of diversity' and avoiding the difficult issues of slavery and colonialism. The new Transatlantic Slavery Gallery at the Merseyside Maritime Museum has bravely accepted this challenge. However, Garry Morris' article alludes to the difficulties in tackling such an emotive subject. The creation of the gallery involved a long period of consultation with a wide ranging group of advisors. As a result some of the messages have become diluted as equal weighting is given to every point of view. Can we ever produce a truly balanced view of such a past? The exhibition text quoted below highlights this dilemma.

"Historians do not agree on the number of Africans who were transported across the Atlantic. Some accept 12 million . . . others put the figure at 20 million . . . scholars of an Afrocentric perspective believe that the total number could reach between 50 million and 100 million".

When I visited the gallery I did come away feeling disengaged and not as moved as I would have expected. The few objects professionally displayed, the dioramas, the text all failed to provoke a response in me. The claustrophobia and the smell of the hold of a slave ship could not be adequately conveyed by the modern timber, the visual display and the ceiling height complying with health and safety regulations. Could we ever appreciate the horror of this experience through a neatly designed museum exhibition?

Our Common Interest

The Vrindavan Garden Project in Leicester seems an excellent way to celebrate multiculturalism and our common interest in the environment. However, research carried out by David Prince Associates for Leicestershire County Museums Service points to a worrying concern. The research revealed that 75% of the white respondents in Leicestershire wanted less space and money allocated to non-British cultures within the museum display programme. At that time (1991) only one exhibition in the county's fourteen museums was devoted to Asian culture. The Museum Service has a commendable tradition of outreach work with Asian communities. When there is such ingrained racial hostility how do we attempt to change public opinion? Is it the responsibility of the interpreter to take on this challenge when they are serving a community with very firmly held, if incorrect, views?

Finally, we have interpreted the term multiculturalism to reflect communities divided by religious as well as racial concerns. The Beth Shalom case study is not easily categorised as a heritage site, however, its stated aim to both educate and allow people space to reflect on the implications of the Holocaust make it a worthy candidate for Tilden's homily to provoke rather than just to inform.

Ingrid Pollard

Our countryside should appeal to all as here in the Langdale Valley, Lake District.

ENVIRONMENT, HERITAGE & MULTICULTURALISM

Julian Agyeman

Introduction

The words 'environment', 'heritage' and 'multiculturalism' are very powerful, evocative and value laden. They are interpreted differently, and are afforded different meanings, within society as a whole, within the heritage industry and the environmental movement. As a consequence, they can sit rather uneasily together in the minds of many environmental, countryside and heritage decision makers. However, most people within the heritage industry and the environmental movement want to broaden their appeal, to involve a wider cross section of society, but are unsure how to go about it in the absence of 'official' guidance or strategic support.

How do we integrate multiculturalism into our environmental, heritage and interpretational activities? Should we? Can we? I want to argue that linking environment, heritage and multiculturalism presents us with golden opportunities, rather than problems; with ways forward together, rather than separate ways.

Whose environment? Whose heritage?

The first question we need to ask is whose environment and whose heritage?

Why should people from ethnic minority groups be such infrequent countryside visitors, or so infrequently involved in environmental campaigns and the environmental movement? Is it their lack of interest?

No. Most people of the first generation from ethnic minority groups came from rural backgrounds; they lived off the land and empathised with it. Their emigration to Britain however, effectively severed their links with nature: they became overwhelmingly (inner) urban dwellers in Britain. In addition, as the recent Rowntree Report into Inequality showed, most people from ethnic minority groups are severely disadvantaged and live in the worst environments in the UK. Their central concerns, along with growing numbers of others who are trapped in poverty, are quite rightly, those related to increasing life-chances; to survival. It is easy to forget that poverty is not just about money: 'environmental poverty' is the partner of 'general' poverty.

On top of this are factors such as the growing fear of racism, which effectively disenfranchises people from unknown (ie 'unsafe') environments and heritage features of quality; lack of appropriately targeted information (does Countryside Commission news reach inner city communities?); lack of (multi) cultural awareness by countryside managers and environmental campaigners for whom the balance between scientific and sociological knowledge needs righting in favour of the latter; lack of daily relevance of campaign issues such as global warming or saving tropical rainforests, when people are struggling to pay fuel bills and the fact that 'environment', the environmental agenda and environmental issues are still largely presented to the public by environmentalists, without listening to their, often local concerns. The spirit of Local Agenda 21 is a welcome attempt to change this, but are LA21 meetings really representative of local communities?

Yet soldiers from North Africa used the Roman environment of the Borders. They were garrisoned on Hadrian's Wall. People from Asia were brought, often as whole villages, to Britain to work in the Yorkshire and Lancashire cotton mills. Many of our stately homes were financed, built and exotically landscaped through African-Caribbean slavery and the last Maharaja of Lahore, Duleep Singh, is buried in the church of the village of Elvedon in Suffolk. Has the presence of these, and other people been routinely celebrated in visitor attraction and interpretation facilities, or has it been quietly and uncer-emoniously swept under the carpet?

The point to be made is that of ownership. Access to what is perceived as being 'someone else's' possession (whether it be to the 'macro-environment' of the countryside, the 'micro-environment' of a heritage facility or an environmental campaign meeting) comprises both 'physical access' (ie getting there), and 'mental' access (ie 'Yes, It's for me, I can go there'). More fundamentally though, physical access has to be preceded by mental access.

In Britain today, gaining mental access amongst people from ethnic minority groups (and others who feel alienated from the mainstream) is difficult, for the reasons mentioned above. In addition, separating out a purely 'English' heritage, when Britain has, since Neolithic times been multicultural, is artificial, and doesn't help people's mental access. Britain's heritage is the result of an eclectic mix of influences. Let's accept this and be honest in our portrayal of heritage.

Heritage is a powerful tool. It can inculcate a sense of belonging. It can be used to include or exclude. It is fundamental to

people's vision of themselves, their sense of ownership, their sense of place. Who knows, an 'honest heritage' might change people's perceptions of ownership and access, in addition to attracting more (paying) visitors, from a wider range of social groups than utilises such facilities at present.

Some ways forward

The first stage in developing wider participation in the countryside, heritage or the environmental movement, is to recognise that issues of inequality, ownership and access (both physical and mental) are vitally important to everyone, especially under-represented groups. Providers should aim to offer an equal opportunity of access for those who want it, and they should be realistic. People from the higher socio-economic groups within ethnic minority communities are far more likely, just as in the population as a whole, to visit facilities than those who are less privileged. Once this is acknowledged, then heritage providers, countryside managers and environmental professionals can move forward.

But forward to what? There are a growing number of 'projects' around Britain, such as the Bolton 'Countryside Forum', and events such as those organised by the Lea Valley Regional Park, which focus on establishing, developing and sustaining ethnic minority ownership and access to the countryside, often by celebrating cultural-environment links through the arts, music or theatre. But these projects and events are still not perceived by environmental, countryside and heritage 'gatekeepers' as 'mainstream'. They are seen as experiments or research, from which 'the answer' may emerge. Organisations, heritage facilities or sites must move on from 'projects' and events (short term) which involve people, towards strategies (long term) which empower them.

Heritage providers especially (where appropriate), need to engage in a dialogue with all sectors of local communities as regards how that heritage is portrayed. To some, this has been standard practice for a long time and the results are excellent. If it is appropriate, the linked heritage of different cultures should be shown, as in last year's exhibition 'The Peopling of London' at the Museum of London. In it, I was left with a sense of pride and place that I am part of an enriching, unstoppable, cultural continuum which is the development of London.

Heritage centres, country parks or similar should carry out an 'Equalities Audit', where a given resource is subjected to close scrutiny to check whether, on the grounds of race, gender, disability or other, it is giving off the wrong signals to potential visitors. For instance, does your urban fringe country park attract ethnic minority visitors from the nearby housing estate? If not, why not? Just as planning for disabled access improves everyone's access, planning for women or ethnic minorities will do the same. It is a good investment.

Other ways forward include the development of 'landscape links'. The idea is for countryside managers to link landscapes abroad which are familiar to different groups, with landscapes in Britain. Research has shown that Indians like Snowdonia and the Lake District because they resemble the environment of 'hill stations'. Kashmiri groups visiting the Black mountains in Wales said that it reminded them of home. These links can however, only be developed where appropriate. They give a sense of security in what might be a first visit to the countryside.

Another issue which needs to be addressed is that of training and employment. Few environmental and heritage courses have even begun to address issues of culture, ethnicity and access. These issues must begin to inform such courses, so that gatekeepers of the future are more aware of societal issues, as well as the substantive, professional or content-related material in such courses. How many people from ethnic minority groups are employed by environmental NGOs, as countryside managers, as heritage or interpretation officers? From the point of view of a young black person, the overwhelming image of these employment possibilities is negative. Why? Strategic thinking and the development opportunities must begin to address this.

Summary

Linking environment, heritage and multiculturalism is not an easy task; it will require vision, courage and sensitivity at all levels. It does not require one-off research projects – the issues are now well known, but a strategic commitment to equality, to honest portrayal (in the case of heritage facilities) and to ownership and access. It will require an ongoing commitment to a dialogue with under represented groups and, importantly, it requires that providers ensure that everyone who wants to visit a given resource, has an equal opportunity to do so.

Julian is an environmental communications consultant, with an interest in heritage. He can be contacted at 3, Strathleven Road, London SW2 5JS.

VRINDAVAN GARDEN PROJECT, *LEICESTER*

Ravi Tester

The Holy town of Vrindavan in India has 50,000 inhabitants and stands beside the sacred river Yamuna 100 miles south of Delhi. Vrindavan and the surrounding region of Vraj is famous for its sacred forests and over 5,000 temples dedicated to Krishna, the flute playing cowherd revered by hundreds of millions of Hindus. These temples and other magnificent buildings, many of them very old and strikingly beautiful are testimony to the deeply held religious beliefs of the region. It is in Vrindavan that Krishna herded the cows and played with His childhood friends, the cowherd boys and girls. These sweet pastimes, amidst the forest groves accompanied by the sound of Krishna's flute have captivated the hearts of generations of pilgrims. 3,000,000 of who visit Vrindavan each year. Sadly the pressure of pilgrims, expanding population and business has meant that large areas of countryside have become deforested and the rivers have been polluted.

In 1990 the World Wide Fund for Nature established a project in Vrindavan to work with local schools and community groups on a variety of projects that would improve this situation. This has included establishing tree nurseries and re-planting indigenous trees and shrubs as well as establishing an environmental education programme in local schools.

Multicultural City

Leicester is well known as a multicultural City and contains a large Hindu population. Many of these worship Krishna and groups go on pilgrimage from Leicester to visit Vrindavan. In 1992 Environ established the Friends of Vrindavan project with the aim of raising awareness and funds for the project. This work has involved local schools and community groups from throughout Leicester. In particular Rushey Mead School and Soar Valley College have embarked on an ambitious programme of treeplanting, fundraising and arts projects. This has included a sculpted bridge that links the schools to the local cycle path.

In 1992 Leisure Services, Leicester City Council, created the Community Conservation team with the aim of running environmental projects to encourage more people to visit and enjoy local parks and open spaces. This work has included a number of specific projects to involve people with disabilities and also people from ethnic minority groups as it was considered that these groups very often were not involved in environmental projects.

One of the first projects was to involve students from Rushey Mead school in a feasibility study for a new nature area. The proposed site was a small duck pond in Abbey Park. Abbey Park is the main park in Leicester and attracts hundreds of thousands of visitors each year. The duck pond had fallen into neglect and the surrounding areas had become overgrown so it presented an ideal opportunity for a nature area. Over an 18 month period the students surveyed the site, identifying plants, assessing soil and water quality and measuring water and silt depth using a seconded canoe (which proved a particularly popular activity!).

Brainstorming

In July 1994 all this information had been collected and the students were involved in a brainstorming exercise to suggest possible uses for the site. As the students had already been involved in many Vrindavan projects such as tree planting at their own school they suggested the site could become a Vrindavan Garden. Vrindavan Gardens are found throughout India and represent the sacred city by containing water, trees and plants and also through decorative buildings. While the students were proposing to use the site for a Vrindavan Garden, Friends of Vrindavan suggested the same idea to managers and councillors within Leicester City Council. They wanted to develop a site that would provide a local focus to the Vrindavan project and provide an opportunity to improve an area in the city. The site would also be an opportunity to educate people about Vrindavan and wider environmental issues as well as providing a platform for community events. The community in the area immediately surrounding Abbey Park has a very high Asian content, on average above 50%, and Friends of Vrindavan felt that it was the most appropriate site and would encourage the community to use Abbey Park on a more regular basis.

Abbey Park was one of the parks

A local child's view of the gateway to Vrindavan Garden.

featured in the national Comedia study into the future of urban parks. This study highlighted that Abbey Park like many other parks nationally, provided a range of leisure opportunities but often did not fully meet the needs of the local community. The Vrindavan Garden provides an opportunity to re-dress this by providing an opportunity to actively involve not just the local Asian community but also people throughout Leicester.

Site design

The developing site design will reflect Vrindavan by including water and plants. The existing pond will be dredged and re-planted, the overgrown area cleared and replanted and a path installed. This path will be circular around the site in the same way that pilgrimage paths at Vrindavan follow a circular route. The link with Vrindavan will be strongly re-inforced as the site will have sculpted timber entrance gates, a large pavilion on the island in the middle of the pond and a bridge linking this to the mainland. It is hoped to include plants that would normally be associated with Vrindavan Gardens in India. The site will be interpreted by a series of boards depicting stories of Krishna and explaining the importance of Vrindavan. These are being designed by students from Soar Valley College.

Construction should begin this summer and will culminate with a large community festival to celebrate the opening. In the meantime we are working on raising the necessary funding. One of the first fundraisers will be a Vrindavan Carnival where the community will be able to see the ideas for the garden as drawn plans, modelled in clay and as a computer 3D "virtual garden". As well as the usual Carnival music and dancing, there will be a "bike for Vrindavan" sponsored cycle ride!

All this work has been carried out by the students of Rushey Mead School and Soar Valley Community College.

For any further information please contact Ravi Tester, Friends of Vrindavan Development Officer on 0116 285 6675.

THE PUBLIC ARCHAEOLOGY REVOLUTION: ARCHAEOLOGY IN A MULTICULTURAL SOCIETY

Karolyn Smardz

Recently, I received a call from an American colleague who was writing a short introduction for a piece I had written for her newsletter. She wanted to know exactly what I said when people asked me what I did for a living. Without thinking, I responded, "I'm a public archaeologist, maybe a multicultural public archaeologist, or an educational archaeologist, or an archaeological educator, any of these will do."

This confusion of identity arises because, over the past decade, a real revolution has been taking place in the profession of archaeology. The hoarding has come down around urban digs. Archaeologists regularly visit classrooms and conduct public site tours. The whole arcane mystique of the profession is being systematically broken down, and about time, too! The people, whose cultures we archaeologists have studied for so long, are actually having a chance to learn what archaeology can tell them about their ancestors, and the broader human family across all times and in all places.

One reason for this is that the public is now more aware, more demanding of information, better educated, made up of people from all parts of the globe and from every cultural and ethnic background that there is, and it wants to know where its tax dollar is going. Archaeologists, too, have changed. Ever diminishing funding for research, especially from government sources, has been coupled with the rapid industrial and structural development that is impacting so negatively upon archaeological sites in all parts of the globe. Looting has increased. Vandalism is more and more of a problem as people acquire more leisure time and more ability and inclination to travel to remote sites, sites that had previously been protected more by their isolated location than any real monitoring or security.

Paradigm Shift

So archaeologists have come to realise that the protection of the resource we all treasure and wish to preserve for future generations requires a genuine paradigm shift on the part of the profession. After all, if we don't inform ordinary citizens as to why our material culture should be protected, who will?

This is especially important when one realises how much our "global village" has shrunk over recent years. Cities and states and nations in all parts of the world are undergoing a tremendous cultural shift as a result of unprecedented levels of immigration. Refugees, both circumstantial and economic, are flooding into areas often ill-prepared for their reception. Previously oppressed or marginalized minority groups, too, are making their voices heard. Equity legislation, at least in North America, is making real headway into encouraging access to the higher education employment positions, and even to residential neighbourhoods that were traditionally not very open to immigrants or minority groups.

The effect of all of this upon heritage in general, and archaeology in particular, is potentially critical, especially if archaeologists wishing to encourage public support for their work do not realize that the audience has changed. Archaeologists in European nations have enjoyed a tremendous advantage – the cultural information they are digging up actually represents the personal and direct ancestry of a considerable proportion of their population. So most people living in an area would be supportive of and interested in the results of heritage research. Just look at the hugely popular genealogical industry and it's easy to see how much people are willing to do to find out about their "own" ancestors.

Interest in Native pre-history

North American archaeologists, and also those working in various of the colonial and post-colonial nations, have had no such advantage. Interest in Native prehistory on the part of the general public has been carefully nurtured and assiduously maintained in order to demonstrate why we should be digging up remains of what had been considered, unfortunately, as a conquered people. Hollywood films, television, myth and local historical emphasis have conspired to encourage this opinion and to show Native peoples' cultures as certainly not of great interest to those of European ancestry.

This attitude has been coupled with the fact that North Americans, either actively through massacres and "Injun Fighting", or

Courtesy of the Archaeological Resource Centre

A television crew filming a student group at an excavation.

passively through neglect and disease, tried to eradicate the Native "problem". If your great-granddaddy was a famous "Indian fighter" of which everyone was always immensely proud, how do you cope when suddenly Native heritage is considered "in", and your children are learning at school about the fascinating and complex attributes of Native cultures?

These are a very few of the significant issues that arise in dealing with heritage education and public archaeology in our complex modern multicultural societies. What aims and goals we have in our transmission of cultural information to such diverse groups is something which needs to be clearly defined, even before we seek ways to communicate the delivery to our publics. Emphasis on the commonality of our legacy from the past, as well as upon the fact that everything in that past is our heritage, however unpleasant the memories might be, helps achieve the goal of developing popular understanding of the importance of heritage preservation. But one of the major tasks, and something that needs to be undertaken immediately, is to ensure that there are going to be heritage remains to conserve. The problem here is not an ephemeral one; it comes down to having enough support a.k.a. money to effect the preservation.

New mechanisms needed

Clearly, new mechanisms for gaining public support and generating popular interest are very much needed for all forms of heritage research and conservation in the modern multicultural, multi-ethnic world in which we live. It is mandatory that we engender in our public a strong sense of connection and stewardship – a deep and personal value – for our common human heritage.

In a nation experiencing a great deal of immigration, how do we convince even the most recent of newcomers that they have a stake in preserving the relics of past cultures in their new homeland? The people we archaeologists want to study aren't their ancestors, are they? And this is true in any part of the world that has experienced mass population movement as well. The modern population in the given area often feels no direct cultural tie to the soil that lies, now, beneath its feet.

Well, many heritage managers and yes, archaeologists, haven't realized that it is absolutely critical that we bring recent immigrants and local ethnic populations of every background and cultural heritage, to understand the significance to them of the heritage of their newly adopted homeland. Many of us believe we are still speaking to the nice, middle-class, culturally homogenous people, i.e. historical society members, arts organizations, and the like that have always supported our work.

Well, we had better all wake up and smell the coffee. Teaching people to care about our human past broadens the range of interest, and increases our chances of informing, educating and converting our extremely varied modern audience to the cause of heritage conservation. Cultural resource management means saving everyone's past for the sake of future generations. We need to make sure our multicultural, multi-ethnic and often unilingual (and it's not English) audiences understand that they, too, have a stake in saving the past of their new homeland for the sake of their children, their children whose birthplace it will be and who will be citizens of their parents' adopted nation. They will be heirs to the richness of its cultural heritage from the very time of their birth.

Compelling reasons

There are many, compelling reasons for encouraging heritage awareness and involvement on the part of our multicultural audiences today, not least amongst which is that they pay taxes. Most archaeology is paid for out of the public purse one way or another. Without the support – financial and political – of all the members of the population, no matter how long or short their residence in a country or region, support for heritage conservation is going to become progressively more limited, and with it the political and financial resources we all depend upon so much in order to accomplish our chosen task.

In 1992, the United Nations designated Toronto "the most multicultural city in the world". Our population base is changing at an incredible rate, and with it the variety of values and mores that characterize the city's culture. We have had to find alternative ways to make archaeology seem attractive and appealing and important in this new and highly politicised milieu. Digging up sites and engaging in research into past societies, both prehistoric and historic, cannot be justified anymore on the basis that "archaeology improves our quality of life". The financial resources for quality of life pursuits just aren't available today.

The solution that archaeology has found for this serious and persistent problem is clearly education. Public education. Multicultural education. Participation. Involvement. Public relations. Communications. Advertising. Media coverage. Ownership. Stewardship. So that the whole community becomes our partner in preserving the immensely rich and vulnerable legacy from the past. These are the same mechanisms to which the environmental movement has turned, the methods and approaches that have been so successfully used in the anti-litter campaigns of the 1960s and '70s, and, more recently, the on-going anti-smoking campaign of the '90s.

The methods and mechanisms for communicating archaeological information to the public are probably as varied as the number of archaeologists who are performing this vital service. However, with the growth of professional association Public Education Committees, the increasing number and variety of symposia and workshops being made available both within and without the conference setting, and the development of a scholarly literature for this sub-branch of the discipline of archaeology, public archaeology is really coming into its own as a serious, and seriously respected, pursuit. A central focus of all of these activities is the transmission of the heritage conservation message to the broadest possible audience in a multicultural society.

Long way to go .

We still have a long way to go. After all, we are embarking upon an entirely new field of endeavour. Archaeology, which has always prided itself upon being the most eclectic of disciplines and borrowing from just about every other field of endeavour in the pursuit of its goals, now has a whole new skill-set to learn. And those of us who have been at it for a while are well aware of just how much we don't know. Add the new thrust towards multiculturalism into the mix, and we become painfully aware of the importance of acquiring information from specialists in a much wider variety of fields than we had previously considered.

Public archaeologists also require skills that can be learned from all the many communication professionals. Media relations experts, journalists, public relations specialists all have a great deal to teach us, as do advertising, communications and marketing people. These are people who generally work and thrive in the business world. If someone can sell a product whose trade-name means "cola", or "paper tissues" or even "refrigerator" in literally hundreds of different dialects across this globe, they can help us get the archaeological conservation message out to literally everyone whose attention we wish to engage, too.

We need all the help we can get. We are moving very shortly into the 21st century and all of the challenges and changes that a new age will bring. A lot of the information, the methods, the skills and the training that we need to "sell" archaeology to the public are going to come from non-traditional sources such as education, multicultural studies and business as well as scary fields like communications technology. If archaeologists are going to have sites to dig, petroglyphs to study, artefacts to examine and money with which to do all of these Good Things, we are going to have to "go public". We are going to have to recognize that this means coming to understand how to communicate with all of the different peoples that make up that public. The Public Archaeology Revolution is well underway, and it is one we must all welcome. It is, quite simply, the only "future for our past".

Karolyn Smardz is Administrator, Archaeological Resource Centre, Toronto Board of Education.

'Soho Rd — The Place, The People' will be the first exhibition to go in the temporary exhibition gallery at Soho House, Handsworth when it opens to the public later this year. Kristina Sayle looks at how it came about . . .

THE ROAD TO SOHO

The House

Soho House an elegant, eighteenth century, Grade II listed building, is the former home of the industrialist Matthew Boulton. In Boulton's day it sat in landscaped parkland and was a monument to the man's success as an entrepreneur, a leader of the Industrial Revolution and one of the liveliest thinkers of the time. Boulton refurbished his home in the latest taste employing fashionable architects and decorators to create a home befitting his status. Today the house is surrounded by urban Handsworth, an inner city area with an ethnically mixed and culturally diverse community and the problems and opportunities that go with social deprivation.

The Exhibition

Boulton was shaping England's industrial heritage in a social context very different from that of today. The last fifty years have seen Polish, Irish, Afro-Caribbean, Asian and Vietnamese people settling in Handsworth forming a community with a diverse cultural history. We wanted to encourage the perception that Soho House has something to offer this community despite being the product of a very different social era.

The question was how to set about this? The answer – a programme of community development which will encompass links with Handsworth schools, the local college, the library, and other community groups including the local Sikh and Hindu temples. 'Soho Rd – The Place, The People' is the first step in this programme. Its aims are:

- to focus on the social and environmental changes that have taken place in Handsworth since Boulton's time
- to do this by focusing on the main route through Handsworth – the Soho Rd – crucial to Boulton's activities at Soho, to the industrial growth of Handsworth and a major factor shaping the local environment today
- to involve and interest local people in this work
- to give local people a reason to visit and revisit the site

The Content

Resources were limited. The Soho House project team was severely stretched restoring the house and its contents and I was seconded to the project specifically to develop the temporary exhibition gallery. The exhibition team of necessity was a team of one – myself! I had to devise and research the storyline, develop local contacts, carry out oral history interviews, collect images and objects, commission the video and produce the audio-visual for the exhibition as a one woman band – and to a tight production deadline of six months set by the project's outside designers!

The impact of these limitations on the exhibition was to restrict the depth or detail into which we could go. The approach adopted is a highly audio-visual one – you won't wear yourself out reading captions – although there are plenty of pointers to local history sources for the enthusiastic. Photographic images of 'then and now' tell the story in pictures and have a real 'hey, look at this!' factor especially if you know the local area. The aim is for an upbeat, busy, vibrant feel to a show which invites local people to share in the history of the area in which they live. The past is linked to the present – although another restriction was that we could not look at the future of the road in any detail. Perhaps another exhibition?. . .

Soho Exhibition

Clare Short and local school children discuss the exhibition.

Two local junior schools, St Michael's and Boulton Rd, contributed class work. They looked at land use – at how sites along the road had changed their function and they devised a history trail which they illustrated with their own photographs and drawings and captioned with questions. Handsworth Viewpoint, a local black, media company produced a video capturing the character of the road. This was narrated by local poet Benjamin Zephaniah who composed a piece to fit Viewpoint's images and music. Les Ross, DJ at local radio station BRMB, another 'Handsworth person' narrated the audio-visual which describes a walk down the road stepping back in time.

Individuals contributed to the audio tapes in the exhibition which capture their memories of Soho Rd including: seeing disabled soldiers selling matches after the First World War, the Jarrow marchers, the airship 101 passing overhead, fires started by incendiary devices in World War Two, and the road as seen by an immigrant in the fifties.

Conclusion

What can I say about the experience of putting this exhibition together? It may sound a little obvious but I think it has made very real to me the richness of individual experience that makes up a local community. Such individual experience can be linked to a place to foster a sense of community. Individuals really wanted to contribute their knowledge, memories, photographs and personal ephemera to this project. All that was needed was for someone to ask the questions.

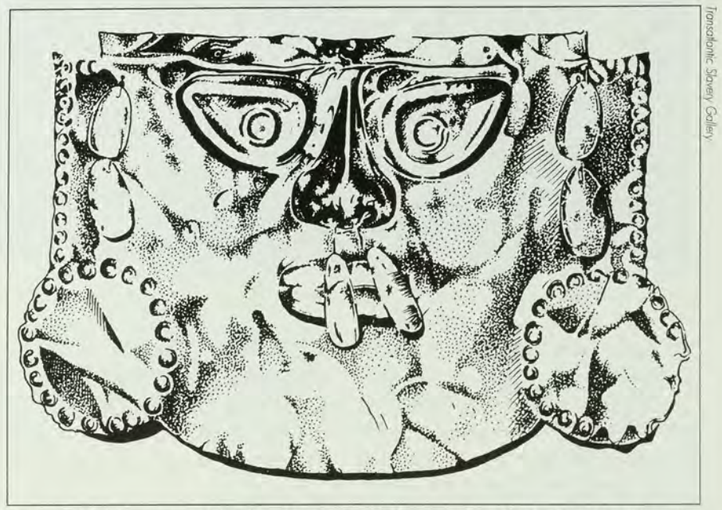
I have encountered both curiosity and shyness on the part of local people about the project at Soho but very little indifference. Such work is very time consuming and can be labour intensive – expensive in terms of staff time – but it can make a site real for local people in a way that a project conceived and executed in isolation from the community never can, however sophisticated the interpretation. This can be applied not just to historic houses but to a whole range of heritage sites. There is lots of potential out there – we need to provide the resources to tap it – so get out and meet your community!

Kristina Sayle works for Birmingham Museums and Art Gallery service and was seconded to the Soho House Project. She is now based at the Birmingham Science Museum 0121 235 1661.

ISSUES, ETHICS AND MORALITY

WHEN WORKING ON THE TRANSATLANTIC SLAVERY GALLERY

Gary Morris



Transatlantic Slavery Gallery

Copper and Gold Funerary Mask from Peru. Many objects like these were looted by the Spanish and shipped to Europe, often to be melted down.

The Transatlantic Slavery Gallery has taken a long time to develop. Since 1986 Peter Moores (of the Moores Foundation which put up £500,000 to develop the gallery) had been searching for a home for it. Museums had been reluctant to take it on, not just because of the power of private money and its ability to dictate terms for the project, but also because of the ethics of a largely white institution taking on a subject to which black people laid claims to ownership and in doing so raising questions about the motivation for doing the gallery. All this would be compounded by a lack of expertise in this subject area which would mean vulnerability to political pressures. Indeed such a project meant this and more. The National Museums and Galleries on Merseyside, which eventually took on the project was subjected to the most wide ranging examination of its life from the top to the bottom.

In 1990 the Maritime Museum in Liverpool agreed to take the project, and on 25th October 1994 the gallery was opened to the public. The assumption is that the issues which dogged the creation of the gallery have somehow been resolved or gone away. It may in fact be more accurate to say that the individuals who voiced concern no longer have a target to hang things on, now that the gallery is open. This is partly true since you can no longer argue for the same things, now that the gallery is a fact of life. All the relationships set in place to construct the gallery have altered i.e. there is no more consultation with a board of advisers or any of the other groups who had input into the development of the project. From here you can either proceed on a constructive basis and see it as something to be built on, or hold your fire and wait until the gallery has to be redone. However, for people like me, the Outreach Worker for the Transatlantic Slavery Gallery these concerns remain day in day out, though the manifestation may be different. It is simply the other side of the same coin. Using the proposal for the development of handling collections as a form of theatre education I will share some of my thoughts with you.

Handling collections

Handling collections in most subjects are recognised as being of value since they can give a feel and immediacy that cannot be got from the glass case tradition, where you can see but not touch. At its best the object is not just well lit and nicely positioned, but also placed in a setting or backdrop that contextualises its use. Handling collections tend to be used with junior school students to develop visual and physical literacy skills, which are a part of their everyday interactions. Handling objects and using language can be exciting and provide new insights. The challenge here is how to develop imaginative and creative approaches in the child, and how best to use the objects.

The approach is regularly applied to children but should we be denying this experience to adult learners? Teachers I have worked with, doing Black case studies on access courses etc., have testified to the value of having objects in hand and how the physical impact of handling shackles has successfully brought out the enforced and constraining elements in the process of keeping African people enslaved. Clearly there is a strong case for bringing this emotional subjectivity to bear on the study of history. As a study aid in the experiencing of right and wrong can it be overlooked?

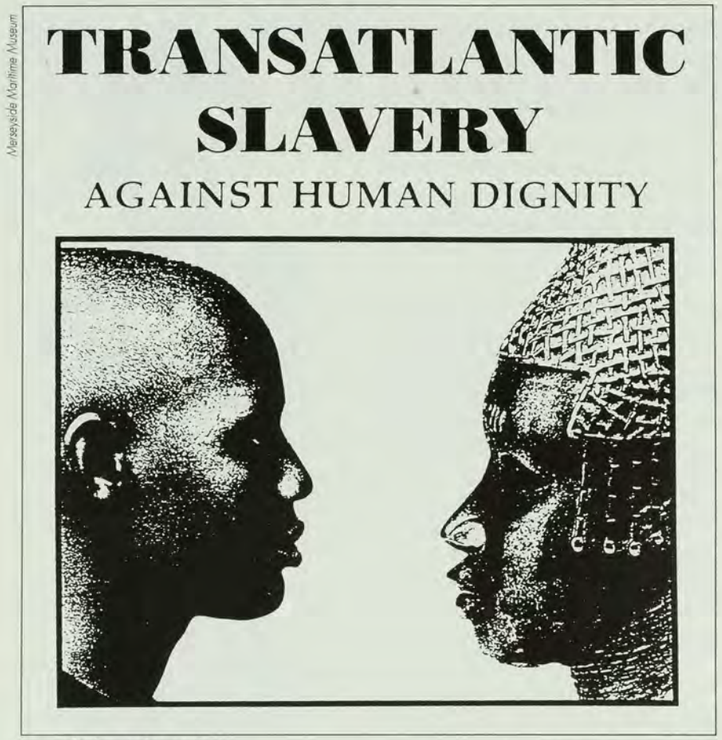
Morality

In an unstructured learning situation another set of questions on morality arise. When exhibiting some shackles at an open day in a Black studies centre adults acknowledged the value of physical learning but were loath to take up the opportunity. In some instances there was an objection to being offered the opportunity of handling. Those against it argued that it is too emotionally frightening to make that contact, yet some of these very same people would insist on its value and indeed necessity for children so that they should know the truth. It is easy to criticise the duplicity of a position whereby people preserve the opt out for themselves. It is possible to win them round, but we should be considering what it is they want to pass on.

Obviously age and circumstance influence the "I won't touch, but you must" perspective, and there is a need if not a duty, to hand it on. This puts us into a dilemma about emotional context. How do we convey the chilling sanctity of the object to young people whilst allowing them to experience it partially on their own terms? Ideally, some sort of ritual would be gone through before allowing access to an object but in practice something like putting on gloves and asking them what pictures and feelings come to mind, may suffice to convey the importance and gravity of the object. It has been put to me that without this preparation the handling of objects, like shackles, can become just another lark or laugh or the young people's version of voyeurism. So far that has not happened. The appropriate presentation of objects outside of a glass case or away from the gallery is not without its problems.

Recently a fellow curator from Australia informed me of what she had witnessed whilst visiting the United States of America. On a weekend, people she describes as Black middle class professionals gathered as members of a society and gave public performances of spirituals, to raise money for charity. On enquiring why they did it, the answer came that they were going back to their roots. Not all reconstruction's or re-enactments are acceptable. The proposal for slave auctions at Colonial Williamsburg though historically accurate was greeted with uproar, particularly by Blacks in the United States.

Her questions to me were, as a British born Black what did I make of this? It struck me as being very much an issue in relation to the question of Theatre in Education, where again, as with handling, the questions of context is vital. Should I be considering doing a similar thing in Liverpool's Albert Dock? Whilst you can see that the public can get something out of it in educational and entertainment terms, you are concerned, like it or not, for those people who get satisfaction or feel good by somehow getting back in touch with their roots in a very public display. The point about it is that the sharing is at the same time an



Merseyside Maritime Museum

Liverpool's slave trade unearthed.

act of exclusivity, and you cannot help but be suspicious of their motivation. To be celebratory is one thing, to feel superior and look down on others is another. Further it makes you ask questions of the audience who are willing to submit themselves to this process. Maybe it is OK for the audience and performer to feed upon each other in this way, this after all is often the stuff of laughter. It is their choice but my feeling for England rather than America is that some things are different, and it might not be appropriate to follow this route.

Connection to soul singing

Whilst some slaves did undoubtedly land in Liverpool's Docks, the numbers that we are talking about at this point in time is in terms of hundreds. This experience did not, as far as is known, produce anything on the level of spiritual or gospel songs. This is not to deny that there were black entertainers in Liverpool or preachers but merely that we know little of their life. There might be a connection to the Soul singing tradition of Black Liverpudlians, that produced the chart topping group "The Real Thing" in the early 1970s. One Liverpudlian preacher was known simply as "The African Preacher", a brimstone and fire type Baptist who preached to white audiences and was not a slave. His preaching was not inclusive of any African elements in content, though this is not to deny that he was preaching in a racialised culture, hence the accent on his being African and not referred to as someone from Sierra Leone. However, the tradition of gospel singing grew out of the communal work situation in the plantations. Whereas in Liverpool most slaves were largely isolated in their urban culture as domestic servants, and in the main they were children.

The other argument for singing or similar activity is in terms of a culture of the African Diaspora and that Liverpool's Docks are a point of departure for its creation because of the slave trade. The problem with this view is one of context. It is not that Liverpool lacks the buildings and sites. It is more that we cannot relate to what is currently a branch of Barclays Bank or the Town Hall, developed out of the profits of slavery, in the same way as the plantation culture and agriculture which developed largely outside Britain. Clearly the historical and cultural class context is both under developed by comparison with the US and different, and herein lies the need to avoid falling into some traps amid the clamour to examine our roots. We should proceed, but in a different way.

Role play as re-enactment or reconstruction is still very much under consideration in this country. More thought is given to the kind we have discussed. We need to think about the impact of the emotion and context we are taking on board. The problem is that it can leave you trapped if you seriously believe that you are going back to your roots or that you can create a precise slice of reality. Activity should be an interactive process that allows interpretation and re-interpretation in terms of emphasis.

Working with a limited script

This is not to deny that you are working with a limited script when working on the subject of slavery, clearly there are parameters. More so, it is to recognise that when working with a subject where there has to be a clear unvarnished commitment to the "truth" you proceed from the facts but you have to explore them and their composition and not treat them simply as something to be taken as given. Doing this is the difference between having and not having something taken on board. It is at its best the creation of a historical basis for understanding matters out of our own lives, in the present.

By doing this hopefully we can stop elevating matters too much into the realms of the extraordinary and bring them closer to the realms of the ordinary. Only then can "truth" be grasped and not be distant, hazy, exalting and mystifying. This to inspire a different set of feelings arising from discovery, other than simple straight forward anger or guilt. It is to begin to nurture feelings of hope, ideas of control and change and not the endless stultifying nightmare of victim and victimiser. Theatre in education and handling collections hold out the promise for delivering this. Ways have to be developed of abandoning passive traditions.

Transatlantic Slavery Gallery

Carving of a woman and child, Kakongo, West Africa, 19th century.

Garry Morris is an Outreach Worker, Merseyside Maritime Museum, Education and Public Programmes Department.

THE TOWER MUSEUM *DERRY*

Brian Lacey

The Tower Museum in Northern Ireland is part of the Heritage and Museum Service of Derry City Council. The service runs three museums, a small interpretive centre and is beginning to tackle the city archives. It also has a wide remit beyond its own buildings to involve itself in various aspects of the life of the city and its communities.

The 'Tower' opened in October 1992. The following year it won the Irish Gulbenkian Museum of the Year Award. The judges thought that the 'permanent display on the history of the city . . . provides a thoughtful interpretation of a complex and difficult topic . . . (it was) courageous and made the most of a small collection'. In 1994 the museum was 'Specially Commended' in the European Museum of the Year Award for its 'intrinsic quality' and also 'for the great courage of the local authority in attempting to use the museum as a bridge between the political and religious factions in Northern Ireland, a function which it has fulfilled with conspicuous success'. Later the same year the 'Tower' was voted IBM/National Heritage (UK) Museum of the Year. The National Heritage judges thought that the museum was 'a first rate achievement in exceptional circumstances . . . planned and brought to fruition with immense faith and courage in the middle of a civil war . . . its displays telling the story of Derry (are) admirably objective and well balanced . . . (it) had received high praise from both sides of the Ulster political fence, a seemingly impossible achievement'.

Origins

Derry or Londonderry is the second city of Northern Ireland with a population of about 100,000 people. It is divided between its roughly 75% Irish/Catholic/Nationalist and 25% British/Protestant/Unionist citizens. Derry, the legendary ritual oakgrove of the pagan Celtic Iron Age comes into history in the sixth century as an early Christian, Gaelic monastery. Londonderry was the name given to the plantation, walled settlement, established as a colony of the City of London in the seventeenth century. Two names, two religions, two histories etc., all in conflict but all contained within one city. Could these divergence's be accommodated within one museum?

The complicated and drawn-out (c.1984–1992) genesis of the Tower Museum came from the notion that the 'troubles' derived, to some extent at least, from the problems inherited from the past. Therefore, part of the solution must involve a disentangling of knots and the achievement of a common discourse, if not understanding, about that past. The city's seventeenth century walls (the only surviving intact city walls in Ireland and arguably the only city walls in the world which still fulfil some of the functions for which they were built), which until recently were considered as part of the Protestant patrimony only, represent that divided past. They could be seen, in the metaphorical phrase, 'as either a noose or a necklace'.

The museum takes its name from the mock medieval tower which is the most obvious external aspect of its architecture. That owes its origin in part to the perception among some in the Catholic community of the need for an 'antiquity' on a par with those walls. The colonisation of the seventeenth century had swept away almost everything which had survived from the thousand years of the city's pre-plantation history. The argument went that if no monument existed from this period then one would have to be ('re')-built. This demand gave rise to a lot of controversy around the issues of historical accuracy, pastiche architecture and the ethics of making an invisible past physically present.

Campaign

The campaign to build the tower as some kind of interpretive centre was successful. The City Council took on the project with the aid of European Regional Development Fund money earmarked for the expansion of tourism infrastructure. Shortly afterwards more space beside the tower became available, the project expanded, and the result was the Tower Museum. As it evolved the project raised a number of interesting questions about the role of the museum in a divided community, the relationship of museums to the development of the tourism industry, and the internal debate within the museum world about the expansion of 'plastic' heritage and the use of non-traditional interpretive techniques in museums.

It is partly a joke to say that the only aspect of Derry's past which isn't controversial is its geology. Partly, because, as well as the occasional great dramatic events, ordinary life went on over the centuries, just as it has done over the past twenty-five years. And yet much of that ordinary life was acted out within the context of community division and conflict. The museum was going to have to deal with all this if it wasn't to be a bland 'tourist attraction'.

Experiences

We had some experiences to help us. 1988–89 and 1991 had been years of

historical anniversaries important to each of the respective communities in the city. The Siege of Derry of 1688–89, for the Protestants, and the Easter Rising of 1916, for the Catholics, were important historical events but they also provided a mythology and a terminology which shapes the understanding of contemporary political experience. Our cautious but up-front involvement in these commemorations, through exhibitions, publications, seminars, pageants etc., had been, in effect, dress rehearsals for our approach to the interpretive scheme for the Tower Museum.

The museum is something of a hybrid. It mixes a series of audio-visual programmes (about ten in all) with a variety of theatrical and similar display techniques along with 'real' archaeological and historical artefacts of all periods. Some of the latter are displayed in traditional showcases while other larger items are free-standing. Some of these are displayed in theatrical settings to give them a context and (non-didactically) explain their meaning. However, we have noticed that some visitors find it difficult to distinguish between the 'real' and the setting, and assume everything to be 'artificial'.

Although it is possible to move about the museum in any direction, it is, nevertheless, laid out in a chronologically narrative mode. It sets out to tell the story of the city from its topographical formation to how it is coping with the events of recent years. It is a museum in that it is based around real objects but where such are not available other communicative techniques are used to continue the 'story'. Such techniques are also used to give context to, and extra information about, objects and the periods from which they derive.

Tower Museum, Derry/Advertising Photography

Controversial histories addressed in Derry.

Audio-visual substitution

In one instance, however, we have deliberately substituted an audio-visual programme where we might have displayed 'real' objects. This is in relation to the last twenty-five years. Some commentators were worried about us dealing with the 'troubles' at all. However, to be true to the city and its controversial history we felt that the 'troubles' had to be included. Even in conflict tourism terms, it is our experience that most of the visitors who come here actually want to know what is going on. The 'troubles' have of course, thrown up their own types of artefact, from a multitude of ephemera – posters etc., – to traditional craft objects made by prisoners, to ornaments made from the rubber and plastic bullets which were fired in their thousands by the security forces.

However, we felt that the time had not yet come to create a museum display of these and instead opted for an eleven minute video documentary (shown in a small cinema) which outlines the main events and consequences of the past twenty-five years. The 'troubles', like the Vietnam War, has been something of a media event. Television, especially, not only recorded the events but influenced the evolution of them. News footage is an artefact type of the twentieth century, it is not out of place in a museum.

Attracting attention

One area of the museum which has attracted a lot of attention is that dealing with the period from the 1880s to 1921. This is when the Home Rule or independence demand developed on the Irish nationalist side and its converse, Ulster unionism, also emerged. We began to think of the events of those times as the 'steps' or 'road' to partition. These initial thoughts gave us the basis for the subsequent display. There is no consensus on what or why things happened in this period with at least two dominant interpretations in conflict. Our 'road' would have to have two sides – a Catholic one and a Protestant one. The road metaphor was continued and the local folk practice of painting the kerbstones in the ghetto areas red, white and blue or green, white and orange was borrowed to point-up the respective interpretations. Graphics and showcases with 'real' objects line this road – nationalist on one side, unionist on the other. Somewhat breaking the road metaphor, but just as necessary to the story, a series of graphics drop down at relevant points to indicate various major British government interventions. As you move along the road you can choose or mix any of the three narratives.

The Tower Museum has been a critical and popular success. Not everyone has liked everything in it and when this has happened they have said so in serious but courteous terms. No-one likes everything that has happened in history and museums are only reflections of life. However, what is important is that we should try to understand these things and learn from them.

Brian Lacey is curator of the Tower Museum, Derry.

CEI TRAINING PROGRAMME 1995-96

Training in England and Wales

Planning & Designing Interpretive Exhibits *10-12th May 1995*, Cheshire.

Guided Walks *17th-19th May 1995*, Plas Tan y Bwlch.

Arts and the Environment *7th-9th June 1995*, Cumbria.

Visitors to the Countryside Developing and promoting walking and cycling routes for recreation and tourism *21st-23rd June 1995*, Losehill Hall.

Learning from the USA: Seminar & Workshop with Sam Ham
21st & 22nd September 1995, Manchester.

Interpretive Planning for Real *26th-29th September 1995*, Humberside.

Guided Walks *4th-6th October 1995*, Cornwall.

How Many More Can We Take?
Planning for access and establishing carrying capacities at countryside sites and nature reserves, *9th-11th October 1995*, Shropshire.

Why Make a Drama Out of the Past? Using live interpretation at countryside and historic sites, *19th-20th October 1995*, Cheshire.

Your Place or Theirs?
Involving communities in interpreting their place, *November 1995*, Cumbria.

A Way with Words
Writing effectively for your visitors, *22nd November 1995*, Manchester.

Environmental Interpretation *13th-17th November 1995*, Plas Tan y Bwlch.

How Successful Are You?
Evaluating visitor services, *29th November-1st December 1995*, Losehill Hall.

Interpretation Workshop *18th December 1995*, Manchester.

Countryside Interpretation *19th-26th January 1996*, Losehill Hall.

Design and Graphics for Interpretation Producing low cost publications for environmental projects, *5th-7th February 1996*, Plas Tan y Bwlch.

A Way with Words
Writing effectively for your visitors, *26th-28th February 1996*, Plas Tan y Bwlch.

Training in Scotland

One Step Beyond
Advanced guided walks techniques
30th June 1995, Pentland Hills.

Interpretive Planning
10th-13th October 1995, Kindrogan.

How Many More Can We Take?
Planning for access and establishing carrying capacities at countryside sites and nature reserves, *23rd-25th October 1995*, Kindrogan.

Working with Words
November 1995 Edinburgh.

Hands Up for Hands On!
Investigating interactives, *December 1995*, Central Scotland.

How Successful Are You?
Evaluating the visitor experience, *March 1996*, Kindrogan.

Storytelling in Interpretation
March 1996 To be confirmed.

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MENDING WALLS & HEALING WOUNDS IN DERRY

Lesley-Ann Wilson

Londonderry or simply Derry, as it is called by most people, is not a city I know well. In fact I have only been there twice, once in 1993 and again last week. Having recently returned from a nine month trip absorbing distant cultures and traditions, I returned home with a desire to find out more about my own. I went to Derry to walk around the recently restored and interpreted city walls.

'Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offense'
from Mending Wall by Robert Frost

Derry is one of the few cities in Europe and the only city in Ireland which has preserved its complete circuit of walls. The walls were built between 1613 and 1618 to protect English and Scottish settlers. The project was financed by some of the London Companies and the city was renamed Londonderry in honour of this association. In simple terms the fortifications 'walled in' the settlers and 'walled out' the native Catholic majority. As the city grew beyond the walls the two communities remained physically divided.

Testament in stone

It is a testament to the builders that the walls have survived so well. They have been sorely tested on a number of occasions, but were never breached, which has earned Derry the title of the 'Maiden City'. Neglect and disinterest have been good preservers – for years the city turned its back on the walls. More recently during the 'troubles', the walls were virtually buried under corrugated iron sheeting, barricades and barbed wire. Used as a vantage point for the security forces their negative symbolism of British dominance was reinforced.

Today's visitor sees an altogether different sight. The walls have been carefully restored by the Historic Buildings and Monuments Commission. The finishing touch to the scheme was to provide some form of interpretation for visitors. A series of interpretative panels was designed and erected in 1994 by Parkin Heritage and Tourism Consultants in association with Haley Sharpe Design.

Walking around the walls is one of the best ways to see the city. The circuit is about one mile and it is possible to walk on top of the walls, around the perimeter and in and out of the various gates. The problem with anything circuitous is the lack of an obvious starting point. Introductory panels are positioned at two of the gates, presumably intended as starting points, but as yet there is no form of signing nor any guidebook. (The consultants have informed me that the locations were chosen as the key areas where visitors congregate and walk through the walls: Editor)

Story elements

As a visitor there were three story elements which I wanted to find out about. These were the history and construction of the walls, the stories of people and events in relation to the walls, with some insight as to why there has always been so much fighting in Derry, and the story behind the view from the walls.

The interpretation tended to focus on the history and construction of the walls themselves and skirt around the people and the important historical events. Rightly or wrongly, little attempt was made to bring the story up-to-date in terms of the effects of the 'troubles' on the city or even to acknowledge that the walls are quite possibly unique in that they are still being used for some of the functions for which they were built. A manned security tower still looms over the city from Bishop's Gate and modern iron gates have been installed at various points along the top of the walls allowing sections to be closed when necessary. Hopefully, in the current climate, it will be possible to keep the gates open permanently.

The award winning Tower Museum which tells the history of Derry has already set a precedent in the city for its courageous and 'thoughtful interpretation of a complex and difficult topic'. Opened in 1992, the museum won immediate praise from two of the opposing political leaders, John Hume and Ian Paisley – a measure of its balanced approach. The interpretive panels have not attempted to be so courageous. No mention is made of the two murals and the preserved gable end of a house denoting the location of 'free Derry' which can be seen from the walls. Visitors are left wondering about the significance of these landmarks.

Lesley Anne Wilson

Can interpretation cross the divide in Derry?

Prior knowledge

The interpretive approach also assumes quite a high level of prior knowledge about the history of Derry. To give an example, in 1689 the city was attacked by French and Irish forces loyal to the deposed British King James II who came to Ireland seeking a secure base from which to reconquer his English throne. The crisis began in December 1688 when a group of apprentices, fearing that the citizens were going to be slaughtered by a Catholic garrison slammed the city gates shut. This sequence of events is described on two separate panels without any inference that they are in any way connected with the siege of 1689.

Neither is there mention of a brightly coloured mural on the gable end of a new youth hostel which is only a short distance from an interpretive panel. Murals have a special significance as a form of self-expression used by both sides of the community in Northern Ireland. They usually commemorate an historical event which represents victory for one side or the other. This mural, painted in 1993, shows two people from different cultures embracing. I was surprised to discover, upon further enquiry, that the cultures represented were Northern Ireland and Nicaragua. Visitors from Nicaragua had painted it as a momento of an exchange visit. The ear-shaped mouths that come together in the middle reinforce the fact that we have two ears and only one mouth meaning that we should do twice as much listening as we do talking! It was refreshing to find something which gives global perspective to local problems.

It is always easy to be critical from afar and in hindsight. The story told by the panels is well presented with attractive imagery and not too much text. Seen as a whole, the restoration and interpretation of the walls is a major achievement not just in restoring, uncovering and opening up the walls again – a major accomplishment in itself – but in making the walls respectable and acceptable as an historic fact. People in Derry can be proud of their city and its walls.

Meanings

So what does multiculturalism mean to Derry? It still means two traditions and two communities which are essentially divided. Many groups work with varying degrees of success towards reconciliation but major advances are not likely to be made while schools continue to be segregated by religion.

Peace has brought hope and optimism in large doses. It is a healing force – people are talking as they have never talked before. Anger, resentment and hostilities that have been repressed for years are gradually being released as people try to move beyond the hate. Some say they will never forgive and forget but forgiving is not forgetting, it is remembering and letting go.

Lesley-Ann Wilson was formerly a Heritage Management consultant with Touchstone Limited. She took a career break to work and travel abroad and is currently completing a Masters Degree in Heritage Management at The Ironbridge Institute.

BETH SHALOM HOLOCAUST MEMORIAL CENTRE

The Beth Shalom Centre was originally created in 1978 as a Christian Retreat Centre in North Nottinghamshire, near the historic village of Laxton. However, the directors of the Centre, Stephen Smith and Dr James Smith saw the need to provide educational facilities in England on the Holocaust.

The aims of the Centre which is privately funded are to provide:

- A Christian place of commemoration and remembrance for Jewish lives lost in the Holocaust
- An exhibition on the history of the Holocaust
- Educational facilities and resources on the Holocaust and Jewish life
- A forum for discussion on anti-Semitism, racism and Jewish/Christian relations
- Seminars for educators of the Holocaust
- Library and video resources on the Holocaust and genocide
- Facilities for providing books, videos, tapes and other materials

Research facilities

The Centre is based in the grounds of a nineteenth century farmhouse. The house itself consists of three stories in which there will be a library, seminar rooms, teaching and catering facilities as well as offices and administration. Alongside the house is a building which consists of a ground floor hall, to seat approximately 100 persons, and an exhibition at basement level describing the events surrounding the Holocaust.

Deeper understanding

The Centre will be primarily used by groups or individuals wishing to gain a deeper understanding of the Holocaust and Jewish-Christian relations. Trained staff with qualifications in Holocaust education will be available to provide intensive and professional training for both students and educators wishing to deepen their knowledge.

When the Centre opens in September it will not be regularly open to the general public, although open days will be arranged at intervals. It will be dedicated as a centre for individuals concerned with Holocaust education. The Centre will be primarily used by schools, colleges and universities, synagogue or church groups, although all are welcome. Each group will be given material suitable for their level of understanding in order to benefit most from their time at the Centre.

The exhibition is undoubtedly the centrepiece of Beth Shalom. It is a well researched and professionally presented exhibition which deals with: anti-Semitism, the Third Reich, the rise of Hitler to power, the process of ghettoization, deportation, the camps, the extermination process and the liberation. There will also be areas dedicated to the problems of survival and to the Jewish world today. The themes within the exhibition form the basis for the educational courses.

Resources

The Centre will have over 1,000 volumes upon opening and hopes to expand ultimately to approximately 5,000 titles. It will also have research facilities including 1,500 photographs of the Holocaust on microfiche and a collection of documents also on microfiche. It aims to provide resources suitable for at least undergraduate research in this subject area.

The Centre aims to be both an academic and a commemorative centre. Visitors will spend the majority of their time learning about the Holocaust, but commemoration will also play a central role at the heart of the operations. In its initial concept the Smith family made it their express desire to commemorate the victims of the Holocaust above all else, after which education became the logical next step. It is their intention to maintain a commemorative perspective on the project.

Memorial

The new building is a memorial hall which will have an appropriate memorial in memory of the victims of the Holocaust. There are also two acres of grounds in which there will be memorial gardens similarly dedicated to the victims of the Holocaust. This will allow visitors not only the opportunity to learn, but also to reflect.

There will be no charge for researchers to use the library or visiting the Centre. However, for day courses there will be a small charge to cover some of the costs.

For further information contact Beth Shalom, Holocaust Memorial Centre, Laxton, Newark, Nottinghamshire NG22 0PA. Telephone: 01623 836267 Fax: 01623 836647.

From information provided by Stephen Smith.

REPORT ON IV GLOBAL CONGRESS OF HERITAGE INTERPRETATION INTERNATIONAL

Sense of Identity, Sense of Place

Barcelona : 15-19th March 1995

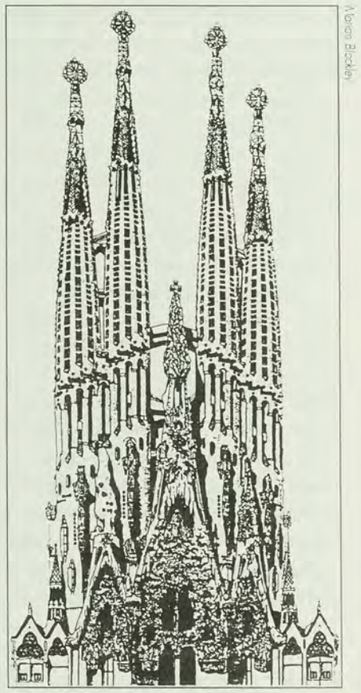
The IV Global Congress in Barcelona finally happened after a few false starts. SIBH was well represented with many delegates delivering synopses and keynote papers. The four main themes were:

- Cultural Identity and Globalisation
- Heritage and Sustainable Development
- New Management for New Challenges
- New Techniques and Resources for Interpretation

With an additional evening programme of special interest seminars the pace was gruelling.

I particularly enjoyed a paper from the Australian Nature Conservation Agency on the Aboriginal Interpretation and Management regime for Uluru Kata Tjuta National Park, probably more familiar to most people as the setting for the formerly named Ayers Rock. The park has recently been inscribed on the World Heritage list as a cultural landscape in addition to its existing natural heritage listing. One of the most significant and fascinating aspects of the National Park is that it is on Aboriginal land, jointly managed by the Australian Nature Conservation Agency and the local Aboriginal people. Since the return of title to the indigenous owners of the Park in 1985 the Interpretation and presentation of cultural heritage values for visitors has been a high priority. Written, visual and spoken interpretation through guided walks has focused on presenting Aboriginal cultural and scientific knowledge and the primary interpretation of the Park. We were shown a fascinating video produced by the Aboriginal community to orientate visitors to indigenous cultural perspectives on the landscape. Rangers employed in the day to day management and interpretation of the Park are recruited from the local Aboriginal community, and they run training workshops for their non-local colleagues in the Australian Nature Conservation Agency. Where western scientific interpretations of the landscape are provided they are offered in ways that complement the primary Aboriginal interpretation. This successful example of multi-cultural interpretation receives recognition in the cultural heritage nomination which emphasised the inextricable link between Aboriginal cultural knowledge and an understanding of the ecology of the landscape. I am trying to purchase a copy of the video from the Aboriginal Community, and will let you know if I am successful in future editions of 'Interpretation'.

As far as Barcelona itself was concerned, of course the Gaudi architecture was quite astonishing, although many of the bright ideas appear to be attributable to his fellow modernista architect Jujol. I must say I was slightly taken aback by the extent of the restoration of the World Heritage Sites of Palau Guell and ongoing at Parc Guell. It was fascinating and exhilarating to scramble inside the organic towers of the constantly evolving Sagrada Familia (strangely reminiscent of Jain temples). Again I was left to ponder the relevance of the criteria for authenticity in World Heritage Sites. I was also delighted to acknowledge the youth of the very able Catalan Heritage Managers and to share



Adrian Bickley

Gaudi's Sagrada Familia, backdrop to this year's global conference.

in their energetic pursuit of their own cultural identity. It was both energising and shattering to spend time in a city which is investing massively in a programme of restoration and cultural image creation. Barcelona aims to be the European City of Culture and to compete successfully in the European super league at a time when its legendary football team Barca FC appears to be suffering a temporary decline.

Not enough time for papers

However, the nature of institutional ▸

◂ funding for attendance at international conferences means that individuals will generally only be funded if they deliver a paper. As a result there were too many contributions timetabled for ten minutes, and often allocated only five minutes. This is a pity because a number of worthwhile papers were starved of space. I suspect I was not alone in finding some of the keynote addresses from the Great and the Good and the politically high profile rather familiar. With such a densely packed programme of concurrent sessions it becomes hard to select the good papers.

The most stimulating aspects of international conferences often occur during informal discussions in the bar. Sadly, because delegates were scattered all over Barcelona this was not possible. Certainly my colleagues on the coach trip to see the volcanoes of La Garroxta National Park felt they had more opportunity to chat and exchange ideas on the trip, than they had during the Congress.

Suggestions for the future

What suggestions can I make for the next global congress? Spend less on the venue, don't hire elegantly uniformed hostesses to open doors, accommodate all the delegates on campus or within walking distance of each other, and prune the programme to give worthwhile contributions adequate time. Plan more field trips to see examples of good practice (I gather the accompanying partners did very well out of their tours of Barcelona). The next global congress will be held in Australia, how many practitioners will be able to afford to attend? Will it just be a group of tired academics delivering more papers on the international circuit? I hope not.

PS: I was recovering from the after-effects of a severe cold during the congress, so perhaps my jaundiced view is atypical. Would any of the other SIBH delegates care to share their perspective in the correspondence pages of the next issue?

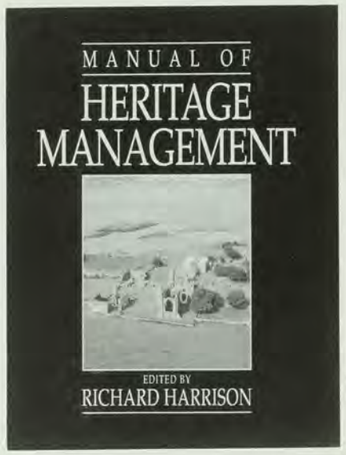
Marion Blockley

REVIEW

Manual of Heritage Management

Edited by Richard Harrison

Published by Butterworth-Heinemann in association with the Association of Independent Museums, 1994.
xiv + 425pp. Hardback, £65.00.
ISBN 0 7506 0822 6



This very welcome publication presents an overview of currently accepted wisdom in the professions of heritage management, supported by clear advice and examples of successful practice. The manual is divided into five sections (Vision, Strategy and Corporate Planning; Conserving the Natural and Man-made Heritage; Funding and Operations Management; Interpretation and Presentation; Marketing) which group together new essays by respected practitioners in their fields. Some of these contributors are familiar as prominent members of SIBH, as of course is Richard Harrison, the editor of the book. My preliminary glance down the list of contributors caused me some trepidation about reviewing this book for Interpretation (whose new editor herself contributed a case study), but these qualms soon disappeared once I began reading its contents; for my few criticisms are so trivial in the context of their genuinely admirable achievement.

Initial sections

The first three sections of the manual together contain twenty-four essays which tackle issues such as defining and recording the various kinds of natural and man-made heritage (referred to as 'the resource'), conservation techniques, the measurement of performance, contingency planning, devising a strategy for staff-training, and the management of volunteers. There are some especially helpful chapters which lead the reader through the legislation pertaining to heritage management in institutional contexts. Graham Taylor's chapters on countryside management highlight both the integral and potential conflicts of interests in such work, inviting the reader to ponder the moral and political principles involved in an ethos of cons-ervation. The supporting case studies are very illuminating here. Interpreters of the countryside will find that these chapters complement Graham Carter's provocative essay on heritage interpretation and environmental education which appears later in the book. The important matter of marketing 'the heritage product' is tackled concisely in the final section of the manual, but the implied separateness of this concern, emphasised by its limitation to one chapter and a single detailed case study, seems to betray some embarrassment with this very necessary aspect of heritage management.

Generous space given to interpretation

The fourth section of the manual, concerned with interpretation and presentation, has been co-ordinated by David Uzzell. The inclusion of this section and its generous size in such a book demonstrate that interpretation has at last earned acceptance as a distinct and necessary discipline within the field of heritage management. Indeed, as Brian Goodey observes: 'Recognition of interpretation as an essential element of national heritage management in the UK has ensured that professionals now play a significant role in the range of national institutions'.

The production of myths

David Uzzell's introductory essay for this section is a thoughtful and lucid assessment of Tilden's legacy in Britain. It is also a distillation of his own research and insights during the last twenty years, and the principles of good interpretive practice are succinctly set forth here. Regarding the use of costumed demonstrators, Dr Uzzell makes an important distinction between re-creating and reconstructing the past. He says that a re-creation approach, presenting 'slices of the past' to visitors, tends to be 'fashionable, reassuring and attractive' for them, but such 'packaging of vignettes of our heritage' really 'offers romanticism, not interpretation', so that the result of such practice is 'the production of myths, not objectivity'. The educational value of the experience therefore becomes questionable. In contrast, a reconstruction approach recognises where doubts and gaps about history exist, and these are revealed to visitors. For example: 'This might include explaining why certain aspects of everyday life cannot be presented as they existed in the nineteenth century because of health and safety regulations, or because certain raw materials are no longer available'. With this approach, interpretive techniques will require constant change and reappraisal, but in the process they will 'reflect the reality of the continually changing assessment and reassessment of the past, present and future that we all do daily'. Such integrity can, however, result in an experience which is less popular with visitors, who evidently prefer nostalgia to objective revelation. The expectations or demands of a client may thus conflict with the ideals of the interpreter commissioned to enhance an attraction. It is disappointing that a case study later in the section, 'Bringing history alive: special events at English Heritage', offers only a complacent appraisal of this organisation's activities over the past decade, instead of a commitment to greater appropriacy for the future. I have long felt that the programme of events staged by English Heritage is too much characterised by simulations of hypothetical or merely imaginary events rather than authentic historical reconstruction. One finds, for instance, battles where they never occurred, or re-enacted at the right place but on a ludicrously small scale. The Battle of Hastings 1991, presented by the authors of this piece as commendable interpretation, was splayed out with '300 infantry and 35 full mounted cavalry, and . . . lasted for over 45 minutes'. Such events are fun for the participants and the visitors, but they are not historical reconstructions.

Dr Uzzell's chapter also reminds us of instances when heritage interpretation, by being over-zealous or insensitive, has worked to the detriment of a place and its inhabitants. At Fuenterrabia in Spain, for example, a traditional event affirming Basque independence was trivialised into a tourist spectacle and was therefore eventually abandoned by the local people. The sorry plight of Alaskan Eskimos burdened with tourists wishing to share their everyday experiences is also cited as a warning. Dr Uzzell offers us these guiding percepts:

> *Any interpretation strategy must be sympathetic to the needs and interests of the local residents for whom the visitors' heritage site may be their home. Everything should be done to ensure that any expected increase in visitors and tourists has a minimal effect on the daily lives of the inhabitants. Interpretation can be used for visitor management as much as visitor education, and advantage should be taken of the various interpretive devices to reduce the less acceptable consequences of tourism.*

Ideals versus reality

Again, such ideals can be difficult to reconcile with the aims of a funder who may quite legitimately desire the economic regeneration of a locality or the creation of new jobs for the people there. The ambivalent relationship between responsible interpretation and the requirements of tourism demands consideration not least because interpreters are very often employed by a tourist body or an identified tourist attraction.

Graham Carter discusses the aims and techniques of heritage interpretation and environmental education as related yet distinct disciplines. He makes the challenging assertion that heritage interpretation 'is almost entirely site-specific and designed to meet the needs of the management', whereas 'objectives in environmental education have to be more closely related to the student and his or her needs'. A little further on, he questions the value of proliferating heritage attractions: 'in the undignified rush to capitalize on the commercial value of the heritage, few will stop to ask whether we actually need to preserve yet another steam engine in yet another pumping station on yet another derelict sewage plant'. Though one of the shortest chapters in the manual, it is amongst the liveliest in tone, and it can serve very well as a starting point for reassessing educational provision in a variety of contexts.

Other valuable chapters in this section of the manual include Brian Goodey's contribution about interpretive planning, Paul Risk on people-based interpretation (from an American perspective), and Roger Miles on the evaluation of interpretive provision. The case studies which follow on from the chapters amplify and illustrate their themes, and these pieces will be a great help for other practitioners. The case studies of interpretive planning at London's Tower Bridge, interpretation for people with disabilities and an account of the Bancroft Villa Thriller as an illustration of environmental education with an archaeological theme, are especially informative.

The Manual of Heritage Management is the most comprehensive and authoritative book on its subject, and as such it will be invaluable for anyone involved in this work. The section on interpretation and presentation offers a very useful synopsis of recent thinking on these subjects; backed up by well-chosen case studies, it should be required reading for all students of interpretation as well as a source of reference and rejuvenation for practising interpreters.

Martin Haggerty
Marion Blockley

NEW TECHNOLOGY UPDATE
EUROPE: WIRED FOR 2001

European broadband computer networks are fast becoming an arena for rapid re-evaluation of the ways in which we currently work. This article outlines some of the developments that will shape our understanding of the concept of 'interpretation' over the next 5–10 years.

The background to these developments is the Maastricht Treaty, which urges the establishment of Trans-European Networks. It anticipates the need for interconnection and interpretation of national networks, with the aim of linking peripheral regions of Europe to the central ones.

A definition of broadband related to computer networks is necessary to give some understanding of the impact of these interconnections. At present broadband is characterised as a bandwidth (capacity) of 2 Mb per second as an absolute minimum, but more typically of between 10-34-155 Mb/s. Higher capacity networks are envisaged with a bandwidth capable of transmitting 620 Mb/s – over half a gigabyte of data per second – though this is, as yet, some way off. SuperJANET, the broadband network that links an increasing number of the UK's universities, currently runs at 10Mb/s. ISDN as currently used by many business organisations deals with a modest 64k per second.

Increasing demand

The demands made on network bandwidth are increasing – transmission of real time video, as in video conferencing, of compressed video and audio files, and the integrity and security of images are all vital considerations. Current obstacles include the need for standardisation and compatibility of points of interconnection between national networks, for Public Network Operators (PNOs) to recoup the significant investment of fibre optic cable installation, and for agreement to be reached on other issues of interconnection. In addition the switching protocols used in establishing and releasing connections have a crucial function in using bandwidth more efficiently. The emergence of ATM (Asynchronous Transfer Mode) as a dominant broadband protocol, to cope with the demands of irregular bursts of large amounts of data is a major trend.

A number of research initiatives are now underway within European institutions, to test the parameters and feasibility of both the technical dimensions and human response and acceptance. After completion, the intention is to move towards implementation of the findings and their integration into working practice as far as possible. Initiatives have included collaborative design in manufacturing and the fashion textile industry; joint diagnosis of medical images from remote sites; search and retrieval from remote sites of a multimedia database of artists' work; exploration of the potential of broadband multimedia for journalism.

Possibilities for Interpretation

What might be the possibilities for heritage and environmental interpretation? Joint collaboration from remote sites to design and visualise an interpretation centre would be one example. Others could be: modelling the impact of a development on a sensitive environment, and sharing the data for discussion between remote sites; browsing a database of images and associated information to gain an idea of a particular cultural development. Recent initiatives to link communities with multimedia cultural resources in Scotland are ideal applications for broadband environments.

For consumer and residential markets, the most prominent application is forecast to be video on demand and other interactive services. Trials in the US indicate though, that in competition with downstream broadcast channels, and other sources of video, take-up is likely to be slow to create the necessary critical mass of consumers. Interactive facilities of the kind available in the Internet would be a much more attractive proposition. Arguably the most intriguing proposition for the medium term future would be the migration of the Internet to ATM.

Time and Cost

Where time and cost are major restraining considerations for the consumer market, conversely these factors are the incentives for business to invest in broadband, once connection costs move down. It is rapidly becoming appreciated just how critical information sharing is in order to maintain an edge in a competitive market. CAD-CAM has slashed the previously extended periods involved in bringing a product from design stage to production, and widespread broadband networks are predicted to do the same for other aspects of business.

Finally, what of the implications for us, the users? Now that broadband capacity is moving closer as a reality to more applications and network environments, the prime consideration will be, as ever in human-computer interaction, that of representation. With the ability to send the vastly increased amounts of data involved in complex imaging applications, devising new forms of representation and new ways of working and collaborating will be the foremost challenges we face.

Julia Brant

GLOBAL NETWORKS

Heritage Interpretation International on the Internet

Heritage Interpretation International in co-operation with Massey University in New Zealand has developed an electronic Bulletin Board for all HII members, interpreters, heritage managers, academics and students. Its purpose is to facilitate the exchange of information and ideas on heritage interpretation and the management of heritage resources world wide.

Individuals and groups are invited to send conference announcements, regional heritage news, staff changes, new programmes, ideas, problems, questions, answers, new publications, media lists, discussion topics, issues and any other items which might be of interest to the heritage community.

How Do I Sign On?

Send the following message to:
listserv@massey.ac.nz
SUBSCRIBE HERITAGE (your name)
For example, SUBSCRIBE HERITAGE Keith Dewar.

How Do I Sign Off?

If you no longer want to be on the Bulletin Board, post the following message to:
listserv'massey.ac.nz
UNSUBSCRIBE HERITAGE.

For Further Information

If you would like more information on the Bulletin Board send the following message to: listserv@massey.ac.nz
INFORMATION HERITAGE.

If you encounter problems contact: Keith Dewar, Massey University, Department of Management Systems, Private Bag 102 904, North Shore MSC, Auckland, New Zealand. E-mail: K.Dewar@massey.ac.nz

Electronic Mail Request

The National Association of Interpretation is exploring ways to establish and maintain a database of interpretive research as well as effectively disseminate research results, possibly through an electronic network. The aim is to help practitioners and managers access research relevant to their particular needs, provide former results to individuals currently conducting interpretive research, and facilitate networking between current researchers.

If you are conducting or supervising interpretive research, NAI requests that you notify the NAI National Office, giving your name, the names of collaborators, your work address, the agency you are associated with, a very brief description of research in progress, when you plan to complete your project and, finally, the address of any electronic network you have access to. Send information to:

The National Association of Interpretation, PO Box 1892, Fort Collins, Colorado, 80522, United States of America.

International Periodicals

Interpreting Australia

Published by Interpretation Australia
PO Box 1231, Collingwood, Victoria 3066, Australia.

Contact

Published by Interpretation Canada (Alberta Section). Editors: Monique Keiran and Scott Mair. Box 33036, 319 Richmond Road, SW Calgary, AB T3E 7E2, Canada.

Interpscan

Published by Interpretation Canada.
Editor: Jim Robertson, Kerry Wood Nature Centre, 6300-45 Avenue, Red Deer, AB T4N 3M4, Canada.

Interpretation

Published by the US National Parks Service.

Contact: The Editor. Interpretation, c/o Washington Office, Division of Interpretation, Box 3711 27, Washington DC 20013-7317, United States of America.

Visitor Behaviour

Quarterly newsletter of the Visitor Studies Association. For further details and information on the benefits of membership of the Association contact: Stephen Bitgood, PO Box 111, Jacksonville, AL 36265, United States of America.

The World Heritage Newsletter

To add your name to the mailing list contact: The World Heritage Centre, UNESCO, 7 Place de Fontenoy, 75352, Paris 07 SP, France.

International Organisations

Heritage Interpretation International

In 1985 the first global congress on Heritage Interpretation and Presentation was held in Banff, Canada. As a result Heritage Interpretation International came into being. HII is a non-profit making society governed by an international board of 36 members drawn from eight major geographic zones of the world. The day to day affairs of the organisation are conducted by the HII secretariat located in Edmonton, Alberta, Canada. HII has now grown into an organisation of some 400 people from 40 different countries in all areas of the globe. (Although the majority of its members are drawn from Canada and North America).

For information on the sliding scale of fees, which is based on the per capita income of your country contact: Heritage Interpretation International, Box 7451, NECSC, Edmonton, Alberta, Canada T5E 6K1.

The National Association for Interpretation

NAI exists to meet the needs of those involved in discovering and communi-cating the meaning and relationships between people and their natural, historical and cultural world. "Sharing what belongs to us all", NAI's motto, conveys the mission of interpretive professionals engaged in the challenge of facilitating this sharing process. For further information contact: NAI, PO Box 1892, Fort Collins, CO 80522, Colorado, United States of America.

International Conferences

18-22 July 1995

1995 Visitor Studies Conference: *Catch the Dream.* St Paul, Minnesota, United States of America.

For conference information contact: Stephan Carlson, PhD, Extension Editor, University of Minnesota, 340 Coffey Hall, 1240 Eckles Avenue, St Paul, MN 55108, United States of America. Telephone: (612) 625-1259. Fax: (612) 625 1731. Email: SCarlson@MES.UMN.EDU.

Also available: The Visitor Studies Association, sponsor of the annual Visitor Studies Conferences, has published the papers presented at the 1993 Conference. The papers are by the leading professionals in visitor and audience evaluation and research who came together to share information about visitors and their experiences in museums, zoos, parks, science centres, botanical gardens, and many other public institutions.

For more information contact: Visitor Studies Association, c/o Centre for Social Design, PO Box 1111, Jacksonville, AL 36265. Telephone/Fax: (205) 782 5640.

1-6 November 1995

National Association for Interpretation Workshop: Images and Perceptions: Interpretation Makes a Difference. Cleveland Ohio.

Contact: Nancy Stark, Conner Prairie Museum, 5445 E. 77th Street, Indi-anapolis, IN USA 46250. Telephone: (317) 776 6014.

8-10 November 1995

New England Museum Association Annual Meeting

Leading the Parade: Museums at the Vanguard of Community Change. Springfield, Mass.

21-24 November 1995

Call for Papers for Tourism, and Heritage Management: A Profitable Relationship. Auckland, New Zealand

Conference goal: to examine how a nation's heritage can meet the needs and aspirations of the host culture(s), guests, and the tourism industry in a positive and mutually supportive way.

These goals will be achieved by:

- The presentation of papers on the value of heritage and its management to achieve profitable development of a country's tourism industry
- Workshop solutions on how the goals of profitability can be achieved without undue commoditization and damage to the country's heritage
- Field trips to appropriate New Zealand heritage sites to examine problems and solutions resulting from the development of heritage as businesses
- Presenting a formal debate entitled, 'Heritage vs. business are they com-patible?' Premise: that the introduction of the profit motive to a country's heritage inevitably leads to commoditization and trivialization.

Practitioners, academics and interested groups wishing to present a paper should send a 250 word abstract before 29th May 1995 to: Dr Stephen J Page , Tourism, Heritage and Profits Conference, Department of Management Systems, Massey University, Private Bag 102 904, North Shore MSC, Auckland, New Zealand. Fax: 9 443 9605. Email: SPage@massey.ac.nz

Those interested in taking part in the debate should indicate their interest in writing to the above address or via Email to KDewar@massey.ac.nz.

Those interested in attending the conference and/or wishing to be kept updated please send a complete mailing address to either of the above or send Email to KDewar@massey.ac.nz. Please indicate if you wish further correspondence on the conference to be by post or Email.

This project is jointly sponsored by the Auckland Institute of Technology and Massey University, New Zealand.

Workshops and Conferences Closer to Home

Attingham Trust, The Attingham Summer School

Scholarships are available for this 18 day residential summer school on the country house in Britain. Applications are invited from those involved in the fine and decorative arts. Details for 1996 will be available in October.

Contact: Annabelle Westman, Attingham Trust, 22 Nightingale Road, Hampton, Middlesex TW12 3HX.

Room for Interpretation — 1st July 1995

This course examines conservation and restoration issues in historic houses, including upholstery, giltwood and conservation management. Venue: London. Cost: £60 (£50 concessions).

Contact: Jaqueline Herald, Textile Conservation Centre, Apartment 22, Hampton Court Palace, East Molesey, Surrey KT8 9AU. Telephone: 0181 977 4943. Fax: 0181 977 9081.

Multi-Media Workshop One: Software — 10-14th July 1995

An introduction to the medium for designers with a basic knowledge of AppleMac, looking at and learning to use authoring software such as Director, Supercard and Premier. Venue: London. Cost: £490.

Multi-Media Workshop Two: Interactive Attitude — 17-21st July 1995

A hands-on exploration of multi-media, its culture and language. The course will look at advanced programming and the technical requirements for development and publishing. Venue: London. Cost: £490.

Contact: The Development Unit, Central Saint Martins College of Art and Design, Southampton Row, London WC1B 4AP. Telephone: 0171 753 0388. Fax: 0171 242 0240.

Children Should be Seen and not Heard!

Is there a place for young children in the Art Gallery? A two day international conference coinciding with 'Start' the UK's first interactive art gallery experience for 3–5-year-olds. Venue: Wolverhampton. Cost: £60 for one day, £100 for two days (Concessions £40 one day and £80 for two days).

Contact: Carl Franklin (01922 30761) or Miranda Cox (01922 648033), Walsall Museum and Art Gallery, Lichfield Street, Walsall WS1 1TR.

TILE — 13-15th June 1995

An exhibition and conference focusing on trends, design and technology in leisure and entertainment, including museums and heritage sites. Venue: Maastricht, Holland. Cost: £370.

Contact: Lark Harrison, Project Manager, Andrich International Limited, 51 Market Place, Warminster, Wiltshire BA12 9AZ. Telephone: 01985 846181. Fax: 01985 846163.

Teaching the Past: Archaeology 5 — 14 : 17th June 1995

Group for education in museums/Council for Scottish Archaeology/Society of Museum Archaeologists. This seminar explores how archaeology can relate to 5–14 curriculum, and the work of museum and field archaeologists. Venue: Aberdeen. Cost: £2.00 (£5.00 non-members).

Contact: Neil Curtis, Marischal Museums, University of Aberdeen, Aberdeen AB9 1AS. Telephone: 01224 273131. Fax: 01224 645519.

Geological Curators Group — 29th June 1995

Down in the dumps? Site documentation past, present and future. A meeting with lectures, posters and a panel-led discussion to reassess the national scheme for geological site documentation. Venue: London. Cost: £3.00.

Contact: John Cooper, Booth Museum, Brighton BN1 5AA. Telephone: 01273 552286. Fax: 01273 563455

Volunteer Centre UK

Interviewing Skills — 14-15th June 1995

Designed to develop the skills needed to successfully interview a volunteer. Venue: Leicester. Cost: £120 (£125 non-members).

Recruitment/Selection — 27-28th June 1995

Two courses designed to help with the recruitment and selection of volunteers. Venue: Newcastle. Cost: £80 (£85 non-members) for one day and £120 (£125 for non-members) for two days.

Contact: Christine Hollick, Volunteer Centre UK, Carriage Row, 183 Eversholt Street, London NW1 1BU. Telephone: 0171 388 9888 Fax: 0171 383 0448.

For details of short courses and workshops provided by the Centre for Environmental Interpretation contact: Centre for Environmental Interpretation, Manchester Metropolitan University, St Augustines, Lower Chatham Street, Manchester M15 6BY. Telephone: 0161 247 1067 Fax: 0161 236 7383.

For details of the short course provided at Strawberry Hill contact: Honor Godfrey, St Mary's College, Strawberry Hill, Twickenham, Middlesex TW1 4SX. Telephone: 0181 892 0051.

Carnegie Calls Conference on Visitor Care and Volunteer Management at Britain's Heritage Sites

27th — 28th November, 1995

Heritage sites are challenged to help shape their future.

Curators, volunteers and umbrella body representatives will be joined by those outside the heritage field from government, industry and local authorities to share ideas at a national conference aimed at raising the standard of visitor care and management of volunteers at historic places of interest and science centres.

The conference, scheduled to take place in Edinburgh on 27th and 28th November, will include stimulating input with an emphasis on participation. It will help museums and heritage sites prepare for the challenges of the future from an increased number of tourists, expected from the enlarged European Union, the increased leisure time many older people now have to enjoy and changing approaches to volunteer management.

The conference comes at a pivotal time. Many heritage sites are suffering a shortage of resources which can be assisted by the greater involvement of volunteers; Welcome Host and other initiatives are raising the profile of visitor care; and government has a major review of volunteering (Make a Difference).

The conference will review these broader developments and a number of Carnegie UK Trust supported approaches to visitor care and management of volunteers in museums and heritage sites across the country. These include in-depth reviews by individual museums, a bursary scheme for museums to learn from one another, meetings of groups of museums and training.

All aspects of volunteering will be discussed – trustees, management committees, paid and unpaid staff, their inter-relationships, recruitment, management and development as well as their organisational context.

Contact: Elizabeth East, Comely Park House, Dunfermline, Fife, KY12 7EJ. Tel: 01383 721445.

OFFER OF A NEW AWARD FOR EXCELLENCE IN INTERPRETATION

John Browning of VPB Industries, who produce armourseal panels has generously offered to donate a sum of £250 to reward good practice in interpretation. VPB are being very flexible in the qualification for this award. One option is that it might fund an annual award for excellence in an interpretation scheme devised by a student. Computer graphics applications and disabled access might be suggestions for an initial award. Do you have any further suggestions? Please contact the editor.

NEW DEVELOPMENTS

The National Peace Museums Project

The National Peace Museum Project based on Bradford's wool exchange is collecting stories and folk tales from different faiths, biographies of peacemakers and historical accounts which will eventually form the basis of exhibits. Fundraising and planning is now under way for the Peace Museum, the first of its kind in Britain, dealing not just with the anti-war movement but with peace in its widest sense.

Interpret Britain (which is the short title of the Society for the Interpretation of Britain's Heritage) was formed in 1975 to:

- provide a forum for discussion and exchange of ideas on the interpretation of Britain's Heritage, both urban and rural;
- disseminate knowledge of interpretive philosophy, principles and techniques;
- promote the role of interpretation and its value among those involved with recreation management, conservation, education, tourism and public relations in national and local government, charitable bodies and private organisations.

Interpretation is the process of communicating to people the significance of a place or object so that they enjoy it more, understand their heritage and environment better, and develop a positive attitude to conservation.

The opinions expressed by authors in Interpretation are not necessarily those of the committee of SIBH.

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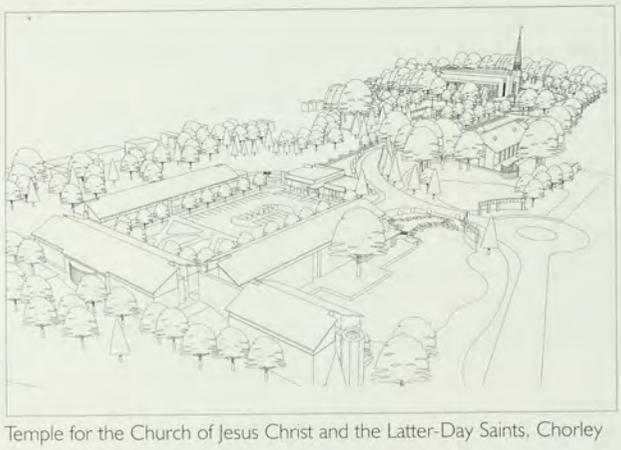

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