

# **Proceedings**

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# Building Bridges: how genealogy leads Europe towards a sustainable and peaceful future

John Boeren (Netherlands), An Stofferis (Belgium/France)

#### Abstract

Modern genealogists are no longer focusing on names and data; they are looking for stories about ancestors and use a wide variety of sources: documents, illustrations and objects. During their quest to find their roots or identity, they develop an inner need to connect with their past. This makes them undertake an identity pilgrimage to the place or country of origin. Cultural heritage, both tangible and intangible, enables them to understand the history, culture, traditions, landscapes and celebrations of this 'other' country. From the moment they are studying their family history, they will start to see people with different cultural backgrounds as distant cousins. Thys it will be easier to get along together. Genealogy might really lead us to a better future.

#### Keywords

genealogy, cultural heritage, identity, probate research, roots tourism, future, transmission, Europe

#### Introduction

Our society has recently been startled by various forms of violence, either caused by nature or by humans. We see how natural disasters bring people closer, while human violence leads to tensions in intercultural relationships. Humanitarian operations for a flooding or an earthquake place aid workers of several nationalities shoulder to shoulder in their fight against the elements of nature. However, terrorist attacks or uncontrollable refugee flows cause for concern and suspicion about everything and everybody that is seen as 'different'. In those moments our feelings of cultural identity are threatened.

The saying 'unknown, unloved' becomes easily true. Is the opposite also true: do we feel sympathy and respect for other cultural identities, when we know more about their backgrounds and history? How can genealogy help us with that? What role plays cultural heritage? These are the questions we want to answer in this brief paper. We want to shed a light on this case as a genealogist, not as a sociologist or a guardian of patrimony. These specialists are on our list for a talk about how genealogy can contribute to the preservation of cultural identities.

#### Developments in genealogy

Before we say something about recent developments in genealogy, we first want to explain what we think is genealogy. Traditionally, the word genealogy has two meanings: on one side it is the discipline of history that covers the research on ancestors or the lineage of a family name, on the other side genealogy is also a way of presenting all male descendants. We do not take into account the very specific use of the term genealogy by Friedrich Nietzsche. (Nl.wikipedia.org, 2016)

In this essay we will use the word genealogy in the broadest explanation: "a research field concerned primarily with accurately constructing forgotten or unknown identities and relationships". (Jones, 2013) Genealogists go beyond their own family history. They research and describe an extended family structure, and they pay attention to both ancestors and descendants. They use facts from written documents, oral information and heirlooms when writing family stories. This way genealogy becomes more than only the collection of names and dates, it becomes the description of family members in a geographical, historical and social context. (Morgan, 2015)

This brings us to a first development in genealogy. The available sources for genealogical research are almost unchanged: sources from the 17th, 18th and 19th century are still the same. However, the outcome of our research is quite different. Nowadays we use **narrative texts** when writing about one or more family members. Older genealogical publications often only show per generation a husband, wife and children. More recent publications include this kind of information in (extensive) life stories, which show interest in the circumstances people lived and worked in. The 21st century genealogist includes parts of local, national or even global history in his research.

He knows that his ancestors' lives are influenced by 'the bigger picture'.

Even though a lot of sources for genealogical research are unchanged over time, thanks to the **digitalisation** and the **internet** these sources can be found and used in a far more quick and easy way. The vast majority of the cultural world – archives, libraries and museums – publishes catalogues on the internet together with images of the original documents or objects. The search for useful sources, illustrations or objects has been simplified. Genealogists are major consumers of archives: digital and online published civil records, population registers and church books are the foundation of genealogical research. Afterwards, genealogists are looking for court records, wills, deeds, building permits and immigration files. With all these sources, both indexes and images, on the internet, genealogists easily know where to look for what. Research is no longer restricted to one's own area; it can (virtually) take place in different cities, provinces and even countries.

Not only the internet has strongly developed over the last twenty years, forensic scientists have taken big steps as well. The use of **DNA techniques** is new but very interesting for genealogy. DNA research is inevitable for those genealogists, who want to proof the family relations between the people they are writing about. Especially in the United States – where almost every genealogist encounters questions of origin – DNA research has become a new genealogical phenomenon. But even in Belgium and the Netherlands the interest in DNA is growing. Good examples are the DNA project by Familiekunde Vlaanderen (Familiekunde-vlaanderen.be, 2016) and the one by Leuven University, called 'de Gen-iale Stamboom' (the Gen-ious Family Tree) ((Bio.kuleuven.be, 2016).

The **popularity** of genealogy has increased enormously. This started already thirty years ago. In the last five to ten years, a growing number of television shows focuses on ancestors of famous or less famous persons. Each season of the Dutch television show 'Verborgen Verleden' (Hidden Past) has high audience figures. Belgian viewers saw last year a new children's program, called 'Ben ik familie van?' (Am I related to?). Famous television shows in the United Kingdom and the United States are 'Who Do You Think You Are?', 'Finding Your Roots' and 'The Genealogy Roadshow'.

Today we have become a global society in which the population lives longer due to improved health and who is more mobile. A lot of people are still reluctant to draft a will or make bad ones. In the absence of a will millions pass to the state; so a genealogist will be hired to trace the family history and he will attempt to locate the closest living relative. As probate genealogists, we are able to organize a worldwide search, as we are in a partnership agreement with other researchers, notaries and courts. This allows us to prove an accurate inheritance. The famous BBC television broadcast 'Heir Hunters' shows the work of a probate genealogist and how the results of time-consuming research turned out.

Has genealogy become popular because of these television shows or were these shows produced because of the popularity of genealogy? We do not want to discuss this chicken and egg dilemma. Fact is that a lot of people have become interested in their family history.

#### Genealogy, cultural heritage and identity

For centuries migration and colonialism are an integral part of our history. The displacement of people seeking better living conditions and the number of people searching for happiness multiplied. People are forced to leave their land because of economic, political and religious reasons. Globalisation encourages the mobility of people, the openness to the world and the appreciation of different identities and cultures. At the same time we see that this mobility creates depersonalized lifestyles and social dislocation. The meaning of family relationships seems to be diminished. One of the reasons for people to pursue genealogical research is based on an 'identity quest'. This quest, individual or collective, comes from the desire that people are interested in finding their roots; they want to identify themselves with the territory which contains their identity.

We as professional genealogists help people find their roots, their identity. We sometimes do parts of the research, or we guide them in this process step by step. Firstly they start with creating a pedigree: a compilation in table or list form of all direct ancestors of one person. That first person can be our client or one of his family members. With each generation the amount of our ancestors doubles: two parents, four grandparents, eight great-grandparents, et cetera. The final overview includes all those persons whose existence directly affected our client's being: without any of these persons, he would not exist. The pedigree produces a great differentiation among them, both

in terms of social class as well as nationality or place of residence. His cultural identity is defined by that variety.

By personalizing the past he gets to know the broader context of each ancestor's life; the political system under which his ancestors lived, the area in which they dwelt and the historical events that influenced their life. In families with a variety of nationalities, the search can cover large parts of the world. Very quickly he feels the need to get to know his 'new' cousins and the places from which his earliest ancestor came. That is the moment when we start to speak about organising a trip as a kind of spiritual or identity quest, often described as an 'identity pilgrimage'. Only this 'roots tourism' gives him a convincing answer to the search for authentic self-identity, and it allows him to get to know better the country of origin through its history, its culture, its traditions, landscapes and its celebrations. On his list are places marked by history, either personal or general. The trip includes visits to museums, cemeteries, religious and other (old) buildings. The participants in this identity pilgrimage regain ancestral flavours by tasting traditional dishes. All senses are used to discover the land of their ancestors. We can thus observe that 'genealogical tourism' reconciles discovery, social cohesion and identity issue for a niche of customers wanting to give an emotional meaning to their journey.

This is where genealogy and cultural heritage, both tangible and intangible, meet. The preservation of the heritage and the development of historical sites depend on several actors:

- roots tourists who are interested in the discovery of their country of origin;
- professional genealogists who help roots tourists find places of historical or cultural interest, and places where sources dealing with the family history are kept;
- heritage professionals (and/or proprietors) who manage museums, libraries or archives, castles or historical houses, churches or monasteries, parks or forests, and who organise exhibitions and offer educational programs;
- local residents that preserve their own heritage and pass this heritage on to future generations;
- local and national authorities, who can participate actively in the conservation and development of their heritage;
- international institutions like UNESCO who promote intercultural dialogue by the protection of the heritage and the development of cultural diversity.

In a globalising and modernising society we see a lot of people who are interested in their roots or identity, in their family history and thus in culture and heritage. The importance of the preservation of heritage is clear: it enables roots tourists to find their identity. But roots tourists are not the only ones who benefit from the preservation of cultural heritage. It is also a source of identity and memory for the local population. And besides that, it is a source of local development, especially economic development. In the context of this paper we see that people need heritage to ensure their identity that evolves over time, especially with the fast changes in our society. Heritage is thus an element of stability. By preserving our heritage we are appropriating our history and the memory of our ancestors. In time some historic sites will be rehabilitated or new museums will be built to retrace different events in history. The transmission and the preservation of our heritage are based on the awareness that our history on which our identity is based can disappear. To create this awareness all parties who are involved in the preservation of cultural heritage should collaborate.

#### A sustainable and peaceful future

If the saying 'unknown, unloved' can be reversed into 'known, loved' then genealogy can not only help with finding our identity or roots, but also contribute to feelings of sympathy, understanding and respect for people from other countries or members of other cultures. There are three reasons why looking into family history can help.

First, studying the characteristics of a nation helps us get to know the people, to understand the culture. It takes away our existing prejudices. Reading books, articles and websites about the Netherlands make us realise that the Dutch are not all thrifty, drugs-using or very liberal. (Holland, 2014) And we will find out that Belgians consume more than only chocolate, fries and beer. (Wikipedia, 2016) Once we know more about 'the others' we might find out that there are more similarities between our cultures than we thought upfront.

Then there is the idea of 'we are one big family'. Every genealogist will sooner or later find ancestors that were

born in other countries. Dutch and Belgian families have often ancestors from France, Germany, Switzerland or the United Kingdom. Or there are connections with former colonies, like Indonesia, Suriname or Congo. And when no ancestor comes from another country, there might be a distant cousin that once moved abroad. Studying their family history makes us aware of how much connected to people in other countries and other cultures we really are. A good example of this idea is the website of Geni.com. This site claims that more than 100 million profiles are connected in one big World Family Tree. Once we connect to this tree we might be related to Queen Elizabeth I, Albert Einstein or Barack Obama. (Geni.com, 2016) The American genealogist A.J. Jacobs organised in 2015 the first Global Family Reunion based on the very same principle: if we are all related, we are all cousins. (Global Family Reunion, 2014)

Finally, studying family histories will make us understand why our own ancestors moved from one county to another, or why families in remote corners of the world are related to us. Did they emigrate because of war or for economic, political and religious reasons? What to think of Dutch merchants and soldiers who travelled with ships from the VOC to South Africa and started a family there? Or French Huguenots that had to leave their country and found a new place to live in the Dutch Republic? And all the refugees who left Belgium during World War I to find shelter in the United Kingdom? We will see patterns in history and we might come to understand that we descend from refugees that once left their country under comparable circumstances as the current refugees from the Middle East or Northern Africa.

#### Final thoughts

We believe there is a strong connection between genealogy, cultural heritage and the search for one's identity. Once we start to look for our identity, we cannot find our roots without doing genealogical research. Neither can we do this without consuming expressions of cultural heritage. For this reason we as professional genealogists call upon all heritage professionals to collaborate in new projects in order to give everybody the opportunity to undertake their identity quest.

We also believe that genealogy can lead to a better understanding between different nations and cultures. Studying family history leads to studying the history and culture of other nations; it leads to see and to understand patterns in history. Once we know our new neighbours and we understand they are actually our distant cousins, it will be easier to get along together.

Is it not a wonderful thought that understanding your past may actually lead to a better future?

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# **Biographical note**

**John Boeren** (\*1973) is living in Tilburg, the Netherlands. He studied at Tilburg Law School and at the School for Archivists in The Hague. For almost ten years he worked at the Regional Archives in Tilburg, mainly as a manager of the Department for Research Services and Education. Since 2005 he is working part-time for local administrations.

He started his private genealogical research in 1988. In January 2015 he decided to open his own genealogy business, called 'Antecedentia' (http://antecedentia.com). His services include genealogy and probate research, transcriptions and translations of documents, location photography, roots tourism, genealogy advice and mentoring, and lectures and courses.

He is a member of the Association of Professional Genealogists (APG), the National Genealogical Society (NGS), the International Society of Family History Writers and Editors (ISFHWE), the Dutch Centre for Family History (CBG), the Dutch Genealogical Society (NGV) and the Belgian Familiekunde Vlaanderen (FV).

An Stofferis (\*1976) is an experienced historian who founded 'International Genealogy Services', which is based in France. She studied history at the Catholic University of Leuven specializing in cultural history of the middle ages, modern times, and contemporary history. Also at that time, she conducted an extensive genealogical and historical research about the origin of the Belgian scientist Joseph Plateau (1801-1883).

In 2004 she obtained her master's degree in Tourism & Management at the University Antwerp Business School. That same year she moved to France and began working at the Belgian Embassy in Paris. But her passion for history and genealogy was very present. In 2012 she decided to expand her genealogical knowledge by following a course in Historical & Probate Research.

She is a member of the Syndicat de généalogistes professionnels de France 'SYGENE', the Association of Professional Genealogists (APG), Historische Woonsteden & Tuinen.

# The future of festa food in Malta: lost legacy?

- George Cassar, Marie Avellino, Noel Buttigieg: University of Malta - Institute for Tourism, Travel and Culture

#### Abstract

This study aims to examine the extent to which food in Maltese communal gatherings is successfully staged to be understood by both the community and the tourist. Research indicates that distinctive and particular foods have typified such gatherings for centuries. Nevertheless, this characteristic is overshadowed by the commercialization, commoditisation and alteration of traditional food and foodways for wider preference in a globalised environment. Such foods have also been adapted for easier consumption in informal settings such as the village festa. Communal gatherings serve as a platform for negotiation and renegotiation of their cultural identity. The study suggests that to achieve the fine balance between traditional cuisine and an inclusive democratised product, community involvement needs to take place through active citizenship, stakeholder input and professional interpretation.

#### **Keywords**

Maltese festa, Cultural heritage interpretation, Food and foodways, Intangible heritage

#### Introduction

Since time immemorial, much of the relationship between human survival and food was primarily influenced by its physiological primacy. Yet food is more than a body fuel. As Roland Barthes has described it, "An entire 'world' is present in and signified in food [it] transforms itself into situations and performs a social function, it's not just physical nourishment" (1997:23). The centrality of food is further described by Fox (n.d.:1): "It is also a profoundly social urge. Food is almost always shared; people eat together; mealtimes are events when the whole family or settlement or village comes together." Within this framework, and similar to several other societies in the Mediterranean region and beyond, the Maltese have developed an elaborate set of symbolic concepts revolving around food; reflections of human activities and relationships.

Food is an important channel that permits an attempt at self-understanding; it is a revealing means of understanding our behaviours and our social interactions with other humans. As Boucher opines, "Food is a window which allows us to look into any society, anywhere in the world, and determine critically important things about its structure[...] Food is a window that can illuminate a broad variety of forces acting within a society" (1999:335).

The 'variety of forces' are regularly practised through exchange, moments which allow humans to use food as another medium to define individual and group identity. Food is an object with particular manifestations in cultural spaces, motivated by particular practices, representations, expressions, knowledge and skills which UNESCO earmarks as qualities that define intangible cultural heritage.

Acknowledging that food and foodways are important markers of intangible cultural heritage and crucial when understanding the relationship between identity and a people's past, this study explores the interpretation of food within the context of the Maltese popular village *festa*. With special reference to nougat (*qubbajt* in Maltese), this paper evaluates the interpretation of this food as it is presented to the community and the tourist. The village *festa* setting is here employed to better understand the challenges experienced with the presentation of nougat as a traditional food forming part of the cultural heritage of the Maltese islands. Various official institutions and researchers acknowledge how 'traditional' food is a crucial part of local history and culture and interpret it as a modicum that confirms cultural identity and national pride. For Xu, "food operates as one of the key cultural signs that structure people's identities and their concepts of others" (2008: 2). As a cultural sign it therefore links to the history and the heritage of a community. It was in 2010 that for the first time UNESCO deliberated and decided upon national cuisine and gastronomic traditions and included them in the Representative List of the Intangible Cultural Heritage of the world (Peralta 2010). This is in line with what Bell and Valentine, for example, have argued: "The history of any nation's diet is the history of the nation itself, with food fashion, fads and fancies mapping ep-

isodes of colonialism and migration, trade and exploration, cultural exchange and boundary making." Yet they did not stop there, for they then continued to observe that "here begins one of the fundamental contradictions of the food-nationalism equation: there is no essential national food; the food which we think of as characterising a particular place always tells stories of movement and mixing" (1997:168-9).

It is arguably quite plain that the assumption of a national cuisine is loaded with challenges resulting from in-depth studies that invade political boundaries and historical time. Malta is not immune to this reality and the discussion and debate on the theme are mostly a product of post-colonialism. It is therefore obvious that the interpretation of heritage food and foodways requires a comprehensive understanding of the changing cultural context and thus demands that local institutions explore modern means of how to interpret such foods using techniques based on characteristics and issues of intangible cultural heritage.

The presence of food sellers during the village *festa* in Malta raises critical questions as the 'traditional' co-exists with the more recent fast food stalls. The consumption per capita of particular 'traditional' foods has significantly dropped; nougat may be the single food item from what is considered to be traditional that has been spared this slump; many Maltese still seek this item and tourists generally do not miss buying a piece in their search for local products (Christians 2013).

However ssues related to authenticity, ownership and understanding of intangible cultural heritage as well as the commercial approach to the same foods, requires serious attention.

#### **Contextualising Maltese foodways**

Prior to looking at Maltese foodways as intangible heritage, it is important that an attempt is made to understand the meaning of food acquisition, distribution, production and consumption in Malta's changing historical context.

The eminent French historian Fernand Braudel categorised the Mediterranean islands, including Corfu, Cyprus, Crete and Malta but not Sicily, as "lands of hunger" (1972:152). As elsewhere in the western world, and especially in the Mediterranean Southern Europe, the Maltese population lived a frugal life, the consequence of habitual rationing that by time became both voluntary and necessary (Pontieri 1931; Fazio 1993; Castro, 2000; Barcelona City Council 2013). As a matter of fact, the local diet was in essence a forced choice, and this compelled the islanders to be mass consumers of bread and other grain products (Cassar 1993, 1994, 2000).

Malta's geography offered scarce natural resources. The combination of large areas of karstic land and sparse rainfall reduced the farmer's ability to meet the island's demand for supplying basic agricultural products, such as grain (Vella 1980; Wettinger 1982; Cassar 1994; Cassar 2015). The cultivation of land continues to be a major concern to this day. As more land was taken over for building development, and with a significant drop in farming, the island's ability to provide for itself remains a recurring political and economic challenge (Debono 1981; Vassallo 1997; Luttrell 1982, 1993). With Malta's continued inability to be self-sufficient in the production of food for its population, provisioning for the past centuries has increasingly depended on imports (Cassar 2000).

Malta's foodways are also a product of foreign imports and culinary skills mixed with Maltese products and local knowledge. This fusion of cuisines emerges from a somewhat chequered past. Although Malta is a relatively young nation, only gaining its independence in 1964, its foodways are an eclectic ensemble of all that has existed in many other parts of the Mediterranean and beyond for centuries on end. For this reason Malta's foodways make an interesting case study to understand intangible heritage in a constantly evolving culinary culture.

Although Malta might be thought of a backwater and forgotten island, this is not quite the case. The archipelago can boast of its fantastic tangible and intangible heritage. Recently, Malta's cultural heritage became a very important element supporting Malta's economy. A cursory look at tourist related websites and tourist books immediately communicates this actuality in colourful and enticing but not exaggerated terms (see for example, Gallagher 2015; Blasi 2016). However, some aspects of Malta's intangible heritage, such as food, are still awaiting serious consideration.

Food is a paramount marker of ethnic consciousness, an important contributor towards the formation of historical identity. This understanding carries more weight when an entire population identifies defining moments in the history of the nation. For the Maltese, the attainment of independence has brought to the fore an unprecedented

awareness of national consciousness. The most fundamental challenge with the history of food in Malta is evident through the very little sustained research attempted so far. Writing in 1961, folklorist Joseph Cassar-Pullicino introduced his writing entitled 'Antichi Cibi Maltesi' as follows: "The aim of this study is to describe some eighteenth century Maltese foods. Since traditional cuisine gained no attention from our writers [probably referring to historians], we lack an adequate overview of Maltese gastronomy" (translated from the Italian original, Cassar-Pullicino 1961:31).

Maltese food and foodways has now started to get some attention. Researchers are becoming increasingly engaged to better understand this important cultural heritage at a time of rapid change. Malta is not unique in this regard. Against this background, there is a need to draw one's attention to whether heritage food and foodways that have been modified to meet new tastes and demands should be preserved while these are being discredited for loss of authenticity. To comprehend this paradox, it may suffice to look at the role of food within the ambit of one of the most important tourist attractions – the village *festa*.

#### The village festa

Malta is renowned for its *festa* which is mainly linked to its religious heritage. Throughout the year each town and village in the Maltese islands – that is in the two inhabited islands of Malta and Gozo – celebrates the feast in honour of its patron saint, an event which stretches over a week and in some localities over two weeks (called *il-kwindiċina* – the fortnight). All towns and villages consider this event as an apex in the life of their community for the year. The feast goes beyond the religious foundations; it is an occasion when people meet socially, when the community lets itself go and expresses itself to the full, not least engaging in some mild and not so mild transgressions which break the normality of daily routine (Formosa 2015). There is also an element – at times quite pronounced – of pique and rivalry among the *festa partiti* (Boissevain 1993). These *partiti* are groups of supporters who normally belong to one band club or another in the same locality; in Malta many villages have at least two band clubs which in effect are to various degrees rivals and competitors. Each group tries to outdo the other in festive decorations, musical performances, expressions of joy and merry-making (*briju*), and whatever else can show that one club is more able and better than the other. Sometimes a festa partit is based in a fireworks club or in the group that takes care of the street decorations of the village. The Maltese are an exuberant society that expresses itself through noise, colour and amazing project ideas.

The *festa* is a one ritualistic marker of Maltese identity which is also a time and a place when 'outsiders' such as tourists and non-Maltese are welcome to enjoy the festivities together with the locals. Cultural texts such as feast programmes and other literature, posters and adverts feed imagery of an event which is filled with enjoyment and merriment such as fireworks, bands and food. This imagery also feeds a nostalgia for a past where everyone was happy, living within a tight community that shared not just everyday problems, but also values and heritage.

The village feast is a melting pot of ingenious ideas, bombastic projects, lavish spending on band marches and fireworks. However, what goes on in public is to a large extent replicated in the privacy of the home. Families meet and party. They make sure that the house is geared to receive guests from near and far. Emigrants return to their beloved village and meet the extended family. They yearn for the festa as it is the occasion, indeed the reason, for which they can return to Malta (Visanich 2015). And not least among the special items that mark the Maltese festa, there is the grandiose lunch which brings together the family, some special friends and any other person that the family has the pleasure to invite for this special occasion. Food is varied, plentiful, and in some way or another, special – it needs to mark the solemnity of the occasion. The Maltese are famous for their rabbit dishes which vary from the famous fried in garlic to that stewed in tomato sauce which is then used to make the much sought after spaghetti with rabbit sauce. Other favourites on the feast table are the baked chicken or pork, accompanied with a good dish of roast potatoes seasoned with fennel seeds. Other past favourites which bring the family together are the baked macaroni or timpana – a type of pasta pie. The Maltese can tap from a wide variety of food recipes for all occasions (Cremona 2010) and the festa is one occasion which offers them the chance to indulge in such a culinary euphoria.

For the Maltese the *festa* is very much about merrymaking and celebrating, and what better way to do this if not by indulging in an exuberance of food. A continuation of this food bonanza during the festa days sprawls into the main streets of the locality and intensifies as one approaches the core of the town or village – typically made up of the parish church towering over an open space, which hosts people who come to congregate, meet, buy food,

and talk while they watch and cheer as the statue is brought out of the church and later on it returns after it has been carried in procession along the streets and among the community. Street food in past times included the ubiquitous *pastizzi* (baked pastry filled with ricotta or peas), and the *mqaret* (date-filled pastry fried in oil). Such items have however, slowly but surely, been ousted by the more globalised fast foods in the form of the burger with chips, hot-dog topped with baked beans and tomato ketchup, and the doughnut, to mention just three of the most visible, and extensively popular with the young and not so young (Cassar 2015).

Against this background, nougat became an even more important part of the Maltese's prospective memory. This is the food item which the local population considers as part of its heritage that has proved to be the most resilient to the encroachment by international food items so much sought after today by both Maltese and tourists alike during the *festa* season. Nougat fits well the UNESCO (2003) definition for intangible cultural heritage, as it is "transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity".

Consequently, it is imperative that prospective memory is sustained. Knowledge needs to be transmitted between one generation and another especially since Maltese society is already faced with situations where some of the heritage foods and their associated foodways have by and large disappeared, or else have undergone significant transformations to meet new tastes and other commercial interests including the increasing consumption of alcoholic drinks (Avellino & Avellino 2015). Foodways is an excellent example of how official institutions should give this field of study its due consideration.

#### Some fieldwork data

In December 2014 a limited survey was carried out among foreign students aged between 18 and 30 who were visiting Malta at the time. This exercise returned 59 filled in questionnaires. The results showed that 29% had not been to a feast within the last six months, 10% indicated not having been in Malta when a feast was held, and another 11% not having been aware of feasts. Others indicated that they did not have the time or inclination to attend feasts, while just one respondent declared that due to impediments set by her/his religious beliefs s/ he would not attend and could not eat the food presented at the feast. The other 71% indicated that the culinary aspect (23 respondents) and the cultural interest (26 respondents) where the main elements that attracted them to the event, while eight sought to be in touch with local people.

We also sought to get a hint as to whether young locals who did not live in a locality that had a feast, and therefore did not have a 'festa culture' would be attracted to visiting localities where feasts were celebrated. In this pilot survey comprising 58 young people, 78% indicated that they enjoyed going to feasts, especially the one hosted in the neighbouring town, with 31% being motivated by the fireworks, 16% by the traditional food, and 17% by the prospect of being able to socialise. The list of preferred features that the respondents sought to enjoy during the feast indicated that 31% were after the fireworks, 19% sought socialising, 15.5% were attracted by the cultural aspect and another 15.5% were enticed by the atmosphere. Then there were those who sought the food (12%), drinking alcohol (8.6%) and doughnuts (13.8%) which meant that those after the food and drink added up to 38%. The party atmosphere with high alcohol consumption also featured in the responses.

Some interviews were also done with older locals who visited one of the local feasts – that of St Joseph in Rabat, Malta, which was held in March of 2015.

From the responses it was evident that the more religious aspect was quite significant, as were the fireworks, processions, and band marches which were considered to be part of the *festa* atmosphere. There was, however, a divergence of opinions regarding *festa* food. Some were satisfied with the products that were on offer for consumption and indicated *żeppoli*, the main sweet marking the feast of St Joseph (*żeppoli* comes from Żeppi which is a Maltese short version of *Ġużeppi* - Joseph), as the main treat to be enjoyed during the Josephite festivities. Of lesser significance were burgers with chips, hot dogs, and mqaret.

On the negative side a good number of interviewees lamented the fact that the quality of the products were inferior when compared to the past. They felt that nougat tasted the same, from whatever stall one purchased it,

which seemed to indicate that it was being produced by one factory. Others lamented that it was quite rare to see a 'candy floss' stand which although, not traditionally Maltese, reminded them of their youth with a certain nostalgia. One interviewee recalled the fun she used to have as she recalled how the bright pink candy floss would stick to some people's *festa* coats or dresses which would have been taken out of mothballs for the special occasion. A few also complained about the type of fast food which was sold and which was unhealthy in that it was either predominantly made of sugar, or fried in re-used oil. One interviewee remarked that permission should be withheld to street food stands that sold untraditional Maltese food such as Turkish kebabs and German würstel. This is in direct contrast to the young people whom had been interviewed in December 2014 and who considered doughnuts as one of the attractions of the festa and considered it part of Maltese culture.

#### The social life of nougat

Arjun Appadurai (1986) considers food a commodity with a social life. Appadurai studies food in close relation to other kinds of exchange, mainly gifts and goods. His idea of the 'social life of things' highlights the constant 'dialogue' that follows between human beings and the material world in a manner that objects are given particular meanings. The psychological/emotive relationship that exists between individuals and their ability to create objects also recognises the same objects as means to justify particular aspects of human existence. In other words, humans produce, process and consume food but at the same time, food has utilitarian and social functions. Consequently, a cursory look at the social life of nougat is necessary here.

Nougat has been part of Malta's culinary past for centuries and it is considered as the most representative *festa* food that the Maltese can offer. Joseph Cassar-Pullicino, one of the eminent Maltese folklorists, argues *"Festa bla qubbajd mhix festa"* (lit. without nougat a feast cannot be called a feast), (Cassar Pullicino & Camilleri 1998).

This ancient sweet can be found in several Southern European countries. Variations of the same sweet are known as *turrón* or *tourron* in Spain, *torró* in Cataluña, *torrone* in Italy, *pasteli* in Greece. In Sicily it is called *cubbaita* which is derived from the Arabic *qubbayt* (Agius 1996: 381) and very much akin to the Maltese *qubbajt*. This almond and honey based confection was largely cultivated by the medieval Arabic cooking tradition in Spain and Sicily. Malta's past dominion under Arab rule, and its direct link with Sicily, added this sweet to Malta's culinary culture.

The earliest references to *Il cobaytaro* (nougat seller) dates back to the opening years of the rule of the Order of St John (1530-1798) over Malta. For instance, in 1580, in one document we find that the wife of the nougat seller had passed away. In 1638, a man called Francesco was known as *il cobaytaro*, while a certain Gio. Paolo informed the authorities that he sold nougat as a means to earn his daily living (Gambin & Buttigieg 2003:164).

These nougat confectioners had several customers with a sweet tooth, including sixteenth and seventeenth century members of the Order of Friar Preachers in Valletta, better known as the Dominicans. In fact nougat made it to their monastery refectory table on special occasions, probably associated with important religious celebrations.

Evidence also informs about nougat production. One of Malta's eminent writers, Mikiel Anton Vassalli, sheds interesting light on the key ingredients for one type of eighteenth century nougat – "composizione per pospasto fatto di sesame, amendola, miele, zucchero" (the composition of the mixture is made from sesame seeds, almonds, honey and sugar) – producing a brittle type of toffee known as Qubbajt tal-Penit (Cassar-Pullicino 1961). Another eighteenth century contemporary of Vassalli, the Gozitan Canon G.P. Agius de Soldanis, described the final phase of nougat production – "tutto posto in una tavoletta condensate che sarà della longhezza di un palmo in circa" – a practice carried on to the present since the searing confection is normally poured over a marble slab and allowed to cool and then cut into smaller manageable pieces.

The type and quality of nougat represented the socio-economic condition of the consumer. For the lower classes, any type of nougat was more than welcome. As an occasional food, it became necessary for the affluent to continue to emphasise their socio-cultural standing, thus making it clearly understood that for the majority of the common people this would be economically out of their reach (Buttigieg 2010). Thus, consumers could find at least two basic types of nougat available to their tastes and pockets. De Soldains describes how nougat was made out of white and black honey (J. Cassar-Pullicino 1961:48). The latter, commonly referred to as *melenegra*, was also a marker of social distinction, and normally consumed by the *menu peuple*.

One persistent characteristic that stood the test of time is the association of nougat with a form of exchange. Twentieth century folklorists have recorded aspects of nougat associated with gift giving. Particularly during the village *festa*, it was almost compulsory for grooms to buy their bride a piece of this festive sweet as a sign of affection. Although marriage rituals have experienced rapid changes throughout the twentieth century, nougat related rituals seem to have persisted until relatively recent times. Nougat formed an integral part of marriage and courtship, and what better way to experience this if not during the hot summer days when village *festa* prepared a platform for social interaction with fellow parishioners, but also with those who visited from near and far. Nostalgic stories of betrothals starting through the gift of nougat have now become romantic memories of days gone by. The importance of nougat in courtship has been immortalised in one form of Maltese folk music called *għana*. Here, the groom sings to his bride in the prospect of their marriage (Cassar Pullicino & Camilleri 1998).

U I-qubbajd li tajtek jiena Kollu lewż, kollu ġulġlien; U dis-sena kiltu waħdek, Sena oħra nikluh flimkien.

[And the nougat I have given you Full of almonds, full of sesame seeds; And this year you ate it by yourself. Next year we will eat it together.]

The relation of nougat to love continues into marriage, especially during the national feast of St Peter and St Paul, popularly known as *I-Imnarja*. The newly wedded husband had to live up to the promise of taking his new wife to the *Imnarja* festival. Nougat is the food that symbolised love, eternal affection, a moment of exchange which was crystallised in another folk song. This advised the newly wedded bride to hold her husband responsible to buy her nougat into the first year of marriage.

U żaghżugh I' ghadek tiżżewweġ Qis li tniżżel fil-kuntratt Lill-gharusa trid tehodha Lejn l-Imnarja ghall-qubbajt.

[And you young man who has just married See that you include in the contract That you will take you bride To the feast of Mnarja for nougat.]

Nougat also features in children's rhymes. One of the several versions of the children's rhyme *Pizzi, Pizzi, Kanna,* ends thus:

Bandiera tal-ħarir, Ixtrilu biċċa qubbajt, Itmagħielu, bellagħhielu, Ħabbatlu rasu mal-ħajt.

[Silk flag,

Buy him a piece of nougat,

Feed it to him, push it down his throat,

Bump his head against the wall.]

These practices are today gone and forgotten as nougat's social life got morphed into other meanings and social expectations.

#### Nougat as a marker of 'authentic' intangible heritage

Food is an intangible heritage that each generation cherishes as it is considered to be part of its dowry, and considered worthy of passing on to future generations. Many grandparents and parents make it a point to introduce inherited food recipes and dishes to their children and then continue with their mission of heritage preservation by

encouraging them to prepare them themselves. They wish to pass on to their descendants what their ancestors had left them, in the hope that they will do the same when their turn comes. Food is an intimate heirloom which has the power to stimulate nostalgia and a strong feeling of 'yesteryear', and it is therefore protected as a precious component of the culture of a people. As Gena Philibert-Ortega (2012:10-11) has reflected, "What does food have to do with your genealogical research? Everything. Food plays a major role in social history. Adding a social history perspective to your family history will teach you more about who your ancestors really were. And when we pass on family food traditions to our children and grandchildren, we help them better understand their connection to their family history". A community tends to try to keep, in one way or another, what it considers to be its traditional food dishes as these, it feels, are a reflection of itself. Some recipes tend to die a natural death for one reason or another, but others have a way how to survive because of causes which may go beyond the very food item itself.

Nougat is one of those food specialities that is still quite prominent, primarily because of a newfound scope – Malta's booming post-war tourism industry. As nougat's social life continues to change, we seem to be constantly struggling with the need to establish ways of how to deal with the manifest paradox of preserving intangible heritage yet making it available to others every day. Different schools of thought cancel each other through debates that range from the loss of intangible heritage due to lack of interest, and sustained education to employ modified or commercialised foodways to preserve the past according to today's market needs. Some might say that nougat has up till now survived the test of time as it has somewhat managed to morph itself into a new role. At the same time, several are questioning its authenticity and viability when the local younger generations are growing increasingly distant from this 'traditional' food to the point that many realistically only remotely consider nougat as part of Malta's culinary identity. Indeed, many may not even have tasted it and have no urge to do so.

It is tourism that is largely keeping nougat alive and it is therefore to that direction that we must look for its continued survival. As Long (2004:2) has observed, food is both "a destination and a vehicle for tourism". Cultural operators do argue that cultural tourism may be a strong prompt towards the revival of waning traditional cultural forms and objects. Giving cultural heritage a refreshed meaning will thus reinforce cultural bonds while concurrently providing host communities with a measure of material benefits. This said, one needs to deliberate on the assumption that the local actors can, in fact, distinguish between that which is 'sacred' and therefore not open to the whims and pleasures of tourism, and that which is profane and can thus be subjected to commodification (Shepherd 2002). Seeking a balance between presenting the authentic product in contrast to that which is diluted, modified, and more to the taste of the consumer, does put cultural heritage, so to say, in a strait jacket. How to preserve what one has, yet offer it in such a way so as to be attractive to today's tourist may, and does, create a dilemma for those who are aware of this reality and its complexities.

The case for authenticity is, arguably, a hot one too. Many today challenge even the concept itself. One may refer for example to David Sze (2015:n.p.) who ponders: "But what is 'authenticity' exactly? As we excavate the term, we find that it is founded on particular ideas of what 'culture' is, and should be. And these ideas are shaky." Continuing the argument, one gradually becomes increasingly cognisant that the 'authentic' is much more perceived then real. Many tend to seek the 'real thing' but this rarely exists beyond the world of the tourist. Johnson has put this context very clearly, underlining that when he spoke of 'authenticity', he did not propose that "such a thing is present outside of the perception of the tourist." What Johnson calls "a reified authenticity" did not actually exist but was "imagined by the tourist" (2007:158).

#### Interpretation - a saviour or a shot in the dark?

Intangible heritage may be more difficult to communicate than that which counts as tangible. Arguably, all heritage benefits from interpretation if this is to be better understood, appreciated and taken seriously. Freeman Tilden (1977) has set down a demanding list of six interpretation maxims. The first makes it clear that interpreters should relate to the personal experience of their audience, otherwise all their effort will be sterile. Another of the six underscores the need to provoke and stimulate people into some form of action. The rest are no less revealing and challenging. Interpretation comes out as a strong and effective tool if used intelligently and skilfully. Yet, this provides no straight forward solution to understanding heritage. Indeed, there are those who even challenge the existence of heritage per se. It was in the 1980s that this argument began to come to the fore when Robert Hewison (1987) proposed a new term – 'heritage industry'. By this he meant the sanitised and commercialised version

of the past produced as heritage. In other words it constructed a nostalgic image of a past age which is perceived to be better than the present in which we perpetually live. Since the time Tilden proposed it, some have come to consider interpretation as having become entangled in a web of challenges and perplexities. Uzzell (1998:11) has put it thus: "Some might argue that the initial challenge of interpretation has been reduced to a challenge to find ever more tricksy techniques and sophisticated hardware. If only as much attention been paid to how we can get the visitor to really question their values, attitudes and actions." The work of the interpreter, as also the motivation for interpretation, have thus come under scrutiny by those who question the validity and genuinity of the outcome as had been proposed by Tilden (cf. for example, Waitt 2000; Staiff 2014). Indeed, Munjeri (2009:133) points out to the existence of "some serious discontinuation in the purpose, meaning and the application of intangible cultural heritage" as the different "parties and stakeholders may be reading from the same script, but their interpretation is much influenced by the interests of the actors and the issues at stake". Such issues draw from a variety of contexts such as the historical, temporal, spatial, socio-economic, geo-political and from various perspectives and vantage points.

On the other hand, there are those who support interpretation and vouch for its effectiveness and untainted motivations. For example, Ivanovic (2008:168) believes that it is necessary 'to speak' on behalf of cultural heritage. Thus interpretation and presentation of intangible cultural heritage emerges "as the only way of revealing and communicating meaning to visitors". She continues that if one wants such visitors to grasp the symbolism of traditional elements, this "requires oral explanation as well as visual presentation. Intangible heritage is intermingled with tangible heritage [...] and presented in heritage centres, ethnic/cultural villages and along heritage trails and routes".

Many consider interpretation as the mouthpiece for what cannot be understood if it is not explained. For the uninitiated in heritage contexts, for the cultural experience seekers, for people who wish to know more, interpretation should turn out to be a useful vehicle in the various forms it is presented. As Mannix has put it: "Done well, interpretation can enhance the visitor experience. [...] Done badly, it can inaccurately communicate the meanings of the site and alienate those who visit" (2014:3). This observation can indeed apply to any type of heritage, be this tangible or intangible.

The Maltese *festa* and the elements that make it what it is need to be understood if it is to be appreciated. Interpretation may be a good way to do this. Balance is, however, necessary to avoid that the interpretation does not become a commoditised fairy tale. Though authenticity may realistically be a buzz word in any situation, at the same time interpreters can and should strive to bring out as much of the traditional element and transmit it to the cultural tourist. Food may be one tricky cultural item to interpret as it is in a continuous state of change and evolution. Both the recipes and the presentation 'inspired' by the globalisation phenomenon have impacted and will continue to impact on the Maltese festa street food (Cassar 2015) as they do on other food recipes in other parts of the world. Many a time the heritage is turned into what Hobsbawm (1983:2, quoted in Paxton 2014:30–1) has termed as "invented traditions" which he explains as "responses to novel situations which take the form of reference to old situations, or which establish their own past by quasi-obligatory repetition".

Maltese nougat is a case in point. It may be one of the few food items that continue to carry the flag of traditional heritage with some determination. It has persisted to make its presence in every feast, every year, many, many years ago. It is sold from stalls that one cannot miss due to their uniqueness. Each stall bears the name of locally known long-standing producers that are household names in Maltese feasts. The nougat itself comes in two main types – the soft and the hard. The soft variety is made from a mixture of egg white, sugar, water, candied fruit and glucose. Producers may add their secret ingredient to make their nougat different in taste from that of rival producers. The hard nougat type consists of a combination of almonds, hazelnuts, cashews, sesame seeds, toffee and caramel and when ready is brittle and dark. With the advent of tourism and more aggressive commercialisation the nougat mixture has been made more attractive to the eye and enticing to buy by including various flavours and colours to the basic white vanilla – thus there are strawberry, chocolate, mint, banana and orange flavours – and besides the more traditional almonds today's nougat also includes peanuts in the mix (Christians 2013).

The interpretation of nougat is thus the interpretation of a Maltese food item that has come to represent longevity and resilience. It may be considered to an extent symbolic of the Maltese islands, which have endured centuries of dominance and colonialism; yet, though small as a population and minute as a geographical entity, still very much present to this day.

Deriving their inspiration from the permanence of nougat, the Maltese should be more alert to the realities of

globalisation and how this can change their lives, by encroaching on what they consider as their cultural heritage to change their cultural physiognomy for ever. This prospect, which has proven to be an unmistakable reality for so many communities, needs effort to check, and training in active citizenship to slow down. Interpretation for both locals and tourists can help to raise awareness and promote respect for that which lies at the root of a people, for what makes them what they are today, for that which many still cherish and hold dear of their past. With tourism and the demands of the industry it becomes ever more necessary to preserve the 'sense of place' and the 'sense of the authentic'. It will benefit one and all much more than had the cultural operators to drift with the current of 'disneyfication'. For as Hargrove (2003:5-6) has observed: "When authenticity is compromised, cultural heritage tourism loses what differentiates it from sanitized theme park adventures and recreate (rather than real) attractions." One needs to understand that, "if the resource is not protected then the very opportunity to attract visitors with authentic experiences vanishes".

Striving to keep as much of the local community's authentic characteristics as is humanly and circumstantially possible, should help to earn for that community the trust and confidence of visitors of today and tomorrow. It also nurtures self-respect among the locals and promotes a sense of pride for that which is their own. Interpretations cannot be left out of this undertaking, and interpreters cannot falter in the name of cultural heritage and its safe-keeping for posterity.

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# Heritage Interpretation as a Means of Social Integration of Refugees in the EU

# - Christina Ntaltagianni and Panagiotis Dimas

#### Abstract

Lately, due to significant geopolitical changes, massive waves of refugees have been moving to Europe, seeking safety and stability. The disparities between the refugees' cultural backgrounds and those of the European peoples curb the efforts of the former to social integration, causing reactions among the final resettlement countries. Despite the fact that European cultural heritage reflects an ongoing interaction of diverse cultures, what we are witnessing nowadays constitutes a singular phenomenon. Continuous population shifts reinforce the concept of multicultural society in Europe and redefine existing structures. This calls for initiatives both on a European and on a local level, one of the most important, in our opinion, being heritage utilisation. In this paper we seek to demonstrate the importance of heritage interpretation as a means of understanding and accepting diversity, and propose ways of utilising Europe's heritage to mitigate racism and the conflicts arising from it.

#### **Keywords**

Heritage interpretation, Refugees integration, Multicultural society, Intercultural education, Cultural diversity

#### 1.The interpretation of culture

#### The concept of cultural heritage

According to UNESCO (http://en.unesco.org), cultural heritage includes:

- 1 Cultural heritage
  - Tangible cultural heritage:
    - Movable cultural heritage (paintings, sculptures, coins, manuscripts)
    - Immovable cultural heritage (monuments, archaeological sites)
    - Underwater cultural heritage (shipwrecks, underwater ruins and cities).
  - Intangible cultural heritage: oral traditions, performing arts, rituals
- 2 Natural heritage: natural sites with cultural aspects such as cultural landscapes, physical, biological or geological formations
- 3 Heritage in the event of armed conflict.

Oxford Advanced Learner's Dictionary (http://www.oxfordlearnersdictionaries.com), defines heritage as "the history, traditions and qualities that a country or society has had for many years and that are considered an important part of its character" (2016).

Human beings have never remained uninfluenced by the culture of the place they have been living in. From an anthropological perspective, culture could be seen as "a mechanism for the normative regulation of behavior" (Geertz 1973: 35, 44).

The label 'monument' has been constantly expanding, through a postwar methodological problematic elaborated internationally, to incorporate diverse cases of natural and man-made environments, such as buildings, archaeological sites, historic and residential complexes, traditional settlements, industrial heritage, complex works of man and nature, and so on, as long as they preserve material testimonies depicting the socio-political, economic and ideological framework of the society which created them.

At the same time, based on the above interpretation, we can comprehend that cultural heritage encapsulates the notion of dissemination of cultural objects from one generation to the next and is teeming with aesthetic, historical, scientific, social and spiritual values, to name just a few (The Burra Charter 1999), which can be classified overall into three categories (Feilden 1982/2003): sentimental, cultural and use values.

A major monument's value is always the social one, as it can 'embrace' the whole population. The monuments of the distant past are not dead. Rather, they are those monuments failing to teach the past to the subjects of the present, with the aim to inspire the future.

#### An approach to interpretation

Tilden (1957/1977: 8) defined the interpretation of culture as: "An educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information." To elaborate on the above definition, interpretation is nothing more than a communicative process allowing individuals or social groups to comprehend a historical site, a cultural exhibit or a historical fact, as well as the values those are linked to. Set as the starting point of the interpretation is the present, which constitutes a unified whole with the past and the future, conveying, in essence, historical continuity (Poulios 2010: 180).

Interpretation does not settle for merely citing facts and information. Rather, it seeks the deepest truth which lies beneath them, taking into account that culture may express different values for different individuals or groups. Kopytoff (1986: 66) juxtaposes the objects' biography with that of humans and urges us to pose questions pertaining to the historical, social and cultural contexts in which those objects were created. By interpreting the irreducible aspects of culture we allow 'reading' the society through them (Hodder & Hutson 1986/2003: 4-5). In interpreting a historical site, one has to evaluate the landscape, the natural environment and the intangible elements connected to it, such as cultural and spiritual traditions, myths, mores, customs and arts (ICOMOS Charter 2007).

This is about unveiling a truth, based on evidence, whose aim is not just to inform, but also stimulate the recipient, and for that reason it needs to adjust to each person's special cognitive level, cultural background, as well as expectations.

#### The educational value of culture

Material culture, the evidence of past human activity, recounts through historical study the sequence of events. The concept of 'monument', however, is neither objective nor one-dimensional, but transforms within the spatio-temporal context, pointing to the culture of the people, while also depending on more general issues of national identity and cultural self-definition.

The Greek word for monument, 'mnimeio', derives from the word 'mnimi', which means memory, remembrance. This is also stated by the origins of the word 'monument' from the Latin 'monumentum', deriving from the verb 'monere', which means 'to remind'. For Ruskin (1849/1990: 155) the passing waves of humanity are reflected in the age of the remnants of the past. The entirety of the built environment constitutes sites of memory with immense didactic value, especially so when their mnemonic recollection shapes the collective historical consciousness. Monuments recount stories, reshape versions of the past according to the ideological prism through which they are each time looked at, and promote the search of the active subjects beneath the remnants of their existence.

The way we choose to take a stand against the past is indicative of our intention in the present and our wish for the future. Memory functions didactically and emotionally. By recalling the past we are forming a collective viewpoint and consciousness, and therefore it is of the utmost importance to seek alternative interpretations and bring out hushed up facets of the past.

Utilising monuments to benefit society is based on qualities such as their materiality, their authenticity, their value as bearers of information, and their aesthetic value; it is about shifting from enriching knowledge for the past towards evaluating it, and mainly towards forming a critical attitude in the present. A meaningful acquaintance with the past unveils the interaction between cultures through the years and this valuable knowledge constitutes a challenge for the modern multicultural society. This way, the simple man discovers diversity, acknowledges the culture of the 'others' and is freed from the danger of a nationalistic, cultural retrenchment, transforming his experience into cultural education.

#### 2. Cultural diversity in a multicultural society

#### The concept of multiculturalism

According to UNESCO's Universal Declaration on Cultural Diversity (2001): "Culture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind [...] In this sense, it is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generations."

The multiculturalism phenomenon is not a new one. On the contrary, it dates back to the colonial era and slavery, as well as to the great migrations during history. A multicultural society consists of cultural polyphony, which means that groups with diverse cultural and ethnic backgrounds live in a common political and social context (Brooks 2002). This does not necessarily imply that viewpoints absolutely coincide. Rather, it indicates agreement upon certain fundamental principles governing everyday life, and recognition of equality. The acceptance of cultural diversity creates conditions of mutual trust, understanding and respect between peoples. This necessarily presupposes respecting and defending human rights and freedoms which include the right to cultural expression.

Independently of whether or not an indigenous structure or dominant culture exists, the multicultural society is an expanded social formation, where all groups manage to survive through conditions of negotiation, concessions and compromises (Berry 2011: 3). Within this context, an idea is born, that of social coexistence, which will not be undermined from any group of people (Parekh 2007: 6).

The invention of the nation during the 19th century was founded upon the ideology of 'co-belonging' for everyone partaking of a common language, religion, origin and culture. All those elements bestowed an identity to the individuals. The recognition of social identity was taken for granted since it was based on social criteria (Taylor 1994: 36). On the second half of the 20th century globalisation was intensified in all aspects of social life, while special social identities were continually recognised (Druviete 2009:174). Within the modern multicultural societies, minority groups are bearers not only of their own identity, but also of a new one, formed as a result of the dialectic relationship achieved through their contact with the dominant cultural group.

# Strategies of multiculturalism management

The dominant cultural group defines the strategy of approaching minority groups. In relation to this, we refer to four models which depend on two criteria; the first one being the degree of each group's wish to preserve cultural self-efficiency; and the second one being the extent of desire to interact with other groups, the dominant one included (Berry 2011: 5-6):

- Marginalisation
- Separation
- Assimilation
- Integration

The marginalisation model has to do with mutual denial of contact between dominant and minority cultures and at times it had also assumed the form of institutional inequality against the latter. Marginalisation leads de facto to social exclusion of minorities and further hinders their covering of their everyday needs. In this case, stepping out of the margin is achieved only through unconditional acceptance of the established culture.

In the case of separation there is a degree of communication, but what prevails is cultural self-efficiency, both within the dominant and within the minority cultural groups, meaning that people rally around their own values and consciously avoid cultural interaction. Minority groups inhabit and work in a specific, often deprived area (ghetto), while this segregation has historically assumed even the form of a strict geographical restriction (apartheid).

Within the assimilation policy there is a great extent of communication and usually the influence of the dominant culture on minority ones is stronger, either as an indirect enforcement or as a willing accession of cultural minorities into the dominant culture. The result of this policy is cultural homogeneity, since minority groups are completely stripped off their cultural origin.

In the case of integration there is an apparent common desire for contact and cultural interaction. Minorities may keep their cultural identity, while at the same time they are constituent members of a culturally expanded society.

In order to achieve integration, the dominant social group has to be open to the acquaintance of other cultures and receptive to the formation of a new multicultural model. As Paul Sturges says: "There is one way to understand another culture. Living it. Move into it, ask to be tolerated as a guest, learn the language. At some point understanding may come. It will always be wordless" (2005:296).

#### Europe as a representative example of multiculturalism

Pondering on both the evolutionary process of European peoples through time, as well as the context within which the culture of the European continent was formed, we fully realise that we have a great example of cultural interaction. The composition of the European population has always been religiously, ethnically and culturally heterogeneous, with interchanging dominant social groups. Wars, trade, migration flows, population moves and great discoveries compose the palimpsest of the European culture. Each country's culture was gradually formed, influenced each time by minority cultural groups, as well as by predating cultures, which grew within and outside of the European area. The above statements are reflected in the history of European art, letters, architecture, traditions and of the European way of living.

The Renaissance period, for example, signifies the turn to Ancient Greek and Roman models, whose thematic borrow mythological elements and clear influences from the Ancient Greek Pantheon. Since there were no borders in art, the painters travelled across Europe to study alongside renowned painters and work for the clergy or for a royal court. Hence, they were becoming proponents of the artistic culture of their birthplace, and then of the country where they were studying, as well as of the one they were finally settling. Art historians comprehend the connections and recognise the influences in the work of all artists by their contemporary or non-contemporary standards. For example, El Greco was in his youth expressing Cretan art, then late Renaissance as a student of Tizziano, only to end up being the main representative of Mannerism in Toledo, Spain. Therefore, an artistic movement can find proponents in more than one country, which proves the unifying power of art in Europe (Desmond 2011: 148).

As cited in the Declaration of Amsterdam (1975): "Apart from its priceless cultural value, Europe's architectural heritage gives to her peoples the consciousness of their common history and common future." The European architecture, although from a strictly chronological view is distinguished by the linear alternation of basic historical styles, is indicative of interactions, as well as of creation based on knowledge of the past, which essentially gives us the sense of 'tradition' as a succession of cultures. In relation to this, Janson & Janson (2004: 25) stress that "Without tradition - the word means 'that which has been handed to us' - no originality would be possible".

The main and most recognised example is no other than classical antiquity, which acted as an inspiration for Renaissance architects, as well as for the movement of neoclassicism. Roman architecture shone not just in the Mediterranean, but almost throughout Europe. There are Roman theatres preserved in Germany (e.g. Mainz), France (e.g. Orange), the UK (e.g. Verulanium), and Spain (e.g. Cartagena), demonstrating the wider dissemination of a culture which had its origins in the Greek archaic period.

The evidence of the multicultural composition of architecture is ubiquitous in today's European cities. Pre-war Thessaloniki based its heyday on the synergy of the Christian, the Ottoman and the Jewish populations on the same terms, in such a way that currently, within the city, monuments of every era and culture co-exist. The Arab conquest of Spain, except from the influence on language and letters, was accompanied by structures constituting monuments of World Heritage, such as the Alhambra in Granada and the Mezquita in Cordoba.

#### 3. Refugees and social integration in the EU

#### Europe and refugee flows

The right of asylum is almost as old as time. In Ancient Greek culture anyone suffering persecution could find a refuge as a beggar in a sanctuary, where he enjoyed protection. Recourse to the sanctuary sheltered them from the arbitrary actions and vigilantism of their persecutors. Additionally, there are known cases of appeals to the entire city as an institution, in order to escape the conquering violence of their neighbours or other invaders. In the Middle Ages, both in Byzantium and in the West, asylum was inextricably linked with the Church, which was often asked to intervene in order to protect the poor from the liege's violent conquering moods.

An example of official persecution in European history is the persecution of Sephardic Jews from Spain in 1492, which resulted to their dispersal all over Europe and the then the Ottoman Empire. The refugee problem in its modern version emerges in the early 20th century as a result of the First World War, the Asia Minor Catastrophe (with the influx of 1.2 million refugees to Greece that numbered 5.5 million at that time), the rise of National Socialism to power in Germany in 1933 and the Spanish Civil War. This phenomenon peaks during the 2nd World War, as well as after it, with the establishment of totalitarian regimes in Eastern Europe, which created new refugees to Western European countries (Bade 2003).

The most important refugee flow after the Second World War is that of Syrian refugees, whose numbers after five years of war, according to the official UN figures, is approaching five million, of which up to now (mid-March 2016) the asylum seekers in Europe amount to approximately 1,000,000 (UNHCR, 2016)

#### The refugees' rights

According to the Convention and Protocol Relating to the Status of Refugees (1951), the term 'refugee' refers to someone who "owing to well founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group or political opinion, is outside the country of his nationality and is unable or, owing to such fear, is unwilling to avail himself of the protection of that country; or who, not having a nationality and being outside the country of his former habitual residence as a result of such events, is unable or, owing to such fear, is unwilling to return to it".

Fundamental rights of refugees deriving from the aforementioned convention and protocol are as such: non-refoulement to the frontiers of territories where his life or freedom would be threatened; freedom of movement; right to liberty and security of the person; right to family life; right to education; access to justice; employment and other fundamental freedoms and privileges similarly enshrined in international and regional human rights treaties (IJRC, 2016).

#### The refugees' social integration

Mentioned above were four key minority group management models within multicultural societies. Clearly, marginalisation and separation fail to create societies characterised by unity and mutual respect, while they allude to obsolete political formations. The strategy of assimilation on the other hand guarantees the unity of the social system, however it does so on the basis of an indirect lack of respect for cultural differences.

Therefore we realise that the ideal management model is that of social integration, which fully complies with the fundamental principles of democracy. Parliamentary Republic, the political system of all EU countries, offers citizens a sense of dignity and equality, regardless of their potential differences. In this context, the concept of equality means that minority groups not only enjoy the rights, but are also subject to the obligations arising from the collective way of life, for example compliance with the laws, tax liabilities, and respect for the ethical order.

However, respecting the right of individual choice, there is the chance that some members of minority communities will want to assimilate to the dominant culture (Parekh 2007: 8). In any case, society must 'open' to minority groups by creating communication channels, while leaving them room for self-expression.

Up until the beginning of the refugee crisis, the majority of those who were pouring into Europe had been economic migrants. It is true that Northern European countries had developed more organised social integration structures, in relation to Southern Europe (Kiagia *et al.* 2010: 42). Today, however, the need for coordinated action of all European countries becomes imperative, due to the extent of the refugee issue, as all EU member states are called to receive a number of refugees.

Therefore, the degree of actual social integration is not dependent solely upon the refugees. Rather, it is a two-way process, in which the main role is played by the reception country, as it is responsible to configure and implement an integration policy. According to Berry (1994, 1997), the integration process in the long-term transforms both the dominant culture and the minority groups, resulting to the emergence of new social identities. The integration process should not be restricted to securing employment and housing, nor to covering the educational and health needs. It should rather aim at creating social links and abolishing the boundaries which deter the establishment of a climate of security and stability (Cheung & Phillimore 2013: 2-3).

According to Seweryn (2007: 210) there are three stages of refugees' integration: in the first one, the release from the rules and practices pertaining to the individual's society of origin takes place; in the second one, the process is set in motion by gradually deconstructing the pre-existing cultural structure, thus leading to an uncertain 'opening' of the individuals to their new environment; in the third stage, integration has been effected and individuals have identified their position within the new cultural context, while at the same time revisiting their identities. The duration of the second stage cannot be determined, as it depends on many parameters: the cultural and psychological background; the social capital of the individuals; their cognitive level; the divergence between the society of origin and the reception one.

The primary pillar for achieving what has been stated above is for refugees to study the language and culture of the reception country. In this way they will delve deeply into its specific qualities, mores, customs, traditions and worldview, as those are expressed conceptually and semantically. The core of a people's culture is its values, as they are the ones which inspire its practices, namely its perceived facets, such as the rituals, the protagonists, real or mythological, and the symbols of expression, for example the works of art or the monuments (Hofstede 1997). The interpretation of practices applied by every culture constitutes its intangible existence and this can be done by everyone who experiences it either as a member of the community or as a scientist dealing with this subject.

#### 4. Utilising cultural heritage as a means of refugees' social reintegration

#### Aim and key objectives

As previously analysed, Europe has been an eminent field of cultural interaction. The geopolitical upheavals in the wider area leading to historically unprecedented refugee flows, have recently brought it to a social challenge; specifically the smooth integration of those people in European countries. Covering the basic needs of the refugees lies with strategies that need to be implemented in a transnational and national level. However, their effective integration in reception societies should not be viewed as irrelevant to their cultural integration. Considering, thus, the role of knowledge and contact with culture as significant and highlighting the need for its interpretation, we have been led to proposals that utilise cultural goods, so that Europe responds positively to the aforementioned challenge.

Therefore the aim is to facilitate social reintegration of refugees in Europe's multicultural societies through the interpretation of cultural goods. The key objectives pursued through the interpretation of culture include the following:

- Respecting fundamental human rights and freedoms
- Fighting against phenomena of social pathology, such as racism, xenophobia and violence
- Having the right of equal expression and access to cultural goods
- Understanding and accepting multiculturalism
- Acquiring a consciousness of a social 'co-belonging'
- Achieving a smooth social coexistence
- · Expanding the knowledge of history, material and intangible culture and general culture of other peoples
- Accessing participatory processes and synergies.

It is worth noting that achieving these goals is the business of both the dominant cultural group and the minority ones, meaning that it is a two-way process in which mutual effort from everyone involved is required. Respect for both the legal framework of the country and the common law that has been established in the integration society is a prerequisite.

#### Strategic axes of the proposals

The strategic axes of the proposals are structured having in mind to utilise the whole range of cultural heritage, tangible and intangible, and with the intention to facilitate participatory cultural self-expression of all social groups, be it indigenous or minority ones.

In big European cities, which will predominantly be the relocation hubs, historic centres which usually gather the majority of the monuments, constitute at the same time a modern residential environment. The experiential, and mainly the interpretative contact with the history of those sites, is as necessary as learning the fundamentals of

language and culture for daily communication. This way, refugees gradually comprehend the new cultural environment in which they are being integrated. Mutual acceptance and intimacy relationships are developed, which are necessary for a harmonious coexistence. When this has been achieved, the refugees will then feel at ease to express themselves in the public sphere using elements of their own ethnic culture, so as to allow the reception society to get to know and understand their own cultural origin as well.

- Based on this line of reasoning, here are the strategic axes:
- · Museum education
- · Intercultural education in the school environment
- Visits to cultural heritage sites
- Intercultural social activities.

#### Proposal analysis

#### Museum education

Museums are a reality in Western culture. European capitals mainly have a significant number of museums, mostly archaeological and art ones, which, based on modern museum concepts, have evolved into educational, activity and entertainment spaces. Museums show evidence of human activity taken away from their historical context. With the aid of interpretive media those are transformed into fields of historical narratives based on material culture (Hein 1998).

Regarding museum education of minority groups, we have the following possibilities:

- 1. Visits with the help of a guide.
- 2. Educational programmes addressed to:
  - · Children or pupils.
  - Adults.
  - Families.

Visiting a museum is most probably the first acquaintance refugees have with the cultural remnants of the country that has received them. The tour, taking into account the possibility of the visitors total ignorance of this culture, needs to create for the visitor an atmosphere of intimacy with the museum, in a simple and understandable language, attempting a primary connection with the visitor's cultural background. For starters, refugees are obviously not interested in gaining special historical knowledge, and this should not be an end in itself. At a fundamental level, however, a desired outcome is that they place the historic environment revealed to them within time and space, drawing information about the culture of the people who created the exhibits and attempting, according to their knowledge and a possible encouragement from the guide, to compare with respective periods of their own cultures. This is ultimately an 'official' cultural socialisation of the refugees, since they approach the museum on an equal footing to all other visitors.

The educational programmes are integrated into a following stage of more targeted museum education. In this case, depending on the age, composition and knowledge level of the audience, the animators, by choosing specific exhibits, design a meaningful programme, which will become a trigger for dialogue and reflection. Some indicative topics could be everyday life; burial of the dead; war; occupations; and political systems. For example, a programme concerning the marriage institution, through using wedding ceremony representations on vases from the Acropolis Museum could expand to a discussion pertaining to the mores and customs of marriage in other societies. In this way, refugees can comprehend that human circles of life, as well as their daily needs, are the same regardless of historical period, country of origin and culture.

#### Intercultural education in the school environment

The presence of refugees in museums and other places of cultural education and their participation in relevant activities are optional, but in the context of their integration into a new state, children are required to attend the official curriculum. Considering that children, due to their young age, are much more receptive to the acquisition of knowledge, new experiences and communication with their peers, the school environment can prove key to accelerating the integration process, both of children and of their families, since the former will disseminate the

information they have been given to their family environment. The integration of new students in schools will instigate a rearrangement of class composition. Therefore, it is deemed necessary to redefine the curriculum with a clear shift towards intercultural education.

In this direction, the modern school, through educational thematics and teaching methods, approaches and interprets diverse cultures. Transferring the discussion from 'our past' to 'the past', will lead to the emergence of alternative approaches, beyond the one-dimensional, usually ethnocentric, prevailing interpretation (Copeland 1995: 40). Comprehending the culture of the 'others' will reinforce the effort to understand our own, restoring the truth with regards to widespread stereotypical views. Intercultural education makes students apprehend that culture isn't but the sum of the activities of successive generations, thus cultivating the perception of the universality of culture, of historical continuity and of collective responsibility for its protection (Thirion 1995). Regarding intercultural education we have the following possibilities:

- Cross-thematic students' projects
- Series of presentations related to culture, by invited speakers.

Regarding cross-thematic projects, we recommend taking up group projects under the supervision of a group of teachers. The groups will be formed so as to make the best of the multicultural composition of the classrooms and the topics will be linked to the curriculum, engulfing as many courses as possible. Topics will focus on research for material and intangible culture and will be structured in such a way as to motivate students to search for the cause and effect relationship behind historical facts and to interpret historical and cultural data. Some indicative topics could be:

- Tracing on a geophysical and political map the countries of origin of all pupils in the classroom
- · Searching and recording representative songs and poems from the pupils' countries of origin
- Conducting a research about mores and customs from pupils' countries of origin pertaining to various aspects of life, such as holidays, nutrition, ceremonies, etc.

Enriching the learning process with lectures given by external speakers will contribute to mobilizing the pupils, especially if preceded by research, will stimulate investigation, as well as trigger debate and exchange of viewpoints. The topics will be in the context of boosting intercultural education. Scientific experts will guarantee the accuracy of the information and will use extensive accompanying audiovisual material. The essence lies in the presentation of the past in a simple and concise way, in order to then invite pupils to interpret it.

# Visits to cultural heritage sites

By sites of cultural interest we mean potentially all man-made historical landscape, namely the archaeological sites, historical complexes in and outside of cities, and places of historical interest. In this case connection to the refugees' background is generally easier, because regardless of one's country of origin, the concept of historic landscape is not utterly unknown. Besides, all countries have monuments included in the World Heritage List. Therefore, we propose guided tours aimed at groups of refugees and mainly at families. Since they will be conducted outside, they may include more people.

The tour at historical landscapes in the wider sense should, as in the case of museums, be accompanied by a guide who will lead the team, will provide explanatory information and will facilitate the understanding of the space, focusing on the period of its formation, the society, the everyday life and its characteristics, the role this particular site has assumed in the course of history, its architecture and construction, the use of each building, the causes of its decline or its destruction. Considering that the historic built environment usually bears in it more than one historical phase, references to the succession of cultures and the effects of their presence on the same site will be extremely interesting, as it will reveal the historical continuity and the creation of culture through interaction, as well as the way people that each time followed handled historical remnants. For example, citadels and fortifications very often bear traces of multiple conquerors, whereby each has covered different needs and has applied different construction methods, which are sometimes easy to identify by simple visual observation even by non-specialists. Visitors will be encouraged to recall locations at their homelands like the one visited and a dialogue will follow in an attempt for them to discern similarities and differences. Furthermore, archaeological and historic sites are the places where museum exhibits originate, and therefore such a connection will be interesting.

A very important issue that should be highlighted is the combined relationship of man-made landscape with the natural environment. The archaeological sites usually combine scattered remnants of architecture with natural landscapes of outstanding beauty, such as vegetation, view, sea, thus creating a romantic tendency to nostalgically worship the ruins. Nature constitutes a unifying means of psychological uplifting and relaxing, towards which no one remains untouched. The guide may invite the visiting group to trace the facets of the natural landscape in their country of origin and in the resettlement country, proceeding to make comparative observations regarding the terrain or the flora of the place.

As described in the ICOMOS Charter (2007): "Site interpreters refers to staff or volunteers at a cultural heritage site who are permanently or temporarily engaged in the public communication of information relating to the values and significance of the site." Within this logic we definitely encourage participation of minority community members in the tours as auxiliaries, who will not only settle for the role of the translator, but will also participate in the process. This means that the actual visit will be preceded by a briefing and a basic training concerning the archaeological and historical sites to be visited. The presence of those people in a staff role automatically creates an atmosphere of intimacy for visitors and enables them to express themselves. The integration process is accelerated in the cases of the auxiliary guides, since, as members of the community they acquire an upgraded role, their self-esteem increases and they definitely serve as an example for the rest of the community.

#### Intercultural social activities

The participation of refugees in public cultural activities constitutes a following stage put into effect provided that the integration process has advanced and they have been in contact with the cultural exhibits of the integration country in the ways described above. The implementation of intercultural activities brings refugees in real contact with the culture and mentality of the society. They perceive of themselves as now essential members of a wider community, in which they do not just participate to keep up appearances. In particular, we recommend:

- Organizing a three-day intercultural festival.
- Creating an intercultural centre.

With respect to the intercultural festival, this should last three days. All events should be hosted successively in the same space, preferably an outdoors one. It is foreseen to take place at the end of the spring period or in early summer. We realize that this is an excellent way to interact because in this way accepting and interpreting diversity does not happen through a guided process. Instead, it becomes a personal experience and achievement.

The first day will be dedicated to theatrical performances, events or myths by local amateur theatrical groups, and by ones formed by refugees. We emphasise the concept of the amateur theatrical group because we are not looking for a technically perfect artistic effect, but for the effortless, spontaneous artistic expression of the participants. The performances will be held strictly in the mother tongue of each group. Their participation will of course not have a competitive character. Rather, it will aspire to show facets of their tradition and culture. In this way, a unique interaction between participants and audience will be born. The audience will most probably not understand the language of the performers. However, they will interact with them by watching and interpreting in their own way the tone of voice, the emotions and the expressions, namely the body language.

The second day will be about culinary traditions. The eating habits of each people are an important element of their tradition and help towards a deeper understanding of their temperament. At the same time, all over the world, gathering for a feast becomes a form of communication, exchange of viewpoints, and dissemination of news. Precisely this kind of food dynamic we want to tap by proposing this sort of event. As far as the practical implementation is concerned, the outdoor area will be properly configured with exhibition stands, each of which will be dedicated to a national cuisine with representative dishes. Visitors will taste different foods and learn the methods of preparation, the ingredients as well as possibly the traditions accompanying their preparation.

The third day of the festival will be dedicated to music, which is a universal language, the principal unifying element for all humans, and the highest indication of culture. The musical ensembles will present representative samples of the musical traditions of the refugees' countries of origin as well as music from locals. Some of the music will be instrumental and some will be songs in the native language of the musical ensemble. Music, having the gift to affect the human psyche, will conclude the three days' activities by stimulating the emotions.

The next proposition is about establishing an intercultural centre, which is envisioned as a building within the urban fabric, easily accessible and with the proper infrastructure. The local government will grant the right to use this space exclusively for cultural activities. To achieve this, a public consultation will be held involving all members of the community, the local and the minority population, who will be invited to co-decide the whole range of cultural activities which will take place in this building.

Now, both sides will not be 'strangers' to each other, but to some extent each one will be a carrier of the other's culture, due to coexistence. It is worth mentioning that selecting, organising and implementing the activities, as well as smoothly operating the place will be within the domain of community members. The success of this action requires excellent cooperation of the local population and the refugees, which is related to the acceptance of the latter as equal members of the society, therefore also partaking in social responsibility. Cooperation to manage this responsibility will be possible only in the final stage of the integration process, where interaction peaks. This proposal constitutes partly a social experiment, the outcome of which can be associated with the success of the integration.

#### 5. Conclusion

Considering Europe's multi-cultural reality, which often constitutes the cause of conflict, in this paper we point out the challenge of using heritage interpretation as a means to achieve a meaningful social integration of the refugees in Europe. It is understood that in achieving a harmonious coexistence of peoples, culture plays a key part.

Therefore, the proposals detailed are not independent to each other. First and foremost, they need to be integrated within the context of wider European and state policies, in order to solve the refugee integration problem. Next, their implementation is contingent upon the active participation of the state bodies involved, of the experts in culture matters and of private initiative. Funding those projects can be achieved through special EU funds, along with the state budget of each country, while the institution of cultural sponsorship is strongly encouraged. Finally, transnational European cooperation is advisable regarding joint planning, implementation and evaluation of programmes having to do with culture.

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# **Biographical note**

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Panagiotis Dimas is an Architect Engineer from the National Technical University of Athens. He has specialized with post-graduate studies in "Protection of Monuments" and "Museology". He has worked as an independent professional and for the Greek Ministry of Culture in survey and restoration projects for a number of monuments

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# Interpreting sexuality and celebrating difference: a more inclusive future?

- Stuart Frost, The British Museum

#### **Abstract**

Lesbian Gay Bisexual Transgender and Queer (LGBTQ) histories have often been omitted from interpretive frameworks for museums and heritage sites in the UK, Europe and around the world. It is only in recent decades that this has begun to change.

The Sexual Offences Act 1967 partially decriminalised homosexuality in England and Wales, and its implementation represented an important moment in the campaign for full equality in the UK. The fiftieth anniversary of this important legislative change falls in 2017 and will be marked by museums, galleries, libraries and archives in England and Wales.

Recent initiatives at the British Museum have sought to represent LGBTQ histories in meaningful ways. Important initiatives in heritage interpretation more broadly demonstrate that museums and heritage sites can play an active role in addressing omission, promoting equality and challenging discrimination, prejudice and intolerance.

#### Keywords

LGBTQ, Interpretation, Diversity, Museums, History, Sexuality

#### Interpreting sexuality and celebrating difference: a more inclusive future?

"The Museum has not always known how to deal with sex – and usually has been extremely nervous about exhibiting it." Neil MacGregor, former Director of the British Museum (Clarke et al.2013:6).

#### Introduction

The British Museum was founded in 1753, the first national public museum in the world. It is the most visited museum in the United Kingdom with an international audience and a collection that is global in scope, documenting the story of human culture from its beginnings to the present day.

The size and scope of the Museum's collection mean that in many ways it is uniquely placed to offer rich and varied narratives. Over its long history some stories have been told more effectively than others. Some narratives have been omitted until recent decades and the histories of same-sex love and desire, and LGBTQ (Lesbian Gay Bisexual Transgender and Queer) experience, fall into this category. There are many reasons for this and it is a complex issue.

The British Museum has been open to the public since 1759. For a larger part of the Museum's history, homosexuality was illegal and the death penalty for this offence was only abolished in 1861. In 1967 the passing of the Sexual Offences Act partially decriminalised homosexuality in England and Wales. The implementation of this act represented an important moment in the campaign for full equality in the UK. However, despite this legislative change it is only from around 2000 onwards that a number of museums in the UK began to more proactive in including LGBTQ histories in their exhibitions or interpretive frameworks (Frost 2008).<sup>1</sup>

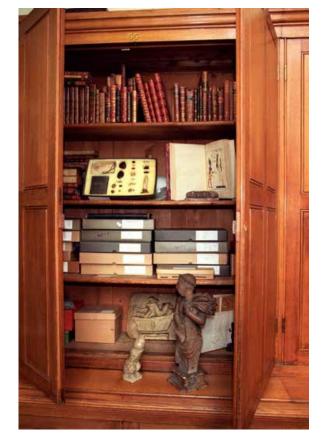
The fiftieth anniversary of this important legislative change falls in 2017 and will be marked by museums, galleries, libraries and archives in England and Wales. The anniversary will provide an important focal point for public programming and the British Museum is currently developing plans for two small special exhibitions. Although times have changed and generally society is now more liberal and tolerant of difference than it was, the long history of omission and discrimination has been enduring and has bequeathed current generations with a difficult unseen legacy.

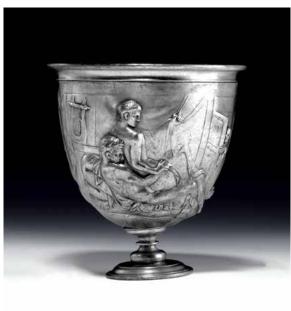
<sup>&</sup>lt;sup>1</sup> John Vincent's research supports this assertion in relation to libraries and archives as well as museums.

# Fig 2. One of the two scenes of male-male lovemaking depicted on The Warren Cup, around AD 10 $\odot$ Trustees of the British Museum.

#### The era of the Secret Museum

Museums have often failed to engage the public in any sort of meaningful dialogue about sex or sexuality. The reasons for this are complex and varied. In the British Museum's case it is not possible to cite the lack of material in the collection as a reason. The Museum acquired sex-related material at a relatively early date, objects that clearly indicated that other cultures and ancient civilisations had very different attitudes to sex and sexuality. The sensibility of the era, however, meant it was impossible to display this material and knowledge of its existence was supressed.





A restricted collection of sexually graphic material is known to have existed from at least the 1830s (Gaimster, 2000, 2001) but it was in the 1860s that a formal *Museum Secretum* (or secret museum) was created. Access to the *Museum Secretum* was carefully restricted (Figure 1). By 1953 changing attitudes meant the Secretum ceased to operate actively. It no longer exists and many of its former objects are now on display, although not always interpreted as meaningfully as they could be. This history of omission, suppression and silence left a problematic legacy but the acquisition of a Roman silver drinking cup in 1999 marks a significant shift and with hindsight was a catalyst for change (Frost 2010, Williams 2006 & 2013).<sup>2</sup>

#### **Integrating and Interpreting LGBTQ Histories**

The cup, known as the Warren Cup after one of its owners E.P. Warren, was made around AD10 (Figure 2). It is decorated with two scenes of male-male lovemaking (Williams 2013). The cup was placed on display almost immediately, and it has remained on public display without any controversy. The challenge of interpreting the cup within existing frameworks- a 70 word label - drove change. In 2006 the cup was used as the centrepiece for a small positively evaluated exhibition that explored attitudes to sex and sexuality in ancient Greece and Rome (MHM 2006). The cup's high profile raised awareness of the Museum's potential for addressing LGBTQ narratives and it has been displayed in other museum's exhibitions subsequently.

Around 2006 the Museum was approached to develop an online trail of objects that reflected LGBTQ perspectives. The trail, written by British Museum curator Dr Richard Parkinson and Kate Smith, went through several iterations online and in print. The positive response to the trail led to Richard Parkinson undertaking additional research for a British Museum publication, *A Little Gay History – Desire and Diversity Across the World* (LGBTI ALMS, 2012). The award-winning book was published in 2013 and has proved to be very popular (Parkinson 2013). The book focuses on 40 objects that aim to encompass the Museum's

<sup>&</sup>lt;sup>2</sup> By 2000 there had been significant attitudinal and societal change towards same-sex relationships, but the acquisition of the Cup arguably facilitated institutional change, encouraging a shift from latent potential, to actual change.

collection that is to be global in scope and spanning ancient history to the present day. More recently, the Museum has developed plans for two modest temporary displays in 2017. One of these builds on Dr Parkinson's research and publication, the other focuses on the holdings of the Prints and Drawings Department.

The Museum's Department of Prints and Drawings contains the national collection of Western prints and drawings. There are approximately 50,000 drawings and over two million prints dating from the beginning of the fifteenth century up to the present day. Given these numbers, it is not surprising that LGBTQ histories and subjects are represented.

At the heart of the display will be a series of fourteen etchings by the British artist David Hockney which have a particularly strong resonance with the 1967 anniversary. In 1966 Hockney produced fourteen etchings to accompany a new volume of translated poems by the Greek poet C. P. Cavafy (1863-1933). These poems explore male same-sex love and desire, drawing on Cavafy's personal experience in Alexandria and his knowledge of the ancient Greek Mediterranean world. Hockney first encountered Cavafy's poetry in a volume that he borrowed from Bradford library in 1960.<sup>3</sup> Hockney was openly gay when he produced the etchings and they reflect his own experiences and environment.

The publication of the etchings in 1967 is significant; it is unlikely, of course, that they could have been openly published in an earlier decade.<sup>4</sup> For the exhibition in 2017 we hope to display the full set of etchings for the



first time, along with a selection of the poems that inspired them. Only one etching has been displayed at the Museum previously; in 2010 *In the Dull Village* was included in *A History of the World in a 100 Objects*, a collaboration between the British Museum and the BBC (British Broadcasting Corporation) (McGregor 2010).<sup>5</sup>

A selection of other works will be made to create an additional complimentary display. There are some exceptionally important works. The Museum has, for example, a drawing by Michelangelo (1475-1564) which he gave to Tommaso de Cavalieri (1509-87), a young nobleman that he had fallen in love with. Michelangelo added an inscription to the drawing which reveals his desire to impress its recipient. The Prints and Drawings collection also encompasses contemporary works, and includes a series of rainbow coloured prints by the Australian artist David MacDiarmid (b. 1952-1995), a leading artist, DJ and political activist. At present, though, we are researching the Prints & Drawings collection to identify works that reflect LBTQ experience, particularly women whose lives challenged the dominant culture of their era.

Work that reflects female same-sex perspectives is more difficult to find in the Museum collection, particularly in pre-modern contexts. There are some fascinating works though, including a number of prints related to Eleanor

<sup>&</sup>lt;sup>3</sup> Hockney mentions that this was a volume that wasn't on the open shelves at the time, but was a book that the reader needed to ask for (McGregor 2010, 638).

<sup>&</sup>lt;sup>4</sup> The British Museum's set was acquired in 1981.

<sup>&</sup>lt;sup>5</sup>The print is currently part of the international touring exhibition, A History of the World in a 100 Objects.

Charlotte Butler (1739 – 1829) and Sarah Ponsonby (1755–9 -1831), known as the Ladies of Llangollen. They both left their old lives in Ireland to set up home together near Llangollen, north Wales where they lived together for over 50 years, acquiring a celebrity-like status. Other works represent individuals whose lives challenged the norms of their era. For example, we have a print of the French novelist Sidonie-Gabrielle Colette (1873 – 1954) who was nominated for the Nobel Prize in Literature in 1948. Colette married several times, moved in avant-garde intellectual and artistic circles, and engaged in affairs with both women and men.

Gender ambiguity and transgender perspectives are less well represented; Mademoiselle de Beaumont or the Chevalier d' Éon (1728-1810) (Figure 3) is a notable exception, arguably representing the highest profile transgender figure before the late 20th century. The Chevalier d'Eon served in the French army, coming to London in 1762 as a diplomat and spy. She claimed to have been born female, but to have been raised as man to secure the family inheritance. D'Eon returned to England in 1785 to intense speculation about her gender. She performed fencing demonstrations, including one for the Prince of Wales. A post-mortem examination in 1810 concluded that D'Eon was anatomically male. Mademoiselle de Beaumont displayed great bravery in living the life of her choice during an era of often extreme intolerance.

The Museum's second exhibition will be located in a modest but important display space in the Coins and Medals department. The object list is not yet finalised and work is ongoing. It will draw on some objects that feature in *A Little Gay History*, along with some significant additions to highlight aspects of LGBTQ history around the globe from ancient history to the present day. It will provide a focal point for discussion about displaying and interpreting LGBTQ history in the British Museum. There is a long history of representing human sexuality in art, but the nature of LGBTQ history is that the archaeological record, or the material culture is fragmentary and that objects often pose questions rather than offer straightforward narratives.

A small stone sculpture made around 1100 years ago in the Levant, and the first object in Richard Parkinson's book, illustrates the point. This figurine was found at Ain Sakhri in Jordan. It depicts two naked people intertwined and is believed to be the oldest known representation of a couple having sex. It is an incredibly powerful, moving object. The figures are often assumed to be a heterosexual couple, but actually neither figure is obviously female or male. One figure is slightly smaller but both are quite phallic. The interpretation of this object highlights the general historical tendency to heterosexualise the past, to look at cultures very different from our own with a heteronormative lens, and to impose dominant contemporary values onto the past (Parkinson 2013: 34).

The display will provide glimpses of same-sex love and desire around the globe and across time, but the exhibition is likely to have a particularly strong focus on European history, partly reflecting the strengths of the collection. The Museum's history means that ancient Greece and Rome will be particularly well represented. There are numerous ceramics that depict relationships between males, relationships that were socially acceptable within certain parameters. True female experience in the ancient Mediterranean world is harder to find. There are coins depicting the poetess Sappho whose words about love and desire have resonated with countless readers throughout the centuries. A small Roman terracotta lamp depicting two women engaged in oral sex at first glance may appear to be showing a lesbian encounter but it doesn't necessarily reflect reality. In all likelihood it was designed by a man, and made primarily for a male viewer. Objects like this, if interpreted meaningfully, pose interesting questions, and provoke the viewer into active thinking.

There some works that allude to the impact of Christianity on attitudes to same-sex relationships. A small print by Baccio Baldini depicting a scene from the Dante's Inferno offers one example. In the poem, Dante travels through hell, purgatory and heaven. The print shows a meeting between Dante and his old teacher Brunetto Latini in the seventh circle of hell. Here Latini and many other great men are forced to run through a rain for fire as punishment for the sin of sodomy. The print's design follows that of Sandro Botticelli, one of several Florentine artists who were accused of sodomy. Archival research by Michael Rocke has revealed a great deal about the widespread culture of sexual relationships between men in Renaissance Florence, relationships which carried the risk of incurring the death penalty (Rocke 1996). Michelangelo is arguably the Renaissance artist whose work and life has resonated most strongly with LGBTQ individuals throughout history.

The Museum has a large collection of badges, including many which relate to campaigns for equality over four decades from 1970 onwards. One of these incorporates a pink triangle, a symbol with a disturbing history: an estimated 100,000 homosexual men were arrested by Nazis, forced to wear the pink triangle and sent to concentration



camps. The collection includes a number of badges made to mark LGBT History Month, an event that has been celebrated in the UK annually from 2005 onwards (Vincent 2014: 70-71). LGBT History Month provides a useful focus for programming events. The display will include recent acquisitions, showing that, in contrast to the era of the Secret Museum when objects were passively acquired and kept hidden, the Museum does now actively collect and display LGBTQ objects.

Each institution has a unique history, but in many ways the history of LGBTQ histories at the British Museum represents the broader picture in the UK in microcosm: a long history of omission, reflecting the legal frameworks and the dominant culture of the day, and then slow, gradual change in the heritage sector following legislative and attitudinal change. Most museums, galleries and heritage sites have arguably lagged behind change in wider

society.<sup>7</sup> Recently however, there have been some particularly impressive high profile initiatives.

The *Deutsches Historisches Museum* (German Historical Museum) and the *Schwules Museum*\* (Gay Museum) in Berlin recently staged an exhibition titled 'Homosexuality\_ies' (26 June to 1 December 2015) (Bosold et al. 2015).<sup>8</sup> This is arguably the largest and most impressive object-rich exhibition about LGBTQ history to date. The exhibition is currently at the LWL-Museum für Kunst und Kultur, Münster (13 May to 4 September, 2016).<sup>9</sup>

Leeds City Museum provides a good example of a smaller community-driven approach. 'Leeds Queer Stories' (3 November 2015 – 15 May 2016) was "co-curated by community groups with support from the museum's curatorial team" drawing on lent items, objects from the Museum's own collection and newly created material. The exhibition's spine is provided by five large cases each of which explores a main theme: Health and Well Being; Equality and Justice; Social Change; Connecting; and Art, Culture and Sport (Frost 2016).

Not all museums have the collections or resources to deliver exhibition projects of course, but smaller changes are also important. Simple references in object labels and text panels, the type of references that have often been unconsciously or actively excluded, are equally significant. An increasing number of institutions now fly the rainbow flag during LGBT History Month or Pride, a simple way of demonstrating an institutional commitment to LGBT communities. <sup>10</sup> Some institutions have developed collaborations with external organisations, curators or artists to develop projects and programming that highlight LGBTQ perspectives and histories where the knowledge, expertise and collection is lacking.

The artist Matt Smith produces work which explores the intersection between craft and LGBT identities (Smith 2013). He has been commissioned by a number of heritage organisations to produce work that often gives untold or absent histories a presence in museum collections or historic houses. He has produced work for National Trust properties, curated the 'Queering the Museum' exhibition at Birmingham Museum and Art Gallery and has recently completed a residency at the Victoria & Albert Museum. As part of the 'Queering the Museum' exhibit, Smith made ceramic works which were then dispersed around the museum as part of a trail. These blended in alongside the historic objects in the existing displays with which they were integrated. Smith made, for example, a small figurine depicting the Ladies of Llangollen, adding their story to a display where it belonged but was otherwise missing (Figure 5).

For more information see, LGBT History Month. LGBT History Month website. [online] Available at: <a href="http://lgbthistorymonth.org.uk/">http://lgbthistorymonth.org.uk/</a> [Accessed 20 February 2016]

<sup>&</sup>lt;sup>7</sup> This statement is referring primarily to the UK. There have been some important projects in Australia, Sweden and Germany amongst others.

<sup>&</sup>lt;sup>8</sup> Deutsches Historisches Museum. Homosexuality\_ies. [online] Available at: <a href="https://www.dhm.de/en/ausstellungen/archive/2015/homosexuality-ies.html">https://www.dhm.de/en/ausstellungen/archive/2015/homosexuality-ies.html</a> >[Accessed 20 February 2016]

<sup>&</sup>lt;sup>9</sup> LWL-Museum für Kunst und Kultur. Homosexuality\_ies. [online] Available at: < https://www.lwl.org/LWL/Kultur/museumkunstkultur/ausstellungen/ausstellungen\_vorschau?lang=en>[Accessed 20 February 2016]

<sup>&</sup>lt;sup>10</sup> The rainbow flag was adopted as symbol of LGBT identity in 1978. Each colours represents a different meaning, but collectively they symbolise diversity in the LGBT community.

Fig 5. The Ladies of Llangollen by Matt Smith (2010). Queering the Museum at the Birmingham Museum and Art Gallery, UK.



Historic England is the public body that looks after England's historic environment. They are currently working in partnership with Leeds Beckett University and community groups to document the relationship between LGBTQ history and the country's historic buildings and spaces.<sup>11</sup> The public have been asked to identify LGBTQ heritage sites that are important to them: bars and nightclubs and houses lived in by LGBT people to meeting places for LGBTQ activists. People have been asked to plot LGBTQ heritage places on an interactive map. The project runs until the summer of this year.

The National Park Service LGBTQ Heritage Initiative project explores how the legacy of LGBTQ individuals can be identified, preserved, and interpreted for future generations. <sup>12</sup> The project is also a mapping initiative – the spread-sheet on the website currently lists 567 entries. In March 2015, the NPS released a 7-page document describing the different ways that members of the public can engage with the Initiative. Public and community involvement are surely crucial elements for any project.

These are examples of important initiatives but there is no room for complacency. A point well made in several recent exhibitions is that the campaign for full equality is on-going. According to current data from the United Nations, consensual same-sex relationships are still illegal in 76 countries. Additionally, in countries where same-sex relationships are recognised in law, discrimination, intolerance and violence are sadly still part of daily life. History shows us that societies can become more conservative and less tolerant as well as more liberal and inclusive.

Museums, libraries, archives and heritage sites have a vital role to play in highlighting diversity and equality. As Dr Richard Parkinson has stated previously, and as his research into the British Museum's collection demonstrates, LGBTQ experience is not a marginal aspect of human history; its universality and centrality mean that it is something that concerns us all. Everyone who works in heritage interpretation surely shares a responsibility to present history accurately, and to contribute towards creating a more tolerant, caring and inclusive world for future generations.

<sup>&</sup>quot;Historic England. *Pride of Place: LGBTQ Heritage Project.* [online] Available at:<<a href="https://historicengland.org.uk/research/inclusive-heritage/lgbtq-heritage-project/">https://historicengland.org.uk/research/inclusive-heritage/lgbtq-heritage-project/</a> [Accessed 20 February 2016]

<sup>&</sup>lt;sup>12</sup> National Park Service. *Lesbian, Gay, Bisexual, Transgender, and Queer (LGBTQ) Heritage Initiative*.[online] Available at:<<u>http://www.nps.gov/history/heritageinitiatives/LGBThistory/</u>>[Accessed 20 February 2016]

<sup>&</sup>lt;sup>13</sup> United Nations. Free and Equal.[online] Available at:< https://www.unfe.org/ >[Accessed 20 February 2016]

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### **Biographical note**

**Stuart Frost** has been Head of Interpretation and Volunteers at the British Museum for six years. Prior to commencing his current role in November 2009, he spent almost eight years as part of the Gallery Interpretation Team at the Victoria & Albert Museum, London. He began his museum career in 1998 at the National Maritime Museum, Greenwich as manager of the Gallery Interpreter team.

### A shared vision in Landschapspark Bulskampveld

- Saskia Hornikx, MA, Heritage Consultant at The Missing Link, The Netherlands

#### **Abstract**

Landschapspark Bulskampveld is a beautiful forested regional park at the border of the provinces West and East Flanders. The landscape is defined by large forests with manors, castles and straight pathways. The park contains many interesting stories about history, landscape and nature. In 2014 the Missing Link started a project commissioned by the province of West Flanders to unravel the identity of Bulskampveld. The intention was to create a shared vision. The identity, ambitions and stakeholders of the park were connected to each other. In Landschapspark Bulskampveld heritage worked as a starting point and leverage for co-creation, community-building and entrepreneurship. The heritage-based integrated identity, generated active citizenship and helped to build a community. It also created a common awareness to take responsibility for the heritage in the region. Therefore, it could provide entrepreneurs, organisations and public authorities with a common framework for their policy and projects.

#### **Keywords**

Heritage, Identity, West Flanders, Landschapspark Bulskampveld, Community, Shared Vision

#### Introduction

Landschapspark Bulskampveld is a green lung at the border of the provinces West and East Flanders. This regional park of 90 km² is a recreational and touristic destination in Flanders. The landscape is defined by large forests with manors, castles and straight pathways. The woods are surrounded by picturesque villages and farms (Figure 1). Although the landscape feels genuine, the woods have a rather brief history. Only from the 18th century on were these lands cultivated into woodlands. Before these large plantations the area was mostly composed of rough and inaccessible heathland and wetland. The park contains many interesting stories about history, landscape and nature, some hidden away and some visible. With heritage as a starting point, a connection was established between the identity of the park, the ambitions for the park and the stakeholders. The process and results of this project are explained in this article.



Figure 1: Aerial photograph of the regional park of Bulskampveld (Photo: The Province of West-Flanders).

#### In search of a sustainable cooperation

In 2011 the province of West Flanders agreed, together with eleven parties (Province of East-Flanders, five municipalities, Vlaamse Landmaatschappij, Regionaal Landschap Houtland, Agentschap Natuur en Bos and the touristic department of the provinces), to develop 'Landschapspark Bulskampveld'. The basis of this cooperation was laid out in a charter and had two main ambitions. On the one hand the improvement of the living environment, by maintaining and protecting the nature, landscape and heritage and on the other making the area an appealing and well-known recreational and touristic destination in Flanders. Over the past years a lot of progress was made. The park became well-known and a recreational network for hiking and biking was constructed. Thus, everybody lived happily ever after. And yet, although many good initiatives were developed over time, these sometimes lacked consistency and long term vision. There was need of a common ground and a shared vision to maintain a sustainable cooperation.

In 2014 the Missing Link started a project commissioned by the province of West Flanders, in a joint effort by the Department for Territorial Development and the Department for Culture, to unravel the identity of Bulskampveld with the intent to create a shared vision. Heritage was not yet a focus point in the park.

The regional park should be understood as a cultural landscape. Humans defined its look and feel. Not only the landscape itself, but also the stories, monuments and historical elements are the silent witnesses. Therefore the local heritage forms the basis of the regional identity as it is a common value and exceeds personal interests. Heritage has a high potential to connect people and places.

The project in Bulskampveld can be divided into three steps: from elements to stories, from identity to shared vision and from stakeholders to community. Co-creation, participation and connecting stakeholders were key elements during this project.

#### From elements to stories

In order to work with heritage together with a diverse group of stakeholders (entrepreneurs, organisations and public authorities), the first step was making it comprehensible. Everybody needed to be at the same knowledge-level. Some people had a broad knowledge, others did not. There were different opinions about the meaning of heritage. Is heritage just the history of the region from the history books, or does it also consist of landscape, archaeology and stories (fictive and not fictive)? Over the years, a lot of energy was put into research of the heritage of the place, but only a few people could tell the history of the region. To make heritage accessible for everyone, storytelling and appealing images were used.



# Example of a hidden story: Pond for sailors' education in 'De Zande'

The reformatory school at De Zande opened in 1849. After several years, it accommodated more than five hundred boys who all have to learn a craft. The school offered an education in farming and sailing. The sailors' education gives good prospects for a job, as the Belgian trading fleet is in need of crews. There is only one small problem: the students have to learn to sail even though the coast is more than twenty kilometres away. The school solves this

problem in a very inventive way. They build a three-masted ship out of parts of old gunboats. Surrounding this ship they dig a small pond, so that the children can sail across the pond. Nowadays, this pond is still present as an enigma in the midst of the woods.

Figure 2: Training sailors in front of the ship and the pond (Photo: Gemeenschapsinstelling De Zande)

Initially The Missing Link made a survey of the regional history, starting one second ago to the beginning of mankind. The results were structured around important events, stories and myths, interesting personalities, built monuments, archaeology and unique landscape features. After receiving feedback from local heritage experts, the heritage was summarized by way of three proposed storylines or thematic narratives. These were intended to make heritage comprehensible for everyone.

People of various backgrounds, working and living in the regional park, were asked to participate. A wide range of stakeholders including, for example, municipalities, provinces, health care institutions, local historians, education, farming and touristic entrepreneurs, were invited for a workshop. The participants deliberated over the different storylines with the aim of defining the identity of the region. The participants added interesting information and were part of the creative process. For example one person told interesting stories about the reformatory school [view text box above].

#### Storylines regional park Bulskampveld

The identity of the regional park was summarized in three storylines, made in a co-creative process. These storylines are not just themes from the past; they connect the past with the present and the future. They define very different characteristics of the park.







#### Het woeste land (the rough lands)

The history of the park is rough and wild like the heathlands. Due to the unfertile heathlands, it was hard to make a living. Through the ages the inhabitants tried to conquer the land by cultivating it and by connecting villages through waterways and roads. Until the 20th century, there was a lot of poverty. Many people left for distant places such as France or even the United States, in search of a better life.

Nowadays the park is a peaceful green destination. On a bike or on foot visitors enjoy and discover the park's beautiful nature and stories. In the heart of the park, one can experience the remains of the heathlands.

#### Ruimte voor pionieren (opportunities for pioneers)

Bulskampveld was a region full of challenges. The inhabitants proved to be inventive. They found a way to make the area a viable place. The 'Heeren van Gruuthuse' harvested and sold bog myrtle in the moorlands, an ingredient for beer. Others bred fish in artificial ponds. Some discovered that trees grew well in the lands. Nowadays there are still several arboriculture entrepreneurs in the park. Ingenuity and entrepreneurship are characteristics of the inhabitants of Bulskampveld, now and in the past. In the park, visitors can enjoy local products from farming and cattle breeding. The doors are always open at the local B&B's and restaurants. These are the welcoming pioneers of the park. Of course more pioneers are encouraged to initiate new projects.

#### De Hoeders (the guards & shepherds)

In the earliest days prehistoric man trusted their dead to the ground. They gave their loved ones grave gifts and sometimes built a burial mound so that the deceased would have a good afterlife. Centuries later the area became a refuge for underprivileged youngsters. Numerous boys and girls invested in their future in the reformatory schools in this remote area. Nowadays healthcare institutes are still present in the park. The beautiful, quiet environment appears to have a heeling effect on people.

This storyline also refers to 'the guards' of the park. The beautiful nature, landscape and heritage cannot be preserved and developed without the people protecting these values.

During the workshop there were different opinions about the titles of the storylines. People debated which story should be part of which storyline. All in all, the participants could see the principal elements delineating Bulskampveld's local identity. Everybody agreed that, up until that moment, what had been lacking was the 'bull' which lies at the root of the name 'Bulskampveld', whose meaning derives from the Germanic 'bulnas campa' (the field of the bulls). The image of the bull had, until that moment, never been associated with the park. Hence an exciting opportunity arose!

#### From identity to shared vision

In order to use heritage in its connective capacity, it was important to know what was going on in the regional park. What initiatives were there? What messages were being communicated to the public? – all questions that needed answers. The Missing Link's approach consisted of combining the 'story of the park' with the ambitions for the park, otherwise named 'the agenda for the park'. The story was the regional identity as previously described in the storylines. The ambitions for the area concentrated on two concepts. First, the park should become a well-known destination on the regional touristic map. Second, the living environment should be improved by using nature, landscape and heritage for creating unique experiences. In order to accomplish these ambitions, the following elements are essential: visibility, recognisability, univocal communication and an outlay of destinations within the park. To this end, a sustainable cooperation between the parties is necessary.

To establish a shared vision, it was imperative to establish a connection between identity, ambitions and partners. In interaction with the local stakeholders a search for a binding concept was carried out. The bull (bulnas) of Bulskampveld emerged to be the catalyst of this concept. This robust but cuddly (at least in appearance!) animal gave its name to the park; a character that can easily be used in touristic and recreational communication. Mind you, this bull is not a passive character. He can guide visitors in their adventures and them to discover the many interesting places and stories in the park. Therefore 'Expeditie Bulskampveld' (Expedition Bulskampveld) became the overall concept for the park.

We embedded this concept in a vision that explained and set out the sustainable long-term vision commonly acknowledged by the parties. The vision transcended the individual interests of all stakeholders. After all, one of the principal aspirations was to provide entrepreneurs, organisations and public authorities with a common framework for their policy and projects. The various storylines became part of a shared vision. Those who protected and conserved the principal identifying values of the park can feel like the 'Hoeders'. Owners of B&B's or farm shops appreciate that their role in the park now is being acknowledged. Healthcare institutes are enabled to connect this vision to their own efforts in steadily opening up to the public.



Figure 4: Impression of the bull of Bulskampveld (Source: The Missing Link).

#### From stakeholders to community

Laying foundations for a long-term cooperation was not complete with only a shared vision at hand: it was necessary to create a community. In the beginning it was important to have formal and informal meetings with different stakeholders of the area. Everybody should feel connected to Bulskampveld.

It was important to let them participate in different stages of the project. At various meetings heritage was used as a means for getting people talk to each other. Because these get-togethers were separate from the regular meetings about the park by vested policymakers, the participants got in contact with people of different backgrounds. They could talk about their shared interests freed from a need to look after their own benefits.

To make a shared vision work, tangible plans for the future were needed. How do we achieve our ambitions? We thought about this together with the stakeholders. One of the actions was organising a co-creation workshop about future projects. We brainstormed on different aspects like visibility, recognisability and attractions in relation to the storylines. The stakeholders talked about the possibilities and got motivated to take action. The fact

that the stakeholders expressed an interest in following-up in other meetings was very promising. They felt connected to the park and wanted to be part of the community of Bulskampveld.







#### Results

In Bulskampveld, heritage worked as a common ground and leverage for co-creation, community-building and entrepreneurship. Heritage-inspired identity generated active citizenship. It also created a commonly shared sense and awareness to take responsibility for the heritage in the region.

After an intensive year of having conversations with many people, in an interactive process between the Missing Link and the Province of West Flanders, one already sees the first outcome of this effort. Some of the stakeholders initiated a project in agreement with this shared vision. The Tauros, an archetype of the old European cattle breed, just found its home in Bulskampveld. At present, the bulls of Bulskampveld are again grazing in the fields. Additionally, the design of a new playground has been inspired by the history of Bulskampveld. Moreover, the baseline 'Expeditie Bulskampveld' will be used in communication. The department for territorial development of the province of West Flanders will continue to coordinate, nurture and incite combined efforts. A difference will be made over the coming years.

This multi-layered approach can be used for other areas in need of a shared and comprehensible vision, valued as a leverage for territorial development. However, prior to starting off with this kind of process it is worth bearing in mind that heritage should be seen as a medium and not as a goal. When using heritage as a connective tool it will create awareness for heritage in synergy with other valuable aspects. Nonetheless, this is a difficult message to convey. Indeed, heritage specialists might be fearsome that there will not be enough focus on heritage or that and it is used only for other 'benefits'. Other stakeholders may fear that from now on, all of the attention and budget will go to heritage thereby decreasing their own.

Therefore, when deploying heritage as a connective tool, it needs to be embedded it in a global framework through an integrative approach. This way, it becomes possible to generate overall clarity as well as focus on instrumental characteristics.

Even after creating a shared vision, the project is not complete. A devoted steering committee is required to keep the ideas alive and to further build a community for Bulskampveld.

Finally, speaking as a heritage expert: What can be more satisfying than to see other people growing to understand undisclosed stories and using them for a greater cause?

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### **Biographical note**

Saskia obtained a Master in Archaeology in Leuven and one in Regional studies in Leiden. She has worked as a heritage consultant at consulting office The Missing Link for more than six years. The Missing Link uses heritage to strengthen the identity and profile of spatial developments and local municipalities in co-creative processes, recognising the importance of making heritage accessible for the general public. Saskia has managed many heritage projects in Belgium and the Netherlands, among them this project in Landschapspark Bulskampveld.

Landschapspark Bulskampveld is an initiave of the Province of West-Flanders, Province of East Flanders, Vlaamse Landmaatschappij, Regionaal Landschap Houtland, Agentschap Natuur en Bos, Westtoer, Toerisme Oost-Vlaanderen, gemeente Aalter, gemeente Beernem, gemeente Oostkamp en gemeente Wingene, Natuurpunt, Algemeen Boerensyndicaat vzw, Boerenbond, Landelijke Gilden, Agentschap Onroerend Erfgoed and Wandelclub Beernem vzw.

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# Interpretive planning methods and processes as an effective mechanism for community building.

- Anne Ketz, 106 Group

#### **Abstract**

Interpretive planning methods and processes can be effective means for community building. The process in and of itself helps break down stereotypes. Examples will be drawn from two places in North America. The first is Thomas Jefferson's plantation retreat, visited occasionally by the founding father and his grandchildren; permanent home of more than 60 enslaved workers. The process of planning the interpretation itself includes engaging descendants of those who suffered oppression and slavery, a process that can strengthen the community and offer some measure of reconciliation. The second example is the redevelopment of a park over a Native American archaeological and burial site where exhibit development planning helped overcome centuries of conflict between the local town and Ojibwe community. Both projects serve as examples of the value of the interpretive planning process, when done with forethought: small steps in helping communities be less fearful of confronting our demons.

#### Keywords

interpretive planning, community building, collaboration, processes, building trust, inclusiveness

#### Introduction

Interpretive planning methods and processes can be effective means for community building. The process in and of itself helps break down stereotypes. When done with forethought, interpretive planning can help communities be less fearful of confronting our demons: things about ourselves we don't like, are ashamed of, or how we've behaved badly. This paper begins by defining interpretive planning, describing its goals and laying out a typical process. It then explores the goals of community building in order to highlight the goals common to both interpretive planning and community building. With the groundwork established for an understanding of the goals and methods of interpretive planning, two case studies are highlighted. For each, the context is briefly described before a number of key lessons learned are shared. Finally, recommendations for successful strategies for interpretive planning methods and processes for effective community building are offered.

#### Different approaches, convergent goals

#### Goals and Methods - Interpretive Planning

Interpretive planning is a decision-making process that blends management needs and resource considerations with visitor needs and desires to determine the most effective way to communicate messages, stories, information, and experiences to a target audience using interpretation. As defined on the Interpret Europe web site (http://www.interpret-europe.net/):

Great interpretation unlocks the significance of a natural site, a museum collection, a historic place or a cultural landscape. It employs advanced educational and communication skill to inspire a wider public.

Interpretive planning is a goal-driven process that recommends strategies to help places achieve their mission, protect their resources, and provide the best service to visitors to achieve great interpretation. The first steps in the interpretive planning process are:

- identify a place's key resources and stories through research, resources inventory and oral histories
- understand the mission
- understand staff and stakeholders' visions for the place
- identify opportunities and challenges to achieving the vision
- build or clarify guiding principles for the place
- engage stakeholders and facilitate an open-ended approach to dialogue

#### Goals and Methods - Community Building

Community building involves members of a community working together to seek solutions to issues affecting their community. It is about:

- understanding the community's unique sense of place (identity)
- the community's aspirations (goals)
- adapting what has worked elsewhere (lessons learned)
- what needs to happen to enable change (strategies)
- enlisting support from others to act together to create change (collaboration)

As with interpretive planning, community building should take a ground-up approach that inspires communities to reach their full potential as places where people want to live, work and recreate. The first key step in the community building process is to understand the community's identity; but identities shift as they are based on history, culture, and current residences. The community is the equivalent to the audience in interpretive planning. It is beyond political and civic leaders. For a community to have a strong identity and convey a sense of pride and commitment to the place and its people requires extensive community engagement, research and knowledge about the topics that matter most to the community, and a commitment across the spectrum for growth and development. This will lead to people being able to say "I love where I live" or "I'm proud to come from here" or "I want to share my home town with others."

#### Common Ground

Whether interpreting a place or building a community we share, or should be sharing, common goals. Planners and community leaders should always strive to:

- · be more connected
- be more authentic
- · be more collaborative
- be more empathetic
- be stronger than our individual parts and encourage synergy

Following are two case studies that provide examples of how these goals have been achieved in very different locations and situations.

#### **Case Studies**

#### Introduction

Why are we looking at American examples for a European context? Because U.S. examples of working with historically disenfranchised people—African American slaves and indigenous people of North American—can inform how 21st century communities work with the newly disenfranchised, such as recently-arrived refugees. Having said this, it is important to clarify that this paper is not about immigration policies, Native American treaty rights, or issues of restitution to slave descendants. These case studies demonstrate how one relatively accessible and approachable tool (interpretive planning) can make inroads into resolving contentious issues within communities and even among broader audiences.

#### Thomas Jefferson's Poplar Forest

Poplar Forest was Thomas Jefferson's personal retreat later in life. Located amongst the gently rolling hills of Virginia, this authentic house designed by Jefferson, the third president of the United States, stands surrounded by a historic landscape. A host of archaeological remains enriches the landscape and reveals the stories of those who lived here: Jefferson, his grandchildren, and the community of enslaved men, women and children who lived and labored at Poplar Forest. As a plantation and a retreat, it was operated by enslaved workers and paid overseers.

The story of Thomas Jefferson's Poplar Forest is nationally significant and deeply engaging to a variety of audiences. As the private retreat of a publicly prominent man, Poplar Forest offers a unique opportunity to consider Jefferson and the ideals of life, liberty and the pursuit of happiness. In light of this, the new leadership at Thomas Jefferson's Poplar Forest, which was formed in 1983 to preserve the site for the public, took action to build lasting

relationships within their local community and broaden their interpretation to reach wider audiences. Noting the downward trend in visitation and public support for historic houses, Poplar Forest needed to build a stronger future, and they chose to do so collaboratively with their community of Lynchburg, Virginia. Poplar Forest selected the 106 Group to develop a Master Interpretive Plan, a process that included facilitating outreach with the local African American community as a critical part of building relevance and a sustainable future.

The process of identifying stakeholders from the community began with forging robust institutional partner-ships that built upon past work and leveraged the expertise and networks of existing organizations. Poplar Forest reached out to Lynchburg's Legacy Museum of African American History to partner on a workshop. The Legacy Museum in turn invited leaders from the African American community who were part of existing cultural and sociopolitical networks to provide local insight. Key stakeholders included Legacy Museum board members; the former mayor of Lynchburg; current and past presidents of the NAACP local chapter; advocates from the Race & Racism Dialogue: Many Voices, One Community; and other community members.

The 106 Group facilitated a workshop at the Legacy Museum. This workshop offered a safe environment where participants discussed Poplar Forest's past role in racial division born out of slavery, as well as its potential as a venue for reconciliation. To encourage active participation and clarify key issues, we began by organizing participants into small groups. The groups discussed and revised ground rules at the beginning of the session, enabling participants to address potential conflicts together. By working on the rules collaboratively, groups created a safe space together for different views to be expressed. Participants could safely express emotions such as anger or pain within an agreed-upon framework of respect and honesty. Small groups were encouraged to re-imagine Poplar Forest in new, different ways.

During these group discussions, questions were proposed such as why Poplar Forest matters to participants; what visitors should know about Thomas Jefferson and the plantation; how Poplar Forest should convey the story of slavery; and how the site museum might have been different if it had been under African American leadership. The format of the questions helped participants focus their feedback through stories and experiences rather than through facilities or structures. Poplar Forest staff joined the conversation as observers and listeners. They welcomed criticisms from the participants to improve the historic site. Many participants had practical suggestions for integrating interpretation, while others offered deep reflections on the African American community's historical and contemporary struggles.

Together, we had to confront challenging issues about the complex legacy of Thomas Jefferson—a visionary for freedom of all mankind, yet a slave owner. A critical step in this process was building trust between the 106 Group, Poplar Forest and the community. Ongoing investment in the relationship beyond the initial workshop was essential to solidify that trust and show credibility. After the workshop, 106 Group staff attended services at Diamond Hill Baptist Church, which had been active in the civil rights battles of the 1960s and 1970s, and provided a summary of Poplar Forest's community engagement efforts.

The choice of workshop location at the Legacy Museum was significant and symbolized a new direction for the institution. While many interpretive planning workshops are held at the site of the future exhibits, we went directly to the community, rather than expecting the community to come to Poplar Forest. The nearby town's Legacy Museum of African American History proved to be critical partners in this process, not only hosting the event, but helping to build a network of stakeholders and spreading the word about the event. In turn, these leaders were front and center during the workshop itself and have become valuable partners since in developing a range of meaningful and well-attended programs.

Poplar Forest staff led their first "salon evening conversation" during Black History Month this year. They focused on slave resistance, using stories of actual slaves who resisted authority at Poplar Forest. African American leaders and local scholars gave a talk about slave resistance and discussed resistance in the context of the *Black Lives Matter* (an international activist movement, originating in the African American community, that campaigns against violence toward black people). In 2013, the Black Lives Matter movement began with the use of the #BlackLives-Matter on social media, after the acquittal of George Zimmerman in the shooting death of African-American teen Trayvon Martin. *Black Lives Matter* became nationally recognized for its street demonstrations following the 2014 deaths of two African Americans: in Ferguson Missouri, and New York City. Since the Ferguson protests, participants in the movement have demonstrated against the deaths of numerous other African Americans who have

died as a result of police actions or while in police custody.

Another recent program, "The Legends of the Land Lantern-lit Tour," is a testament to Poplar Forest's ongoing efforts to engage the local community in the enslaved people story throughout their site. This program was reestablished in 2014 and now includes community partners from the Legacy Museum and the choir of Diamond Hill Baptist Church. This incredibly popular tour "shines light on the lives of the enslaved men, women and children of Jefferson's plantation." These consist of guided, lantern-lit evening tours through the plantation grounds—from the site of the slave quarters to the tenant houses and the Poplar Forest kitchen—with stops along the way where visitors congregate to hear the stories of the people who, with their families, kept the plantation running. This tour provides a sharp contrast to the typical visitor tour that focuses on Jefferson's house, family, and life on the plantation, from his perspective.

The workshop held at the Legacy Museum and subsequent outreach activities continue to transfer ownership and authority to community members, and facilitate safe forums for open expression on difficult topics. Using feedback and input gathered from these efforts, Poplar Forest has already begun to incorporate the unvarnished story of the plantation into the site's interpretation, including the histories of enslaved people at the site. Expanding the pool of stakeholders to include descendants of historically disenfranchised people provided a fresh world perspective and is a great asset to vision building. This holistic approach to community engagement resulted in a new vision and anchor for the community's identity and reestablished Poplar Forest as a site of national importance that is both meaningful and engaging to visitors of all backgrounds.

#### Lessons Learned

Following are some summary observations of what worked well for the interpretive planning work at Poplar Forest, and strategies that can be applied in similar situations.

- When working with historically disenfranchised people, always be conscious of the history of relationships based on unequal power and control the legacy of slavery continues to mar black/white relationships
- Reinforce institutional commitment
- Don't promise something you're not sure you can deliver
- The timing of change is critical. There has to be sufficient support from key players and decision makers to support the effort beyond a single event
- Consider the appropriate pace of change. Change can cause fear and be counterproductive if not managed tactfully and sensitively
- Design meetings and gatherings to anticipate feelings of fear and mistrust
- Go to the stakeholders, don't assume they will come to your site
- Provide a safe environment where participants can be part of conversations that emphasize listening and encourage participants to not be afraid of being offended or uncomfortable

#### Diamond Point Park, Bemidji, Minnesota

Before beginning to discuss a project example in Minnesota, I ask you to consider, for a moment, what immediately comes to mind when you hear the word 'Indian' or 'Native American.' In many cases, the images and thoughts that materialize are bound within a Euro-American frame of reference and in turn, the negative and clichéd often supersede the positive and genuine. Common understandings of Native culture are often grounded in:

- History textbooks that present Native Americans as a defeated people
- Hollywood's pop culture: from John Wayne to "Dances With Wolves"
- · Alcoholism and impoverishment
- Casinos
- The stereotype of "the Noble Savage"

These stereotypes preclude an understanding of the history of conflict and struggle that characterizes the experience of Native people since the arrival of Europeans, as well as the depth of Native history in North America. When most people think of the history of the American Midwest, they think of a relatively new region - 'Ancient' is a word associated with the pyramids of Egypt and the Paleolithic cave paintings of southern France, but ancient is rarely a term related to North America. Yet, Native people and their ancestors are very much an ancient people, while also being very contemporary. The temporal depth of their experience on the land is profound and thousands

of years old. The history of Native peoples in the Americas since the arrival of Europeans is not ancient history to Native people; it is as real and vivid as if it happened just yesterday. Therefore, it greatly affects and challenges the process of interpretation of Native stories and history by the descendants of the colonizers.

The city of Bemidji in northern Minnesota, with a population of 13,000, is deemed "the first city on the Mississippi. The city, named after the 19th century Chief Bemidji, is a central hub located between three Ojibwe reservations: Red Lake, White Earth, and Leech Lake. Bemidji lies on the southwest shore of Lake Bemidji, the northernmost lake feeding the Mississippi River. The City sought to redevelop Diamond Point Park on the shore of Lake Bemidji. In addition to highlighting the beautiful lakeside views, the City wanted to bring to light the park's incredible layers of cultural history, including a 3,000-year-old archaeology site and burial mounds. The archaeological record indicates a long-time occupation by indigenous people in the area, as well as the presence of early Euro-American pioneer families.

Since the arrival of Europeans in the area in the mid nineteenth century, there has been conflict between the white and Native peoples in the form of removal of Native people to reservations, disenfranchisement, and racism. The potential for conflict between the Native and Euro-American community during park redevelopment was great because of the sensitive nature of the park's location on the site of an archaeological site that includes burial mounds. The 106 Group approached the project on two parallel tracks—conducting archaeological investigations that would inform park design and minimize physical disturbance to key resources and features, and creating and working with a newly formed American Indian Advisory Group to look at effective ways to interpret Native history in the park and tell the hidden stories of this place. The 106 Group consulted with local leaders to identify key representatives in the Native community who might be interested in participating in such an advisory group – who would be open to meaningful dialogue and working together to seek solutions to the challenges posed by the proposed park development.

The 106 Group, in collaboration with the American Indian Advisory Group, recommended that interpretation at Diamond Point Park focus on the overlap, and, to some extent, the blending of three cultural periods: Native American, when flourishing and complex tribal life characterized the area; the contact period between European fur trappers, traders and indigenous people; and the European period, when early settlers first came to the area to make new homes and exiled Native people from their ancestral lands to reservations. When multiple historical events converge in a place, the most powerful form of interpretation is one that explores those very intersections. By developing the concept of "The Lure of the Water's Edge," we settled on a primary interpretive theme that had the capacity to articulate connections both past and present.

#### The Lure of the Water's Edge

For over 3,000 years, people from different cultures have been drawn to this shoreline. People have gathered by the beaches of Diamond Point Park for many of the same reasons visitors come today: beauty, recreation, food and comfort.

Applying some simple principles of goodwill, respect, and connectivity led to an outcome for this project that has been tremendously successful. Results include protection of the archaeological resources, a new-found understanding of shared interests and desires through collaborative interpretation, and some new bridges built between the Native and Euro-American community that could be used for future planning efforts. The process of fostering dialogue with Native American leaders to be part of key decision making in park development has continued to this day for many city and community planning efforts.

#### Lessons Learned

Following are some summary observations of what worked well, and strategies that can be applied in similar situations.

- Timing was just right as the city desired to find ways to reach out and rebuild relationships with the minority indigenous community and in turn the indigenous community had long advocated for respectful and accurate interpretation of their heritage on Lake Bemidji's waterfront
- The city sought to avoid conflict and recognized the need to find new, effective means of outreach to the Ojibwe community so were open to new methods for outreach and engagement

- Strategically selecting leaders in the Ojibwe community who could provide meaningful input and had proven experience in eliciting dialogue
- Working with an advisory group of stakeholders, in this case indigenous people, to find stories and themes that transcend one culture
- Meeting informally onsite at the park and during archaeological work underscored transparency in the planning process
- Having clear and intentional plans to address the Native community's fears of damage to the burial mounds and further disrespect and broken promises by Euro-American leaders

#### Strategies for success

The basic principles employed to collaborate with historically disenfranchised communities in these two American experiences can help inform how to work with new residents that are subject to disenfranchisement in evolving worldwide communities. While the case studies concern communities who have suffered oppression in the past 400 years, the success of these stories bear witness to the notion that success is possible when approached in the appropriate manner. Both projects discussed in this paper reveal how the value of the interpretive planning process, when done with forethought, provides small but meaningful steps in helping communities be less fearful of confronting our demons.

The process to develop interpretive and collaborative programs with Native peoples in Minnesota and African Americans in Virginia involves some essential guiding principles that apply in any community building exercise. Below are universally applicable principles of planning and engagement that have evolved out of lessons learned from the interpretive planning process.

#### **Show Respect**

Respect is a word we hear so much these days but it is undeniably at the very core of any successful dialogue. Gestures of respect can be explicit, but they can also require subtlety and take place without any overtones of grandstanding. Allow people to voice their frustrations but not highjack the process. Be respectful without being defensive, overly apploped to rhostile.

#### Show Hospitality with Food

Sharing food is a universal and timeless expression of hospitality. Provide food and refreshments when organizing any form of gathering. Consider what would be appropriate, do not just buy off the shelf but rather how you would welcome a guest in your home. For many Native Americans, tobacco is an appropriate gift, as a pinch of dry tobacco is used in many ceremonies and prayers. Requests to elders to relate oral traditions or other special knowledge is accompanied with a gift of tobacco.

#### Be Strategic

Approach the local institutions and communities to partner with you as soon as possible in the planning process. This is an important element for building trust. Strategically select stakeholders based on their ability and willingness to provide meaningful input. Also, select stakeholders in collaboration with key leaders from relevant communities, to avoid incorrect assumptions about who best represents a community. Workshops and meetings should be conducted at the stakeholders' location of choice. Follow up and invest in long-term relationships.

#### Follow Through

Feedback moves community engagement beyond token partnership. How you respond to feedback is essential. Be prepared to change course.

#### Be Patient

Patience is an essential component for all participants in any interpretive planning or community building process. Patience is required in terms of the time factor for discussion and decision-making, but patience is also necessary to consider an issue from new angles or to re-examine long-held beliefs.

#### Be Held Accountable

Be prepared to be held accountable for "the sins of our fathers" - events in the past for which the dominant culture may only have a vague and detached knowledge may have huge significance to historically or currently disenfranchised people.

#### **Ensure Institutional Commitment**

In our 21st century world of tight timelines and the desire for instant gratification, notions of a 'long haul' and 'unpredictability' can be unsettling. Before embarking on an interpretive planning or community building process with stakeholders, organizations and/or government agencies must give careful consideration to the level of effort and resources they have available and the desire to commit to such an undertaking. Once the door is opened to collaboration, it cannot be shut without doing damage to relationships. Beware of any tendencies towards lip service in lieu of real communication and partnership building.

#### Be Prepared to be Accept Criticism without being Defensive

It's not always an easy or natural task - even for seasoned planners - to sit down and talk with one another in meaningful ways. It takes courage to accept criticism for what others of your cultural or racial group have done, but you have to be willing to be vulnerable to build trust among strangers. Be prepared to listen and work with the young and angry as well as community elders.

#### Overcome Stereotypes

Be prepared to be surprised - strange friendships and alliances can develop from open dialogue and collaboration. Stereotypes are often broken and overcome.

By applying these principles in our interpretive planning and community building work we should get a little closer to reaching the goal of being more connected, authentic, collaborative, empathetic and reach a synergy that makes us stronger than our individual parts.

In closing, I'd like to share the following phrase from the Lakota language

Mitákuye Oyás'in - we are all related

#### Biographical note

Originally from the United Kingdom, Anne has witnessed the field of interpretive planning change significantly while being instrumental in establishing it as a vital part of any planning process. Anne's career in cultural resources interpretation, management, and planning extends over 25 years and three continents, including projects in the United States, Great Britain, India, the Middle East, and Canada. Since co-founding the 106 Group in 1992, she has worked with a broad range of stakeholders, including community activists, planners, slave descendants, recent immigrants, and Native American elders and leaders. She is skilled at seeking creative solutions to challenging problems and has authored numerous archaeological reports, interpretive and heritage plans. Today, Anne serves as Vice President for the International Committee on Interpretation and Presentation of Cultural Heritage Sites (ICIP) for ICOMOS.

### Gastronomy Map 'Gastinia' as a Tool for Reviving Traditional Cuisine in Belarus

 Valeria Klitsounova, Belarusian Association of Rural and Ecotourism "Country Escape", Belarusian State University (BSU)

#### Abstract

The article is dedicated to the topic of gastronomy interpretation. It is based on a real project aimed to revive Belarusian gastronomy heritage, provide safeguaeding of unique knowledge in this field and involve youth in heritage-based innovation. We tried to focus on how food experiences are constructed and managed in the virtual age. The new experience landscape requires new approaches to experience innovation. The supporting networks are necessary for successful experience production like web-site "Gastinia", social groups in Facebook, Instagram, VKontakte, culinary flash mob, iOS and Android apps, etc.

#### **Keywords**

Gastronomy heritage, Interpretation, Youth involvement, Intangible, Experience

#### Approaches to Interpretation and gastronomy

The concept of Interpretation is only just crossing the border of the countries of the former USSR like Belarus. It is known only by very narrow range of professionals and the word 'interpretation' is used very rarely. A Soviet-style approach still dominates in the majority of museums, national parks, guided tours and exhibitions in this part of the world. It usually consists of a one-way hierarchic communication, which is reminiscent of academic lecturing, alongside extracts from textbooks and commanding signs. There are only two books about interpretation in Russian (Klitsounova, 2015; Ham, 2015). But the situation is changing. The experience economy and notions of interpretation are knocking at our doors. This article presents some innovative cases from Belarus in interpretation and experience development and provides concrete examples of the way in which gastronomy and tourism experience are being developed on the basis of interpretation.

Gastronomy is a key part of all cultures, a major element of global intangible heritage and an increasingly important attraction for tourists. The linkages between food and tourism also provide a platform for local economic development and the basis for creative and cultural industries.

One of the challenges in the experience economy and in interpretation is dealing with the shift towards intangible culture and heritage. The focus of many visitors and tourists has changed from the classic 'must see' physical sites, such as museums and monuments, towards a 'must experience' imperative to consume intangible expressions of culture such as atmosphere, creativity and lifestyle.

Interpretation theory has been linked with tangible recourses (like National parks) from the very beginning. Freeman Tilden defines an interpretation as an educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience (Tilden, 2007). The well-known Interpretive Process Model helps interpreters to create all types of interpretive products or services and – as a result – experiences. This model was developed for tangible places, objects, people or events that usually act as an icon or symbol. These tangible resources are supposed to be linked to broader intangible meanings. These tangible/intangible links are the basic building blocks of interpretation (Larsen, 2011: 226).

When you are going to interpret intangible resources (like gastronomic heritage in this context) you have to connect them with tangible elements such as food, maps, books, souvenirs, food products, etc. They are performed and evaluated in terms of expected results and experiences enjoyed. UNESCO defines intangible cultural heritage as the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. Gastronomy, diets, cuisine of some countries are considered as intangible heritage. The Convention for Safeguarding of the Intangible Cultural Heritage has been adopted by UNESCO in 2003.

Safeguarding is UNESCO innovative approach. It means ensuring the viability of the intangible cultural heritage that is ensuring its continuous recreation and transmission. However, safeguarding does not mean heritage pro-

tection or conservation because this kind of heritage is intangible and a fragile substance. When you create an interpretive tourism product based on intangible heritage you should be very careful and conscious. Some principles and approaches in the sphere of intangible heritage have been formulated in Belarus (Klitsounova, 2012: 107).

- Authenticity: it is crucial to preserve authenticity of intangible heritage element that forms a basis for a tourism product
- Scenario development: it is important to develop a scenario of tourists' stay (from arrival till departure), which should be agreed with the Ministry of Culture
- Maximum load: it is necessary to define maximum load during tourists' stay (number of participants and the extent tourists are involved into action). It should be small-scale and exclusive
- Financial equity: make sure that income generated from tourists stays within the local community and in the local budget
- **Public option**: the opinion of the local community regarding tourists should be taken into consideration. (Local community should take part in tourism decision making)
- Hospitality skills: the local community needs to obtain basic hospitality skills (through training and workshops)
- Succession: it is important to guarantee a succession of intangible heritage elements though involvement of youngsters from the local community
- Spreading information among general public: popularization of tourism product based on intangible heritage should be through mass media in order to improve the self-identity of the nation
- Qualified curator: a curator guarantees application of the above-mentioned principles (candidates must be approved by official cultural institution if dealing with elements from the State Heritage List).

#### **Gastronomy** in Belarus

Most of these principles are used now in Belarus in the process of intangible heritage interpretation. They work very well in a gastronomy context too. Belarus used to be a country with rich gastronomic heritage which combined local rustic and aristocratic cuisine with elements of Polish, Lithuanian, Jewish, Ukrainian and Russian cuisine. Unfortunately during the last century, because of revolutions and wars, our gastronomic heritage was lost.

The Belarusian population no longer has a clear idea what Belarusian cuisine is. Together with students of Belarusian State University we conducted a survey among young people (150 students). One of the questions was – 'Which Belarusian dish do you know?' 90% of them have managed to recall only 'draniki' (a sort of potato pancakes). The same responses were obtained from the adult population. The result is not surprising because most of restaurants in Belarusian cities are Italian, Japanese, Chinese, etc. We are losing our national identity. That's why we have decided to start the process of reviving our heritage and disrupt the stereotypes – Belarus is 'Dranikland' under the umbrella of 'Country Escape'.

'Country Escape' is a national nongovernmental organization which has been developing rural tourism since 2002. We have now in Belarus 2,263 homestays and farms providing hospitality service and different kind of entertainment and educational programs based on Belarusian heritage. Gastronomy has always been an important component in these kinds of activities and is a point of special interest for visitors. 'Country Escape' has a big database of traditional recipes which have been collected during these years and a list of contacts including outstanding 'local chefs' – homestays owners. They possess a unique knowledge of gastronomy and associated skills and are willing to share their experience with visitors. At the same time, we have a lot of people in the city (sort of foodies) including youth who are interested in eating out but don't know too much about Belarusian cuisine.

#### The Gastinia Project

The project Gastronomy map 'Gastinia' combines local recipes and information about places and their hosts with the aim of helping to connect visitors/tourists with food experience providers.

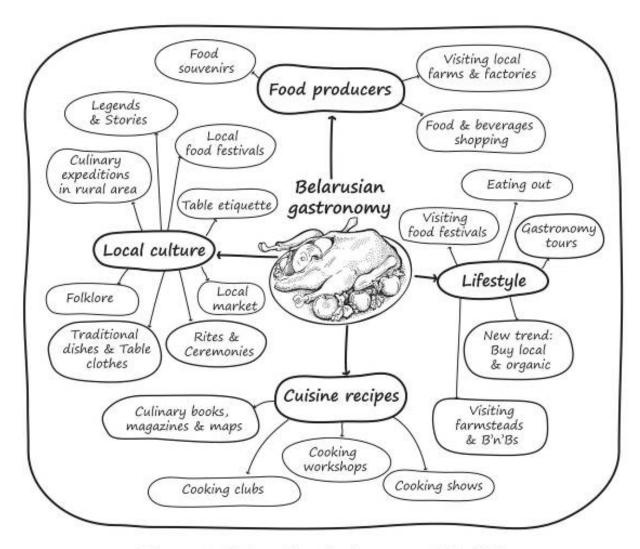


Figure 1. Belarusian Gastronomy Mind Map

The goals of the project are:

- To raise awareness about Belarusian gastronomy heritage
- To revive Belarusian gastronomy heritage and provide safeguarding of the unique knowledge in this field
- To involve youth in heritage-based innovation
- To contribute to Belarusian people's development of a national identity.

For brainstorming we have used a mind mapping – a technique used to map creative thinking around a central idea (Figure 1). We tried to provide our audience visitors/tourists with unique, entertaining, educational activities that make it possible for them to have a personal connection with the gastronomical heritage of Belarus, its people and local culture. To frame our activities we used an Interpretation Model (Bucholz et al. 2015). Interpretive model combines three components – resources, visitors and media, which create together a meaningful experience (Figure 2).

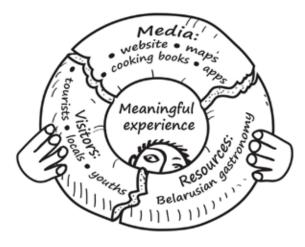


Figure 2. Interpretation Model

Resources: Belarusian gastronomy heritage:

Gastronomy heritage, among other elements, comprises food, recipes, stories, legends, rites, customs, festivals, culinary books, people who know and cook traditional food (bearers of local traditions). A strong knowledge of resources is essential to present an effective and credible interpretive program/product that is meaningful to visitors. That's why we used a lot of experts in this sphere.

#### Visitors:

The main target audiences for the project are:

- Tourists
- · Youth/Students
- · Locals.

#### Interpretive media:

- · Web-Site
- Gastronomy Map
- · Recipe Book
- IOS And Android Apps
- Social Networks (Facebook, Instagram, Vk)
- · Mass Media
- Public Presentations.

#### Meaningful experiences:

We tried to focus on how experiences are constructed or managed rather than on individual tourists' experiences themselves. (Boswijk et al. 2005) outline the following features of 'meaningful experiences':

- · Involving all one's senses
- One's sense of time is altered
- · One is touched emotionally
- The process is unique for individual
- There is a contact with the real things ('raw stuff')
- One goes something and undergoes something
- There is a sense of playfulness.

The study of experiences has long been an important part of tourism research. Researches define now three generation of experiences (Figure 3). The evolution of thinking about experience has followed a path from isolated experiences of individuals towards the transactions implied in the production (co-creation) of experience and finally towards the supporting networks necessary for successful experience production in the virtual age (Boswijk et al. 2005). We think that interaction between producer and consumer, a system of co-creation and hands-on experience is very important. But we have tried to pay more attention to the third generation of experience.

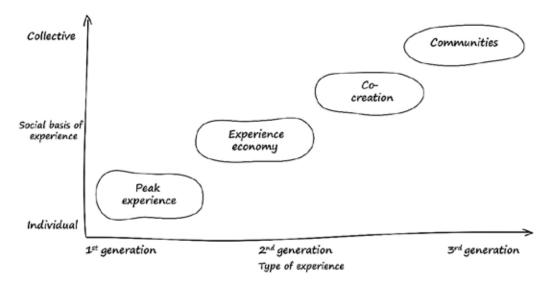


Figure 3. Evolution of Experience Concepts

We have seen a huge rise in the number of people who find each other according to a common interest. There are more than 6 million internet users in Belarus. Most of them are young people who can't imagine their life without the Internet. The complex value creation network of food experiences helps us to link different value generations together and form coalitions and collaborations around food. The new experience landscape requires new approaches to experience innovation. That's why we actively used social networks to create experience.

To make a process of interpretation more effective a modern marketing communication concept has been used: 'push', 'pull', 'profile' communication strategies. This interdisciplinary approach may create a synergy effect. A 'pull' strategy is used to generate and sustain a dialogue with visitors and encourage them to demand the product, to create higher levels of product awareness and develop appropriate attitudes towards the subject (Belarusian gastronomy), to shape gastronomic patriotism and turn Belarussian gastronomy into a successful brand. Pull motivational factors are: an exciting experience, the escape from routine, health concern, learning knowledge, authentic experience, togetherness, prestige, sensory appeal and physical environment. A 'push' strategy helps to connect visitors/tourists with farmers, homestay owners, producers of food for a firsthand experience. A 'profile' strategy addresses how our organization ('Country Escape') is perceived by a range of stakeholders. This strategy serves to develop the visibility and credibility of our organization.

Accordingly, the three main types of audience can be identified broadly as customers – tourists, youth, locals ('pull' strategy), members of the marketing channels – farmers, homestay owners, food shops, and others. ('push' strategy) and all other stakeholders who are connected to 'Country Escape' – media, gastronomy experts, public, and others ('profile' strategy).

To accomplish our goals we set up a sort of partnership with Belarus State University to involve young ambitious students in this project on a volunteer basis. The idea about financing this gastronomic map came from the students. We have decided to collect money for our project on crowdfunding internet platform Ulej.by which has just started its activities in Belarus. As a result we have both got money for the gastronomic map and recipes book as well as a great deal of publicity.

The map has already been published (Figure 4). It contains 200 recipes, contacts for 100 homestays and some stories about the most interesting recipes. It inspires visitors to travel and create their own stories and unforgettable experiences.



We have developed different kind of promotion tools for this map. Together with students we have organized flash mob in social networks VK (VKontakte) and Instagram under the hashtag #gastinia which shows young people cooking a Belarusian dish for the first time, then put up a short video and pass the baton their followers and friends. As a result there were a few hundred videos and a lot of interest from the young generation.

Another productive idea come from students as well – to take part on prestigious competition Hack4Tourism sponsored by UNDP in Minsk. Our young team became a winner and as a result we have got some money to create an electronic version of our map (web site gastinia. by) with a lot of interactive activities. This site is under construction and it hoped to start working in summer 2016. It will provide a wealth of stories, recipes, interviews, videos, articles and links.

The project has generated very good media coverage – TV cooking shows, interviews, articles in magazines, in newspapers, on internet resources. Our young volunteers took an active part in this process and became celebrities. Also a group of young IT specialists have

contacted us with idea to create apps for the Gastinia map available on iOS and Android on a voluntary basis. We created group at Trello and collected ideas and information to make the construction of Gastinia apps better. Again, it is hoped to have this ready for summer 2016.

In conclusion, we consider this project has been rather successful. We hope that in one decade we will see kind of gastronomic renaissance in Belarus and turn our country into a destination rich with traditional food and gastronomic events, an outcome that will enrich and diversify our European heritage as a whole.

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#### **Biographical note**

**Dr. Valeria Klitsounova** is Chair of the Board of NGO 'Country Escape', Associate Professor of Belarusian State University. She is an author of the very first book on interpretation in Russian 'Heritage Interpretation in Tourism: New Approaches in Experience Economy Era.' She is a member of NAI and EAHI.

# Platsminnen (Place Memories) Cultural Heritage as a resource and means for communication in dementia care

- Viktor Lindbäck, project manager of Platsminnen

#### Abstract

Platsminnen (Swedish = "Place Memories") is the name of a new iPad app, using cultural heritage as a resource for reminiscence activities and communication in dementia care, and as means for people living with dementia to actively participate in the preservation and proliferation of cultural heritage.

#### Keywords

Reminiscence, Dementia, Photography, Storytelling, App, Ipad



#### Platsminnen - the project

The app, *Platsminnen* is currently under construction, in a three-year project (2015-17), funded by the Swedish Inheritage Fund. The project is run in close co-operation with the Swedish National Heritage Board (*Riksantikvarieämbetet*), which gives the app and its users instant access to over 1.2 million old photos and photos of objects from Swedish museums. The project, *Platsminnen* is also run in close co-operation with the Swedish National Dementia Centre, to ensure a high standard of usability for both people living with dementia, their carers and families.

The idea for the app and project, is based upon experiences from working with local cultural heritage in rural settings by *Platsminnen's* project manager, Viktor Lindbäck, and the competence of the project's tech-developer – OnSpotStory,<sup>15</sup> which is the leading Nordic company for mobile guides, with more than 1,800 individual locations.

In order to make *Platsminnen* a truly useful and relevant tool for accessing and working with photos and storytelling, the app is constantly used and reviewed by more than 20 care centers and meeting places for people affected by various degrees of dementia, and their carers, all over Sweden. This extensive, practical work, testing and feedback to technological developers allows *Platsminnen* to become an easy to use, practical tool which gives people affected by dementia as much independence as possible, in the making, sharing and reassuring of their own life stories.

#### Platsminnen – the app and its features

The app, *Platsminnen* is primarily constructed for memory activities, aka. reminiscence, based upon photos and narratives around the photos. The app gives instant and easy access to old photos from all parts of Sweden, from the 19th century and onwards, whereby memories of everyday life, school, childhood games, work, family, places of residence and vacations, etc. can be invoked and reinforced.

The photos can be organized in collections, to which the users can return and reassure their life stories and memories. Information can also be added to the photos by the users, along with personal photos. Photos, narratives and collections can either be private, or shared to social media, to other users of the application and to the Swedish National Heritage Board.

The app, *Platsminnen* allows its users to freely search and browse the photos of Riksantikvarieämbetet's (Swedish National Heritage Board's) database Ksamsök<sup>16</sup> and public heritage site Platsr.<sup>17</sup> All photos, stories and videos added to Platsr, will instantly be searchable and accessible through the app, *Platsminnen*.

<sup>14</sup> Website: http://www.raa.se/

<sup>&</sup>lt;sup>15</sup> http://www.onspotstory.com/

<sup>16</sup> website:http://www.ksamsok.se/

<sup>17</sup> website: http://www.platsr.se/platsr/

During 2016, a feature which allows users to create their own personal collections of photos and stories will be added. The personal collections can either be entirely private and only shared with caregivers to provide access to the caretakers life's story – or publically shared with other users of *Platsminnen*, on social networks like Facebook, and to the Swedish National Heritage Board. There will also be an add-on, allowing users to compile and print their personal life stories as photo books.

#### Cultural heritage, reminiscence and communication

The two-way communication between people living with dementia, the surrounding society and cultural heritage institutions, which is made possible by the project and app *Platsminnen*, is completely new and unique for this project. It opens up new platforms for communication and co-operation around cultural heritage for everyone interested in the subject – not only people living with dementia, their caregivers and family.

Through the app, *Platsminnen* everyone can participate, and add their own elements to the endless, multi-faceted puzzle of cultural heritage.

Although the project *Platsminnen* started in Sweden, there are no physical boundaries for digital technology, and the project also aims for international co-operations with institutions and networks in the fields of cultural heritage, dementia care and awareness.

#### **Biographical note**

**Viktor Lindbäck** is an archaeologist, artist and storyteller dedicated to make history accessible and tangible; breaking the boundaries of time, space and disabilities.

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# Trends in policy, culture and economy and what they mean for heritage interpretation

#### - Thorsten Ludwig, Nicole Deufel and Peter Seccombe

#### **Abstract**

As part of Interpret Europe's strategic development process, a short-term volunteer research project has been undertaken. It contains a detailed review of specific papers and defines more than 60 trends that may affect the development of heritage Interpretation in Europe within the five next years.

Following the pattern of a STEP analysis, the research focuses on:

- Socio-cultural trends
- Technological trends
- Economic trends (split into general trends and such focused on tourism)
- Political trends (split into trends for natural heritage and for cultural heritage).

There are five trends where the impact on heritage interpretation has been assessed as extremely high:

- Slow economic growth leading to declining heritage funding
- Increased emphasis on people and 'heritage communities'
- · Search for authenticity, quality and value
- Increase of purpose-driven activities
- Increasing importance of social media.

#### **Keywords**

#### Heritage Interpretation, Trend Analysis, Strategic Context, Policy, Impact Assessment

Within the political trends relating to cultural heritage in Europe, the key opportunity for heritage interpretation arises from a greater profile of cultural heritage and an acknowledgement that cultural heritage can deliver outcomes across wider policy areas. This should mean that providers can more easily lobby for recognition of heritage interpretation. To do this, stakeholders might draw, in particular, on the existing body of empirical research about the contribution that heritage interpretation makes to promoting heritage and making it more accessible to people.

There are, however, also threats associated with this greater recognition of cultural heritage. Other disciplines and their representative bodies might be considered more relevant to the delivery of outcomes from cultural heritage in particular policy areas unrelated to managed heritage. This may be an issue regarding community interpretation, where professional heritage interpretation may be displaced. It might therefore be necessary to give heritage interpretation a stronger profile to distinguish its qualities from the qualities of other fields.

In terms of the political trends regarding natural heritage, the current development towards citizen science could become a significant opportunity to involve more people in the interpretation of natural heritage. Besides this, environmental legislation seems to be receding. Although this is not a welcome development, heritage interpretation could play an increasing role for under-pressure natural heritage stakeholders who are seeking better ways to advocate the value of natural heritage.

On the other hand, differences that still exist in national legislation and practices of environmental conservation should be considered seriously. There may be no 'one size fits all' solution in the field of natural heritage.

In relation to socio-cultural trends, business ethics increasingly tend to follow a 'culture of purpose' as a bold, inspirational ideal. As a value-based approach, heritage interpretation is itself driven by such a culture and obviously attracts people dedicated to it. A network such as Interpret Europe could offer itself as a model for more sustainable organisational development.

There are challenging opportunities currently resulting from the increasing immigration rate in Europe. These call for heritage interpretation to be applied more to topics like social justice, peace and diversity. Significant resources

could be invested in the short-term by European governments in social policy to manage the fragile situation in several European countries and heritage interpretation might benefit from these investments. In general, there are significant opportunities arising from several findings of the European Strategy and Policy Analysis System (ESPAS). This states that there is an economic, technological, social and democratic and geopolitical transition occurring and it is strongly recommended that this be examined in greater detail.

This is all the more advisable as the ESPAS findings could also play a role in terms of threats for the future development of heritage interpretation. One other significant threat results from the high unemployment rate in many European countries. This affects the fields of conservation and learning more than most, especially in the context that heritage interpretation still does not exist in papers that highlight priorities to ensure sustainable future development. That so many hopes are tied to communication technology could have a negative impact on the development of heritage interpretation as an approach whose qualities are strongly connected to first-hand experience and immediate personal exchange.

Opportunities resulting from economic trends in general are seen as a way of connecting the economy to social and cultural values, e.g. by linking heritage interpretation to emerging areas of investment such as climate change, sustainability, capacity building, technology, innovation and new industries. Heritage interpretation can add strong values to these fields where other learning approaches may encounter more difficulties. This also means positioning heritage interpretation in the planning stage of each project rather than at the end and even managing projects where possible. Providers could identify different, non-traditional funding sources by creating relationships e.g. with UNESCO, the Asian Development Bank, the World Bank and ICOMOS to foster an understanding of how heritage interpretation can enrich and drive a range of projects.

Regarding general economic threats it must be stated that funding continues to decline, and become inadequate, for traditional government services, such as museums, national parks, zoos and aquaria. Heritage interpretation is often perceived as discretionary/unnecessary and remains the first budget item to be cut in a crisis. Although there are always job opportunities, there are still area-associated job losses to be recognised in fields such as face-to-face interpretation, education, park management, museum curatorial work or museum design work that limit developments on a broader base.

Opportunities resulting from economic trends in tourism are seen in the increasing attractiveness of remote destinations and in the search for consistent quality and value. The increasing use of communication technology might offer advantages for responsive small-scale authentic initiatives. Opportunities can also result from the fact that tourists seek more low impact experiences that involve understanding and enjoying authentic environmental and cultural places.

Threats can be identified in the absolute quest for security and safety, which might contradict authentic first-hand experiences. The trend for high quality can put heritage destinations at risk if they are not able to match expectations; this is also true for IT accessibility at remote heritage sites. On the other hand, the globalisation trend can lead to high volume, low value tourism where only a few companies benefit and local indigenous enterprises can be excluded. In general, long- and medium-term planning becomes more and more difficult because visitors tend to decide at the last moment where to go and what to do.

The opportunities resulting from technological trends in communication seem to be overwhelming and there are numerous on-going developments that change rather quickly. Heritage interpretation can obviously benefit from progressing digital technologies when it comes to international cooperation and participation. It is however more challenging to assess which of these developments support the particular qualities of heritage interpretation in-situ. Clearly, accessibility to first-hand experiences of heritage can be supported by digital technologies. Where this is the case, providers should benefit from the current trend, including different EU funding opportunities that place great emphasis on digital approaches (Horizon2020, Regional Development Fund, Creative Europe, etc.). This might also help influence the way technology is used and further developed to communicate heritage.

Conversely, the current trend puts personal interpretation at risk, especially if it suggests making cost-savings for on-site staff, which can be seen as a seductive argument for decision-makers looking to cut budgets. It is often overlooked that maintaining high-end technology (which is still quickly outdated) requires experts with specialist skills and knowledge.

Considering all four areas researched through this study (political, socio-cultural, economic and technological fields), current trends and developments offer both opportunities and threats, which need to be considered carefully when developing different approaches to heritage interpretation.

#### References

The trend study on which that workshop was based has been produced by Kaja Antlej, Markus Blank, Sandy Colvine, Nicole Deufel, Sue Hodges, Thorsten Ludwig, Dorothea Papathanasiou-Zuhrt, Verena Perko, Eva Sandberg, Peter Seccombe, Jane Severs, Valya Stergioti, Marjeta Svetel, Angela Tavone, Bill Taylor, Håkan Tunon and Roger White. It has 80 pages and can be downloaded for free from www.interpret-europe.net/trends.

#### **Biographical note**

**Thorsten Ludwig** (MSc Interpretation) is Managing Director of Interpret Europe and has been Director of Bildung-swerk interpretation since 1993. **Nicole Deufel** (MSc Interpretation) is Vice President of ICIP, ICOMOS' International Committee on Interpretation and Presentation of Cultural Heritage Sites and working at Jura Consultants. **Peter Seccombe** is Vice Chair of Interpret Europe's Supervisory Committee and Director of Red Kite Environment.

## Appendix

Trend table covering all fields of the analysis

	Trend	s	R	I
Political (related to nature / culture)	Call for increased profile of cultural heritage across different policy areas			
	Cultural heritage is acknowledged to be a resource for wide-ranging outcome areas.			
	Increased emphasis on people and 'heritage communities'			
	All European countries are responsible for their own environmental policy.			
	Env. conservation policy is based mainly on the Habitat Directive and the Birds Directive.			
	Conservation of landscape is essentially still a national policy matter.			
ted to	Environmental legislation is under attack.			
l (rela	States are being asked to develop their own Prioritised Action Frameworks (PAF).			
olitica	The Common Agricultural Policy is often changing.			
۵	Environmental policy shall be incorporated in other policies (but is not yet).			
	Citizens do not fully understand what biodiversity conservation is.			
	Citizen Science is increasing.			
	European population is declining and aging			
	Reduction of employment rate			
	The ESPAS challenges and policy options			
	Economic/technological, social/ democratic, geopolitical revolutions			
	Multifaceted immigration			
	Living with religious diversity			
	New political and economic cycle for EU			
<u></u>	The world travel industry achieved robust growth			
Socio-cultural	Self-tracking			
cio-c	Circular economy			
SS	Collaborative culture			
	Betrapreneurship			
	Lifelong learning			
	Conscious capitalism			
	Radical openness			
	Purpose driven			
	Conceptualization of heritage learning			
	The heritage interpretation concept still doesn't exist in critical heritage-related papers			

	Slow economic growth leading to declining heritage funding		
Economic (general / tourism)	Globalisation		
	Increased demands to demonstrate financial value		
	Aging population		
	Urbanisation		
	The absolute quest for security and safety		
	Changing population demographics		
	Search for authenticity, quality and value		
	The absolute need for consistency		
	The critical role of technology		
	I want it now! attitude		
	Concerns for environment and climate change		
	Social media		
	Video		
	Augmented reality		
	Gamification & serious games		
	Mobile Applications		
	Touch screen		
	Nature Photography		
	BYOD – Bring-Your-Own-Device		
jical	Virtual reality		
Technological	Learning technologies		
Tech	Co-creation & re-use of heritage		
	Cloud computing & virtualisation		
	Wearable technologies		
	Makerspaces		
	Three-dimensional (3D) printing		
	Projections		
	Geocaching		
	Natural user interfaces		
	Internet of things & smart objects		

S = significance, R = relevance, I = impact

not at all

slightly

moderately

very extremely

### **Designing Effective Interpretive Trails that Reflect Communal Values**

- John H. Jameson, Jr., Stephen R. Mark, and Carl "Pete" Peterson

#### Abstract

Pedestrian trails are intimately associated with heritage tourism, yet also provide challenges for any attempt at interpreting the features and landscapes they access. While there is the fundamental question of whose heritage has been chosen to interpret, it is important to recognize how this is being done. Management authorities are often staffed by a predominance of technical experts, sometimes excluding the values of local residents or those of user groups such as climbers or long distance walkers. Interpreting communal values, when done at all, should go beyond understanding group norms—aiming instead at conveying social formation and collective memory. Taken as an initial step, trails are not only ubiquitous, but their interpretation also has the potential for facilitating dialogue about communal values between visitors and other stakeholders in heritage areas.

#### Keywords

#### Communal values, Trail interpretation, Technical expert

Trails likely furnish the most ubiquitous opportunity for heritage interpretation. They might also provide an avenue to express communal values, even if these are largely hidden, or run counter to the inclinations of technical experts hired to manage lands where interpretation can convey the essence of natural or cultural resources. Agencies are fundamentally reactive and sometimes resistant to outside stimulus, and some group norms may diverge from agency values and culture, such that messages from stakeholders will encounter barriers to their expression in heritage settings.

The term *trail* has numerous meanings, but for purposes of this workshop, can be separated into four broad categories. One includes beaten paths, not resulting from efforts made to improve or maintain them for long-term use by pedestrians or stock such as horses. Alternatively, some trails exist with minimal location work—but have been marked by blazes, tags on trees, cairns, or signs and might receive pedestrian use that includes winter activities. A third category is limited to roads originally built for wagons or automobiles, but subsequent restrictions dictate use only by hikers or stock. The fourth category of recreational trails usually exhibit engineered qualities which, in many respects, makes them somewhat akin to highways--but are designed for foot or equestrian travel.

Interpretation on trails often takes the form of an appendage in a developed or linear corridor. Devices can include boards with displays at a designated point of entry, or trailhead. They might also take the form of fabricated panels placed on some type of support structure, posts with symbols containing QR (Quick Response) codes for scanning at intervals along the route, or can include a printed guide or leaflet. Personal interpretation through guided hikes is another, though likely less frequent, option at some heritage sites or corridors. One commonality encountered in all media is that interpretive messages generally have to remain short due to visitor time constraints and desire for recreation that includes an exercise period. A frequent challenge to trail designers and/or agency planners is how to impart or build a sense of progressive revelation about past events, or perhaps some insight about cultural identity—either the visitor's own, or someone else's.

Communal values and their interpretation is something that goes beyond understanding group norms, with perhaps a starting point being identification of one or more communities. If these happen to consist of local inhabitants who possess cultural values different from those of visitors or the agency managing the trail or heritage setting, understanding the associative cultural landscape may initially provide some way forward through interpretation. That is, how does the community, however defined, see the landscape they inhabit? Can these perceptions be communicated, and do they differ to a large degree from visitors and agency staff? Communal values can also be those shared by user groups and their support infrastructure. These can include long-distance hikers, climbers, cyclists, and other enthusiasts who might focus on competitive recreational pursuits or the logistics of achievement, rather than considering the importance of place-centred heritage interpretation.

As a way to explore how to identify communal values and where they might conflict with those of a managing agency, the facilitators of this workshop will initially present a case study based on their experience in planning and

interpretation of trails under the aegis of a bureau that manages national parks. The aim is to help participants with identifying and moving beyond the often hidden world of agency values rooted in the past that can act as barriers to incorporating communal values. Participants are expected to assist with developing national and regional cases that could help widen the audience for interpretation, by bringing communal values to a table where the goal is more nuanced and effective devices, especially in those outdoor settings where a trail runs through a cultural landscape with multiple layers of represented values.

One way to start this conversation is to focus on how communal values are defined, but also how far these values reach beyond the messages and content which have been the components of agency or 'expert' values centred on archaeology, history, aesthetics, and science. In challenging the 'expert', communal values can be seen as an alternate way to incorporate notions of "heritage" in identity formation and the continuity of traditions. They might also furnish new means to interpret social integration and collective memory.

Despite claims by agencies of being inclusive and taking into account communal values, the messages and structures put into place in many management situations clearly still favor the views of experts. This is often evident in those charged with making designation decisions, where managers and staff tend to be subject specialists who may also regulate public input. While on the one hand communities are consulted (at least a token basis), leading questions or methods designed to minimize conflict can distort stories and edit them in ways to fit a single interpretive narrative, as approved by those paid by the nation state or regional authority.

This workshop is not limited to trails as a setting for heritage interpretation, but is conceived as a place where trails might furnish initial steps to better understanding of how to better express communal values. More importantly, we should address the following questions:

How can we ensure that communal values are meaningfully represented?

What safeguards can we put into place to avoid dominance by specialists when interpreting heritage?

Are master narratives an inherent shortfall of a system produced by professional heritage managers, and, if so, how do we overcome this?

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#### **Biographical Note**

**John H. Jameson, Jr.**, retired as a senior archaeologist with the United States National Park Service's Southeast Archaeological Center in Tallahassee, Florida. A recognized leader in public archaeology, he played a key role in developing training courses for park rangers and archaeologists in the effective interpretation of archaeological resources.

**Stephen R. Mark** is a historian and cultural resources specialist at Crater Lake National Park in Oregon, USA. An interest in heritage interpretation has led to numerous publications and many speaking engagements, but has only begun to explore how different groups deal with myth, text, and ideology.

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# Multiple values assessment- precondition for territorial presentation and interpretation of archeological heritage- Case study Sesvete

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#### **Abstract**

This paper explores the role of archaeological heritage in the context of sustainable development of the territory and its integration in the local community through different spatial models of presentation and interpretation developed for the Sesvete administrative area (a suburban district of Zagreb, the capital of Croatia) as an outcome of the EU project IPA SL-HR in 2015. The aim was to achieve long-term preservation, visibility and enhancement of archaeological heritage through its territorial interpretation, to strengthen local identity, to achieve social cohesion and to develop cultural tourism based on archaeological heritage assets. The authors recognize the importance of multiple values assessment of the territory as a factor that affects decisions in the process of defining the archaeological heritage models of territorial presentation and interpretation. This approach implies determination of a wider range of values by other specialists responsible for the archaeological heritage management, primarily heritage professionals and town/spatial planners. The proposed presentation models combine heritage conservation aims and urban and spatial planning views.

#### Keywords

Archaeological heritage, Presentation and interpretation, Multiple values assessment, Territory, Sesvete, Croatia

#### Introduction

Cultural heritage interpretation in Croatia has intensified in the last decade, driven by the needs of the tourism industry. It is less the result of the systematic development of the heritage interpretation methodology aimed at heritage protection and drawing the general public's attention at the importance of heritage. Environmental and heritage interpretation in Croatia has been stipulated only in public institutions for the management of protected natural areas.

The protection and presentation of the archaeological heritage of Sesvete (a city district of Zagreb, the capital of Croatia) was funded through the EU programme IPA - 2007-2013 <sup>18</sup> – Component 2 "Cross-border cooperation" within the project "Re-awakened archaeological sites - contemporary interpretation of heritage as the foundation of cultural tourism", acronym "The Birth of Europe", <sup>20</sup> completed in September 2015. The objectives of the project were to link museum activities with the tourism industry, plan distinctive cultural tourism destinations based on archaeological heritage and draw attention to the importance of interpretation in communicating archaeological heritage to the public.

One of the results achieved by the project is the study of the protection and presentation of archaeological sites of

IB IPA - the Instrument for Pre-Accession Assistance, European Union programme and financial instruments for candidate countries or potential candidate countries. The programme ran from 2007 to 2013, and Croatia used it until the end of June 2013 when it became an EU member state. Funding was secured from ERDF European Regional Development Fund that aims to strengthen economic and social cohesion in the European Union by correcting imbalances between its regions. http://ec.europa.eu/regional\_policy/en/funding/ipa/
 European Commission approved a Cross-border Co-operation Programme (with EU Member States and other countries eligible for IPA) for the period 2007-2013, which is adopted under and co-financed by the cross-border co-operation component of IPA. The programme between Slovenia and Croatia involves community support for 14 Slovenian and Croatian regions that lie along their common border. http://ec.europa.eu/regional\_policy/en/atlas/programmes/2007-2013/crossborder/slovenia-croatia-ipa-cross-border-co-operation-programme-2007-2013. (24.03.2016)

<sup>&</sup>lt;sup>20</sup> Five partners from Croatia and Slovenia took part in the project. Activities funded within the project belong to the following topics: development of tourism products, environmental protection, social cohesion and networks, cultural cooperation.

the Sesvete city district.<sup>21</sup> The Study determined spatial and conservation prerequisites for sustainable management and enhancement of immovable archaeological heritage (sites) and proposed models for its conservation and presentation with an aim of using the potential of archaeological heritage for the development of cultural tourism and strengthening the identity of the local community.

This paper explores the need for determination of multiple values of territory as an addition to the common evaluation method used in archaeological heritage conservation.<sup>22</sup> Theoretical assumptions in this work are tested on the immovable archaeological heritage of Sesvete: 50 archaeological sites of different characteristics dating back to prehistoric times, antiquity and the Middle Ages.

#### Territorial and social context

The administrative area of Sesvete city district occupies an area of 165.25 km2, a quarter of the total area of the City of Zagreb with the Sesvete urban area and 36 smaller suburban settlements.<sup>23</sup> The main spatial features of the area are two dominant relief elements: in the north the Medvednica mountain massif (1033 AMSL) and in the south the middle course of the Sava river. Both are core elements to the identity of the whole area of the City of Zagreb. According to the 2011 census Sesvete has 70,009 inhabitants, mostly concentrated in Sesvete itself (54,085).<sup>24</sup> Industrialization and the migration of thousands of new residents had already in the mid-1960s prompted rapid urbanization of Sesvete, a smaller settlement at the time, as well as of other settlements along the main eastbound city artery, all of which are now merged into a single urban area. Owing to these changes, in less than four decades the population of Sesvete has tripled.<sup>25</sup> As an urban periphery, this area is under great pressure of urbanization. The immigrant population is mainly concentrated in new residential areas – in reality urban sprawl – around Sesvete. The cultural identity of people living in Sesvete nowadays is a combination of cultures of old residents and new settlers, while the spatial identity has been markedly disrupted.

#### Archaeological heritage management context

The studied area/territory is a spatial unit determined by administrative boundaries which is considered as a limitation for the presentation and interpretation of heritage values. The institution in charge of the protection of cultural and natural heritage of the Sesvete area is the *City Institute for the Protection of Cultural and Natural Heritage in Zagreb*, which is in charge of the entire administrative area of the City of Zagreb. In 1976 a museum for the Sesvete area was established which conducts research into archaeological heritage.<sup>26</sup>

The number of identified archaeological sites (50) is substantial; however, the existing knowledge of sites and the level of research are considered insufficient, whereas the documentation and information needed for the presentation and interpretation are flawed. Taking into account archaeological features of the area such as historical intensity of settlement, the continuity of the use during historical periods and the advantageous geographical position, it is assumed that full archaeological topography is not finalised or fully understood.

There are no archaeological sites in the area of the Sesvete city district that are presented or interpreted according to contemporary museological principles and managed by the standards of visiting with the purpose of education and cultural tourism. For instance, in the case of the archaeological site of Kuzelin – a prehistoric settlement and Roman citadel (*refugium*) – the museum in charge plans a presentation in situ as archaeological park.

<sup>&</sup>lt;sup>21</sup> Study of the protection and presentational potential of archaeological site Kuzelin and adjacent archaeological sites. The study was developed by the Department of Urban Planning, Spatial Planning and Landscape Architecture of the Faculty of Architecture University of Zagreb. Selected textual segments and graphic materials were published by the Museum of Prigorje. http://www.muzejprigorja.hr/izdanja/Studija-Kuzelin-izabrani-dijelovi.pdf (20.02.2016.)

<sup>&</sup>lt;sup>22</sup> This research is part of the scientific project Heritage Urbanism - Urban and Spatial Planning Models for Revival and Enhancement of Cultural Heritage (2032) financed by the Croatian Science Foundation and carried out at the Faculty of Architecture University of Zagreb. <sup>23</sup> http://www.zagreb.hr/default.aspx?id=352 (20.2.2016.)

<sup>&</sup>lt;sup>24</sup> The City of Zagreb has 790 017 inhabitants.

http://www.dzs.hr/Hrv/censuses/census2011/results/htm/H01\_01\_01\_cet/H01\_01\_01\_zup21\_cet.html (20.2.2016.) http://www.dzs.hr/Hrv/censuses/census2011/results/htm/H01\_01\_01\_01\_b1\_01\_cup21.html (20.2.2016.)

<sup>&</sup>lt;sup>25</sup> http://www.zagreb.hr/default.aspx?id=352 (20.2.2016.)

<sup>&</sup>lt;sup>26</sup> Museum of Prigorje, Sesvete. http://www.muzejprigorja.hr (20.02.2016.)

#### Multiple value assessment

Archaeological heritage values are the fundamental factors for defining the management strategy. They have significant influence on decisions regarding legal protection, planning, implementation of conservation methods, presentation and interpretation, investments, archaeological heritage enhancement and so on. The valorisation method applied with an aim of defining the models of territorial presentation and interpretation and the models of protection of Sesvete archaeological heritage uses the common archaeological heritage evaluation method supplemented by a multi-value led assessment of the territory. The method is based on an interdisciplinary approach by linking the three sectors involved in the protection and management of archaeological heritage in Croatia: the museum sector, the cultural heritage conservation sector and the spatial planning sector. Within the Study primary valorisation of 20 selected sites<sup>27</sup> was carried out as well as the territorial evaluation of Sesvete city district in the context of archaeological heritage.<sup>28</sup>

As a result the determined elements of the multi-value assessment of territory from the spatial, urban and land-scape planning, and conservation point of view include:

#### 1. Visual values of the landscape

Value assessment takes into account whole area of Sesvete, divided according to the Landscape Character Assessment (LCA)<sup>29</sup> method into five types of landscape. Archaeological sites are unevenly distributed among the five types of landscapes with a varying degree of landscape quality: the natural mountain landscape of Medvednica, the hilly-mountain rural landscape of Medvednica, the lowland rural landscape, the lowland urban landscape of Sesvete and the Sava river lowland river landscape.<sup>30</sup> The natural mountain landscape possesses higher visual value and a higher degree of landscape preservation while in the other types visual value has been reduced by urbanization and contemporary changes in the landscape.





Ambient features of certain types of landscapes comprise various 'cultural and natural landscape' components that combine and overlap, contributing to the visual value or distorting the landscape image. Among the valuable natural landscape elements are relief features (mountain peaks, slopes, valleys, rocks and caves), vegetation (highland and lowland forests) and water (creeks, creek valleys, active water springs). Elements of the rural landscape include arable fields, meadows, vineyards, orchards and water-drainage channels. Settlements are characterized by unattractive, oversized and poorly designed new architecture with inadequate infrastructure that negatively

<sup>&</sup>lt;sup>27</sup> Data for the complete primary evaluation exited only for 20 archaeological sites. The primary valorization procedure that was carried out is the same as in the Kingdom of the Netherlands, the criteria for evaluation include perception (aesthetic and historical value), physical quality (integrity and preservation) and scientific value (rarity, research potential, context or group value). (Deeben et al. 1999) The criteria used, in addition to group value, are stipulated for the valorization of cultural property in the Republic of Croatia - *Guidelines for valorization of cultural property recomended for entry in the Register of Cultural Goods of the Republic of Croatia*, Ministry of Culture, 2004.

<sup>&</sup>lt;sup>28</sup> Primary valorisation is carried out at the first level of archaeological heritage management (inventory and registration phase) based on which, in practice, a decision is made regarding the legal protection and preservation in situ. Extended valorization is applied in analytical and planning and design phase of management/protection of individual archaeological sites and archaeological areas (drafting of management plans), and includes multiple value assessment of archaeological heritage. (Rukavina 2015)

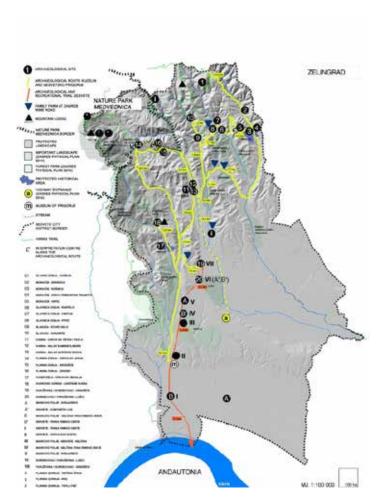
<sup>&</sup>lt;sup>29</sup> For an outline of the process of Landscape Character Assessment, see Tudor 2014. https://www.gov.uk/government/uploads/system/uploads/attachment\_data/file/396192/landscape-character-assessment.pdf (19.4.16).

<sup>&</sup>lt;sup>30</sup> General landscape types determined for the City of Zagreb were used. http://hdka.hr/wordpress/wp-content/uploads/2011/04/Krajo-brazna-osnova-Grada-Zagreba\_VKMS1.pdf (24.3.2016.)

affects the image of the area. The perception of landscape is also negatively affected by large infrastructural projects in the area (power lines, electronic communication towers, retaining walls, electric facilities, new roads, etc.).

#### 2. The values of other types of tangible and intangible<sup>31</sup> cultural heritage

Values of cultural and historical features are shown in the matrix of preserved historical settlements (structurally and architecturally modified) and certain types of building/architectural heritage. Historic buildings, mostly churches and chapels accompanied by historical cemeteries, create a special atmosphere, shaping the spatial identity of cultural landscape with their prominent position. Historic vernacular buildings – traditional wooden residential and farm buildings – have been preserved to a lesser degree and in consequence are often in poor condition, creating a negative experience of heritage. Former picturesque historical settlements have completely or largely lost their typical historical ambience / authenticity and traditional elements of the cultural landscape are in decline due to reduced tillage, especially the neglect of vineyards. Several summer villas, however, have been preserved in the area as representatives of the higher end of historical residential architecture. Intangible heritage (legends, myths, fairy tales) that relates to historical events, historical figures and the natural elements of the area represent a special value category.



#### 3. Natural heritage values

This group of value elements consists of natural values legally declared as protected areas (*Nature park Medvednica*<sup>32</sup> and significant landscapes) as well as natural values of the area listed in urban and spatial planning documents (creek valleys, forests, meadows, individual trees, etc.).<sup>33</sup> Preserved natural values can be linked/included in the presentation and interpretation of archaeological heritage since the inter-relationship of people and nature is clearly expressed in the landscape.

#### 4. Historical landscape/system values

Valorisation includes identification and an assessment of the significance of the historical dimension of the landscape. The historic characterization of the area attributes specific significance to its advantageous nodal position during all historical periods whose continuity is preserved in today's road network. The development of different types and forms of settlements and the use of territory is clearly associated with the importance of the infrastructure of travel: in prehistoric times it is seen with the development of first permanent settlements (evidenced by

finds of necropolises and hill-fort settlements); with the further economic development of the territory and the development of road infrastructure in the Roman period with associated structures along main and local roads (necropolises, villae rusticae, travel stations (mansiones), milestones, settlements); while during the medieval period (and, to a lesser extent, the Roman) the system of settlements coincides with contemporary settlements. The

<sup>&</sup>lt;sup>31</sup> Evaluated within the system of protection of architectural heritage, implemented conservation measures for the protection and preservation.

<sup>&</sup>lt;sup>32</sup> Spreading throughout the entire City and neighbouring counties.

<sup>&</sup>lt;sup>33</sup> Categories of protected natural areas in Croatia are: strict reserves, special reserves, national parks, nature parks, regional parks, nature monument, important landscape, forest park and landscape architecture monument. http://www.mzoip.hr/hr/priroda/zasticena-podrucja.html (24.3.2016.)

Middle Ages is represented by archaeological remains of fortifications – earth and timber forts often accompanied with fortified suburbs. The fortifications can still be recognizable in the morphology of the terrain, located in a hilly-mountain landscape on prominent positions, on hill tops with panoramic views that make up the distinctive appearance and 'historical stratigraphy' of cultural and natural landscape of Medvednica. The medieval built heritage has been preserved only in religious buildings – medieval churches built in stone. Some other elements from different stages of the historic landscape are preserved, hidden or visible, in the contemporary landscape; however, they are intelligible (and of interest) only to professionals and specialists.

#### 5. Spatial and functional valorisation

These values relate to the spatial and functional aspects of archaeological sites in the context of urban and spatial planning. The spatial and urban significance of the archaeological sites as an element of contemporary territory (landscape or urban areas) was assessed. Assessment included: existing use of archaeological sites, archaeological sites as spatial orientation points (sites situated in prominent positions), vistas, traffic accessibility of sites and the significance of site locations in the contemporary landscape/settlement/district/city.

#### 6. Social values

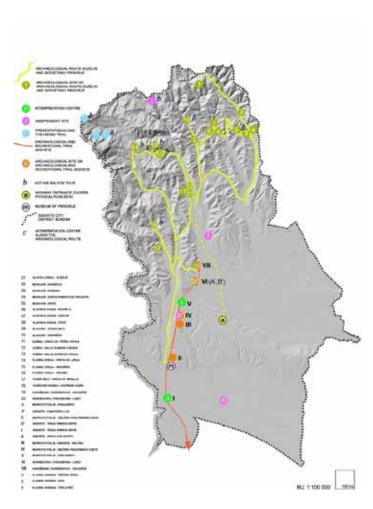
The social values of the area/territory in the context of archaeological heritage is primarily associated with the tradition of hiking, walking, visiting excursion sites, nature stays and the use of the area for recreation. Appreciation of archaeological heritage is manifested in marking archaeological sites along hiking trails, representation of sites in hiking publications and literature, adapting individual sites to serve as lookouts and excursion sites and as a general interest by this social group. Archaeological sites are also recognized in nature conservation conducted by the *Public Institution Nature Park Medvednica* by organized visits to cultural heritage sites in the Park area. The memorial value of archaeological heritage is also present, especially related to religious buildings, cemeteries and Catholic religious symbols in the area. Residents and the local community have been involved in financing the archaeological excavations, they cooperate with the museum in case of discovery of archaeological finds during farm work, construction etc., and possess small collections of archaeological finds themselves. Provisional social value represent numerous local stories/legends associated with certain archaeological sites (stories of a relocated church, a city that fell into the earth, a city built of glass, buried treasure, underground passages, etc.).

#### Presentation and interpretation models of archaeological heritage in the Sesvete city district

The developed presentation and interpretation models are part of the strategy for the protection and presentation of archaeological heritage of Sesvete. The presentation and interpretation concept was conceived as a dynamic system consisting of six different models that complement each other and overlap. The priority was to achieve greater visibility of the immovable archaeological heritage. The proposed system allows new sites to be added as well as the inclusion of other heritage types and complementary content (family farms, recreation facilities, local products, etc.), and is based on the existing knowledge of heritage, the use of the existing infrastructure, minimum investment and implementation in phases. The models consist of various combinations of types of presentation and interpretation in situ: archaeological parks, interpretation centres, interpretive panels, replicas of finds, landscape presentation, reconstruction and so on. The models were designed with an aim of developing cultural tourism and integrating archaeological heritage into the life of the community at the local level. Both group visits from the museum (guided tours, organized transport) and individual visits have been planned (pedestrian and bicycle trails, public transport, private transport, visiting while hiking, visiting in the context of using other facilities).

**Model 1 Archaeological route** *Kuzelin and Sesvetsko Prigorje* – The proposed archaeological (cultural) route links archaeological sites located in a picturesque and partly preserved hilly-mountain rural cultural landscape and the preserved natural forest mountain landscape of Medvednica. The presentation and interpretation of twenty archaeological sites is planned using the existing roads (accessible by various means of transport) connected by a marked route. The proposed tour includes stopping at the marked points and visiting sites from the prehistoric, ancient and medieval period, a tour of planned interpretive centres,<sup>34</sup> visiting protected historical settlements

<sup>&</sup>lt;sup>34</sup> Together with the proposed archaeological route, the model envisages two interpretation centres in traditional or historical buildings: the interpretation centre of medieval fortifications and settlements - tribal county of Moravče and the interpretation centre of folk beliefs, legends and toponyms.



and natural areas, but also a possibility to stop in restaurants and other facilities. The model ensures a new distinctive cultural tourism destination.

Significance: tourism importance at the level of the City of Zagreb.

Model 2 Interpretation centres – Two independent interpretive centres were proposed with an aim of educating the general public and residents of the city district: Roman necropolis and burial customs Interpretation Centre and Roman roads Interpretation Centre. Visiting is envisaged within the framework of the use of the already established public facilities complementary with the presentation topics (town cemetery and the public library in a newly built residential district) with the use of the existing infrastructure. The choice of location is conditioned by the significance of archaeological sites and their location right next to or in the vicinity of the planned interpretive centres.

Significance: educational significance at the local level and at the level of the City of Zagreb.

# Model 3 Presentation and interpretation of archaeological sites along hiking trails in Med-

**vednica Nature Park** – Visits to archaeological sites along existing hiking trails and the planned cycling routes is proposed, including the possibility for recreation and education, thus making it complementary to *Public Institution Medvednica Nature Park* action plans and programmes for the preservation of cultural heritage. The model includes presentation and interpretation of three archaeological sites in situ which do not have good transport accessibility, with a further possibility of including other archaeological sites located along hiking trails.

Significance: educational and recreational significance at the local level and at the level of the City of Zagreb.

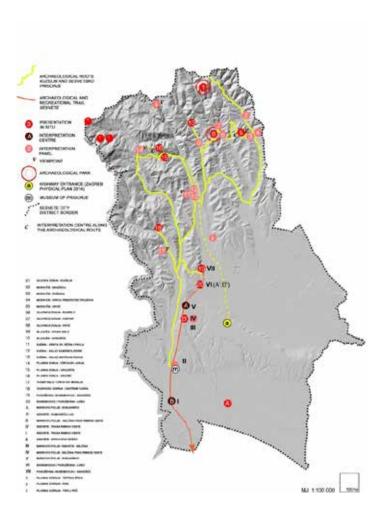
**Model 4 Presentation and interpretation of selected archaeological sites** – This concept of presentation and interpretation proposes two interpretive points along the contemporary road through the mountain pass that has been continually used from prehistoric times: a point/lookout/rest area on the site of a prehistoric stone axe discovery and a point on an ancient Roman rural villa site.

Significance: local.

**Model 5 Sesvete archaeological and recreational trail** – Walking and biking trail of urban and recreational importance for Sesvete. It represents the spatial integration/linking of two proposed interpretive centres (*Roman necropolis and burial customs and Roman roads*) with isolated sites by reusing the route of a Roman road as a walking and biking trail. The archaeological trail largely passes through the urbanized part of Sesvete, including a total of six archaeological sites. Connection with the existing recreational and sports facilities in the vicinity or the creation of new ones is proposed.

Significance: local urbanistic and social significance, social integration of archaeological heritage.

**Model 6 Hot air balloon tour of archaeological sites on Medvednica mountain** – a model for sightseeing difficult to access sites from the air, including recreation, attractions and enjoying the natural and cultural values of the protected landscape of Medvednica. The tour is complementary to *Public Institution Medvednica Nature Park* action plans and programmes for the preservation of cultural heritage. It is possible to extend the tour to parts of Medvednica outside the Sesvete city district.



Significance: tourism importance at the level of the City of Zagreb.

#### **Conclusion**

The paper shows the need for determining multiple values of territory as an addition to archaeological heritage evaluation. The authors highlight the impact of the identified multiple values of territory on the decision regarding presentation and interpretation and on the selection of the proposed model as a precondition for territorial presentation and interpretation of archaeological heritage. Determined territorial multiple values in the context of archaeological heritage include: visual values of landscape, natural and cultural heritage values, historical landscape elements/ systems, urban and spatial planning values and social values. The proposed models are a starting point for archaeological heritage management with the aim of sustainable development of the area.

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# Learning from Las Cuencas: Heritage interpretation as a source of inspiration for lifelong learning

- Nacho Ruiz Allén, Arkitekskolen Aarhus

#### Abstract

Learning from las Cuencas research project, awarded with the EU Prize for Cultural Heritage / Europa Nostra Awards 2015, provides a new perspective of industrial cultural landscapes. Despite being focused on a local environment, the coal mining area of the Cuencas Mineras Centrales of Asturias, among its interests is to create a universal architectural story.

The mining areas, after undergoing an intense process of industrialisation, have changed considerably over a brief period of time. In just a few decades, what were once natural valleys with rural economic and social structures came to host busy urban agglomerations of unexpected density in their very heart. This heretical urban configuration is equally the result of the impact of economic interests in a specific space and in a relatively short lapse of time.

Consequently, the co-existence of *natural*, *rural*, *industrial* and *urban landscapes* came about in a totally uncontrolled and unplanned fashion. The fuzzy limits between the different landscapes foreclose the possibility of identifying their areas of influence. The *Cuencas* are perceived as a mesh of opposing yet interconnected identities. This has given rise to incredibly heterodox building patterns that contain the conflict on which they are erected embedded in their genetic code. These are hybrid architectures, *mutating artefacts* which, despite the invisibility of their inevitable marginality, can offer really interesting lessons in architecture today.

# Keywords

#### Natural, Rural, Industrial, Urban, Landscape, Heritage

Learning from *las Cuencas* provides a new perspective of mining cultural landscapes. Despite being focused on a local environment, the coal mining area of the *Cuencas Mineras Centrales* of Asturias, among its interests is to create a universal architectural story.

The mining areas, after undergoing an intense process of industrialisation, have changed considerably over a brief period of time. In just a few decades, what were once natural valleys with basically rural economic and social structures came to host busy urban agglomerations of unexpected density in their very heart. This heretical urban configuration is the result of the impact of economic interests in a specific space and in a relatively short lapse of time. Consequently, the co-existence of 'natural', 'rural', 'industrial' and 'urban landscapes' came about in a totally uncontrolled and unplanned fashion. The fuzzy limits between the different landscapes foreclose the possibility of identifying their areas of influence. The *Cuencas* are perceived as a mesh of opposing yet interconnected identities. This has given rise to incredibly heterodox building patterns that contain the conflict on which they are erected embedded in their genetic code. These are hybrid architectures, 'mutating artefacts' which, despite the invisibility of their inevitable marginality, can offer really interesting lessons in architecture today.

In analysing them we endeavour to show new windows of opportunity in contemporary architectural thought and to transform the conventional image of the *Cuencas*, a place which has been systematically overlooked yet which, when analysed from an unprejudiced point of view, represents a unique environment within Europe's urban structure.

Learning from *las Cuencas* can be viewed under the same prism as some of the most groundbreaking architectural manifestos from recent decades which came into being as a by-product of far-reaching, specific studies undertaken on locations that had hitherto been largely overlooked. Peter Reyner Banham's, Robert Venturi and Denise Scott Brown's, Rem Koolhaas's and Atelier Bow-Wow's respective interpretations of Los Angeles, Las Vegas, New York and Tokyo have since gone on to become critical referents for the research and its development.

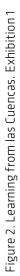
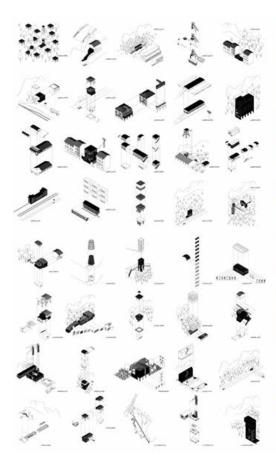


Figure 1. Learning from las Cuencas. Research Project



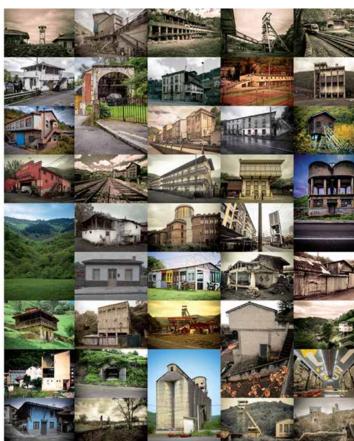






Figure 3. Learning from las Cuencas. Exhibition 1

Mass migratory movements, an overexploitation of gambling, the fruitful alliance of technology, economy and mass society, or the accelerated reconstruction following a fatal combination of a big earthquake and a merciless war... For diverse reasons and in a specific moment of time, those cities underwent transformations at a speed far greater than the rhythm that usually gives shape to the environments we inhabit. All of those cities seem to corroborate the maxim of dynamics which states that the greater the speed, the lesser the control. One thing we might gather from these studies is that it is still possible to find elements with the power to renew the built landscape in places where growth eludes the conventional mechanisms of city planning and architecture eschews the tedious dictates of the discipline.

The overall result of all these studies is that, at present, we are more predisposed than ever to focus our attention on the anonymous and the spontaneous. We are fully aware of the advantages of lending the built environment the consideration of landscape. We believe in our ability to grant special meaning to all the ordinary everyday developments that shape our contemporary society. We understand that a more uninhibited experience of the built environment is inherent to urban culture. Finally, we are capable of eventually accepting the demise of the interpretation of surrounding reality based exclusively on aesthetic parameters.

In our present time, it is still possible to come across other contexts where the standing of architecture has been equally displaced by overriding forces that are incompatible with rigid and unbending planning laws. An alternative approach opens up the possibility of finding in them potentialities that would otherwise remain undetected. This is the case of the coal mining area of the Cuencas Mineras Centrales of Asturias, where overpowering industrialisation processes produced sensible alterations to a territory which, until relatively recently, had remained virtually unchanged. The concentration of mining and iron and steel industries, in response to criteria of economic profitability, also produced a radical and irreversible transformation of the landscape. In the span of a few decades they transmuted from natural valleys with basically rural economic and social structures to thriving urban agglomerations underwritten by an unforeseen density.















A review of the most outstanding architectural studies carried out over the last few decades into marginal or overlooked urban environments and their extrapolation to specific industrial locations, like the coal mining areas of Asturias, leads to an innovative approach offering fascinating conclusions. And although the Cuencas are not as renowned as the above-mentioned cities, they can however compete with them in size and complexity. As a whole, they extend over an area larger that the city of Los Angeles and their present-day appearance is a by-product of the accumulation of diametrically opposed phenomena.

The studied territory is located in the northwest of Spain and is demarcated by the basins of the rivers Nalón and Caudal and their surrounding valleys. Including the townships of Ribera de Arriba, Morcín, Riosa, Mieres, Lena, Aller, Langreo, San Martín del Rey Aurelio, Laviana, Sobrescobio and Caso, the area covers around 1,600 km2. Nonetheless, other neighbouring townships also share, partially or totally, many defining features with the above-named ones, and so it is feasible to assert that the area covered by the Cuencas is considerably more extensive.

Its complex topographic relief coupled with the brief lapse of time since the valleys relinquished their original configuration are behind the conflict between the four landscapes converging here: natural, rural, industrial and urban. The result is that the coexistence of these landscapes does not take place in a regulated or ordered fashion. The boundaries delimiting them are fuzzy, making it hard to accurately demarcate the area of influence of each one of them. As a whole, the Cuencas are perceived as a fusion of opposing albeit intertwined identities.

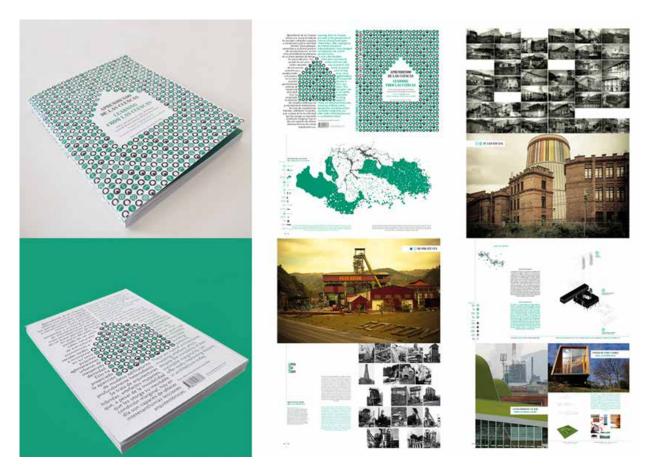
The conflicting coexistence of the natural, rural, industrial and urban landscapes means that each one of them keeps on fighting a kind of hidden battle for control of the character of the place. This battle is still being waged, for, despite the fact that the cycle of economic growth has concluded and the fleeting dynamism of the area has been neutralised, the ongoing evolution of these landscapes does nothing but perpetuate a conflict between different forms of nature which are impossible to reconcile. A dense network of infrastructures complicates the situation even further: railways, motorways, roads, paths, rivers and the odd conveyor belt for transporting minerals intermingle at the bottom of each valley. All these infrastructures jostle with each other for their place, thus strangling the many constructions erected in among them and forcing a substantial part of other buildings to creep up steep hill and mountainsides.

Here we come across a totally unique environment in Europe. The well-known examples of the great mining regions are located in rather more amenable geographical environments, with their singularity thus reduced exclusively to industrial constructions, systems and infrastructures, whereas in the Cuencas any element, be it natural or constructed, rural or urban, industrial or residential, whatever its scale, from the smallest object to the biggest infrastructure, is determined by a violent clash of characters.

In some cases that clash also led to the emergence of a number of extremely unconventional constructive models which have the conflict on which they have been built written into their DNA. We can see places whose formal configuration or programmatic resolution is to be found halfway between the various landscapes converging in them. Headframes of mines that resemble rural constructions, transformer stations replicating their contiguous constructions in shape and dimensions, old hórreos and barns turned into houses or garages, industrial remains used as residential buildings, large industrial archaeology sites devoured by nature, residential constructions with a rural soul and an urban ambition, lithe urban fragments cropping up in the middle of nature or in between rural constructions, housing units with an autonomous will piled up in blocks, private homes built on manufacturing plants, and so on and so forth. These are hybrid architectures-mutating artefacts- which, notwithstanding the invisibility conferred by their apparent marginality, are now capable of imparting highly interesting architectural lessons.

Today, more than ever, we need to realise that it is not enough to preserve and restore industrial heritage to its original and mummified condition. Its recovery should be accompanied by an identification of the special virtues of the landscape as a whole. Against the current fragile economic backdrop, the challenge of sustainability involves the ability to manage the legacy passed on to us, and one of the first steps must be to highlight it. In the specific case of the Cuencas of Asturias, for some time now clearly declining, it is extremely necessary to carry out actions such as this, aimed at an appreciable and cultural reactivation of the area. Far from being studied as a productive laboratory of heterodox socio-morphological configurations, the specificity of the *Cuencas* has been traditionally reviled, largely because of its de-structured and tasteless quality. However, the combination of conflicting circumstances is what underpins the exceptionality of its landscape. And that unique condition is, at heart, the reason why they deserve such special interest and is what makes them the object for *Learning from las Cuencas*.





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# **Biographical note**

Nacho Ruiz Allen studied at the Universidad de Navarra and the Universidad Politécnica de Cataluña in Barcelona where he earned a degree in architecture in 2001. In 2012, he earned a Ph.D. from the Universidad Politécnica de Madrid. He has taught at several universities in Spain and is currently teaching at Arkitektskolen Aarhus, in Denmark. His architectural approach comprises different aspects of current practice, involving project design, urban research, theoretical criticism, and curatorship and editing.

His first independent research project, co-authored with Sara Lopez Arraiza, *Aprendiendo de las Cuencas / Learning from las Cuencas*, has been awarded in the *Independent Publisher Book Awards* (New York, 2015), the *EU Prize for Cultural Heritage / Europa Nostra* (Oslo, 2015), the *IX Ibero-American Biennial of Architecture and Urbanism* (Rosario, Argentina, 2014), the *FAD Prize for Thought and Criticism* (Barcelona, 2015) and also selected for its presentation in *Architectus Omnibus? VI Spanish-German Conference* (Berlin, 2015).

# #TI;Dr - combining heritage interpretation and youth work

- Janja Sivec, Legends, Slovenia

### Abstract

A youth involved in youth work is defined as the period from 13 to 30 years of age or, better said, programmes supported by EU youth funds are meant for participants from this age group. My work is focused on this youth age-group. The history of youth work is very diverse throughout European countries, but the beginnings can be traced back to 19th century, when the idea of youth as an independent chapter in personal development was formed. Even with some basic principles in youth work, all youth workers will tell you that youth work is a specific field, where you learn, adapt, compromise and improvise as you go. From my involvement in youth work, I have learned the following:

- Make it fun
- Make it fun but still useful
- Make it
- · Make it unlike school as
- Give them the unexpected
- Learn from them.

To build youth friendly heritage interpretation I rely on basic principles of heritage interpretation:

- Provoke
- Relate
- Reveal
- · Big picture.

By combining knowledge and skills gained in youth work and heritage interpretation I have developed several workshops and training programmes for youth and those working with youth.

# **Keywords**

Youth work, Heritage interpretation, Toolkit, Non-formal education

# Introduction

Combining youth work and heritage interpretation has been on my mind for several years. After participating on several youth exchanges and trainings for youth workers, I was also invited to mentor a project in our local youth association regarding the interpretation of local heritage via children's table games. But what really got my mind working was one spring day, when I was escorting a Latvian friend through the medieval town Celje and came across a school group listening to their guide telling them about the history of the noble family which was one of the most powerful in medieval Europe. 'Listening to their guide' is a bit too optimistic to write – half of them were on their smart phones and other half with the headphones in their ears – the only one listening was the professor. Knowing the history of this medieval town I got a bit frustrated with the scene. There they have one of the most tragic forbidden love affairs to interpret, which also had enormous effect on the family, and a group of bored teenagers. Along with the conviction that teenagers are a very difficult group to work with, because they are not interested in anything, I decided to combine heritage interpretation and youth work. Part of my findings and the practical aspect of my work is in this paper.

Youth in youth work is defined as period from 13 to 30 years of age or better said, programmes supported by EU youth funds are meant for participants from this age group. My work involves a sub-section and slightly extended group since the main focus of my work and this paper is on teenagers from 12 to 18. The upper age also coincides with the last year of secondary schools in Slovenia.

# Youth work behind heritage interpretation

The history of youth work is very diverse throughout the European countries, but the beginnings can be traced

back to the 19th century, when the idea of youth as an independent chapter in personal development was formed.

Alongside school and family, youth work is one of three places of learning, empowerment and personal development for young people. Even though youth work operates within different methodologies, addresses different issues and operates in various contexts, there are some basic principles to it:

- It is part of non-formal learning
- It is voluntary
- It is conducted in youths' free time
- It is participatory and not a top down process.

Youth work is a powerful educational tool that provides skills to navigate risks as well as opportunities.<sup>35</sup> Even with some basic principles in youth work, all youth workers will tell you that youth work is a specific field, where you learn, adapt, compromise and improvise as you go.

Experience with youth work has taught me the following principles:

Make it fun – all activities have to be fun oriented. They have to be well organized, with a good focus and aim, but they still have to be fun. Boredom is element you want to avoid.

**Make it fun but still useful** – they want to know why they are doing things, they want to gather useful information. They do not want to do things just for the sake of doing something.

**Make it active** – youngsters want to get involved. Even if they seem reserved at the beginning there is always great success in activities where they participate. Do not be afraid to put yourself out there to break the ice, they will follow.

**Make it unlike school as possible** – from my experiences this is the hardest to achieve. We are so set in the school system, that breaking from its norms can be huge challenge both for the youth worker and youth.

Give them the unexpected - Surprise them with the activity. Go out of the frames we expect regarding heritage.

**Learn from them** – make it a two-way process. This activity did not work. Why? Ask – they do not have a lot of say in their school programme so why not develop your youth programme with their cooperation?

# Heritage interpretation behind youth work

I have chosen some basic principles of heritage interpretation as a foreground for combining heritage interpretation with youth work. Principles are used by many heritage interpretation experts and associations.<sup>36</sup> In their straightforwardness they offer an excellent base to build youth friendly heritage interpretation.

- Provoke spark attention and interest
- Relate connect to the everyday life
- Reveal comprehension, the answer to the challenge
- Big picture integrity / unity of the message.
- **Key note** which constantly appears in different forms.

Taking the situation with the teenager from the start of this paper as an example to find effective ways to make our interpretation youth friendly, in order to provoke their interest in the heritage, we need to relate the heritage we interpret with their life and their way of communication. What better way to do it than through the tragic love story? I do not know many people who do not have a 'broken heart' story from their youth. This highly opposed match would be good way to provoke and relate with this specific target group. It can serve as a key note to interpret historical facts, political background and other important facts about this noble family, their ties to European courts and their decline and effect it had on the town and country. The importance of the family is present in their everyday life. Every time they see the Slovenian flag or give their passport they see their symbol – the three stars in the Slovenian coat of arms.

<sup>35</sup> Summarized from EU-CoE youth partnership video What is youth work today?

<sup>&</sup>lt;sup>36</sup> Principles are found in Tilden 1977. I also used *What is Interpretation? An overview of Interpretive Philosophy and Principles by John A. Veverka* from web page http://www.heritageinterp.com/whatis.htm and extracts of Marjeta Keršič Svetel lectures on Heritage interpretation.

#### Toolkit for combining youth work and heritage interpretation

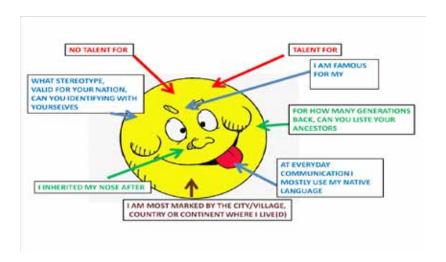
By combining knowledge and skills gained in youth work and heritage interpretation I have developed several workshops and training sessions for youth and those working with youth. From these, I present three separate activities, which can be used in interpreting different aspects of heritage. I suggest tools and plan of activities, which can be used and implemented in different forms. The duration of activities depends on how much time you want to allow for preparation and the discussion after the activity.

# Activity 1: Personal heritage

As an exercise that stimulates young people to think about personal heritage, how much do they know about their personal heritage and why it is important to know about personal heritage of others?

#### Instructions:

There are two ways to go about this exercise, they can use pen and paper, for participants to draw their selfies or they can take a selfie with the phone and use one of numerous photo editing applications to edit it by answering questions, relevant to their personal heritage, which you show as an example.



They have approximately five minutes to complete the exercise. After that you can show your selfie with its answered questions, so you can analyse the answers on your example. It is important not to expose one of the participants because personal heritage can be very sensitive issue. Still it is great trigger to start discussion about:

- How important it is to know your personal heritage? After they give their answers you can give examples on how personal heritage can affect your life (positive or negative)
- You can discuss why it is important to know your heritage, so you can be tolerant to others
- · How personal heritage affects great art masterpieces. What are the stories behind the authors?
- How personal heritage affects world history. Would the history be different if some important figures from the past had different personal heritage?

# Activity 2: Heritage out of context

This exercise is useful whenever you want to interpret heritage presented out of its context or importance of heritage interpreters.

# Instructions:

Divide participants in small groups (3-5 persons) and give them small heritage object that is taken out of context, for them to interpret it for you. For example just one statue which is part of larger composition. They have three minutes to write a story about the heritage object in front of them, using only 140 characters.

After reading out loud the stories, you reveal them artist's vision and the whole context behind the part of the heritage they have just interpreted.

You can use this activity when you want to talk about:

- Importance and meaning of heritage/art interpretation
- Difference between interpretations (artist, curators, visitors)
- Difference between galleries, museums and on-site preservation of heritage
- Whether there is a point in preserving heritage out of its original context.

It is also great exercise to motivate young visitors to listen to your interpretation. By limiting their characters to 140, you introduce them to text editing, which they already know if they use twitter.

#### Activity 3: Post it, like it, share it; heritage interpretation of intangible heritage

An activity that combines intangible heritage, smart phones and social media is a great way to actively interpret folk stories, work of art or some other heritage where you can use photos as medium of telling the story.

#### Instructions:

After dividing participants into groups (between 5 - 8 people), you hand them written instructions. There are two options. After that, you can go through the instructions with them or leave them to their own devices, and see how well your instructions are written and get them to practice following written directions.

- · Read the story
- Define a member of the group, who will be the photographer and has the possibility of publishing on Facebook, he/she has to join the Facebook group (name of the group you have created for this activity)
- Make a photo story based on the story in front of you, using five photos/frames to tell a story.
- In the Facebook group (name of the group) is an album with the name of your group, where you can find a photo of your mandatory prop, which must appear on at least one of the photos.
- At least one photo has to be with all group members on it.
- Add all five photos into the album on Facebook, with the name of your group
- Allow 20 minutes for the task.

When 20 minutes are over you can check what they have done. Participants can hear the folk stories from other groups and comment on creativity of other participants.

- This exercise is great way to make interpreting heritage fun, but it can also be used when you want to:
- Talk about intangible heritage and problems with its preservation
- Talk about the role of intangible heritage in national heritage
- Discuss folk stories or other heritage
- · Discuss what is information and its role in everyday life
- Discuss the difference between communications throughout history. How easy is it nowadays to get information and how fast does it travel the world?
- Talk about manipulation of the information.

This activity is technically most challenging because you need several participants with smartphones and Wi-Fi or mobile data<sup>37</sup> connection. By researching different options on how to best post and share pictures from this exercise I have concluded that the easiest way is to form a private Facebook group, where you admit members and only they can see the contents of the group. There are several privacy issues that you have to think about before doing this activity.

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<sup>&</sup>lt;sup>37</sup> Mobile data are highly accessible in Slovenia; all the providers include them into their services in large quantities, so it would not be a problem to use this solution in our country.

# **Biographical note**

Janja Sivec has bachelor's degree in ethnology and cultural anthropology. After finishing her studies her main work has been working with non-professional heritage workers such as private collectors, heritage managers, civic societies, and amateur restaurateurs etc. and promotion of heritage interpretation in Slovenia. She leads different heritage projects, workshops and heritage based educations. Janja expanded her knowledge on heritage interpretation on different workshops, 'job shadowing' in ARCH Network in Scotland and working with TellTale in England.

She currently leads the NGO Legends which focuses on the promotion of heritage interpretation in Slovenia, education in heritage interpretation and the education of children and youth.

# Let's PLAyTO: Designing and realising a museum of philosophy in the Athens of 2015

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# **Abstract**

'Plato's Academy' is a neighbourhood in Athens (GR) named after the great Plato and the school of philosophy he established there (4th c. bc). In the heart of the area lies a 130-acre archaeological park, with relics from different historical periods. The site is only a 5-minutes drive from Athens' thriving downtown and the Acropolis. Although it has a strong story to tell, the place hardly receives the attention of Athenians and tourists. As part of a larger EU project promoting the Plato's old neighbourhood, we were employed to design a museum devoted to the great philosopher and his work. The purpose of this presentation is to analyse the museum-design methodology, with emphasis on the interpretive planning, the architectural proposal and the relationship with the local community. Our goal was to find fresh and meaningful practices for presenting a 2,500-year-old story so that it still provides an inspiration for modern citizens, challenging their views on political philosophy and ethics.

# Keywords

Digital museum, Free-choice learning, Interpretive strategy, Philosophy, Plato, Exhibition design.

#### 1. Introduction

In November 2015 a new museum was inaugurated in Athens, Greece. It is located in the archaeological site of 'Plato's Academy', the area which scientific research identifies as the place where Plato founded his school of philosophy, back in the 4th century BC. Today Plato's works are perceived as a common heritage of humanity as his personality and his ideas have been studied intensively since antiquity.

Our task was to design a museum, dedicated to this influential figure. We were given the general theme, the building dimensions and the plot where it should be placed. No original objects were to be included in this exhibition. All exhibits along with the building should be purpose-built to communicate the story of Plato and its Academy.

This paper presents the way we processed this extraordinary opportunity to develop a museum experience from scratch. Section 2 provides the essential project background and Section 3 analyses the interpretation strategy



followed by the museum-developing team. Section 4 discusses practical implementation issues and Section 5 concludes the paper.

#### 2. The project

The Digital Museum of Plato's Academy is part of a large EU funded project, under the title 'Academy of Plato: Pathways to Knowledge'. The project aimed to forge links between the present and the rich cultural heritage of Plato and his Academy. It

attempted to celebrate the significance of the 'Akademea Platonos' area as a part of the ancient city for learning and political thinking. More than that, the project aimed to highlight important key features of Plato's philosophy (continuing personal development, critical thinking and active citizenship) for modern society.

Under the umbrella of the greater project, the Foundation of the Hellenic World (FHW), a privately funded non-profit cultural institution, took over the design of the building and the exhibition of the Plato museum. The City of Athens undertook the construction of the building. The museum that came out as a result of the fruitful synergy of private and public cultural sector is now being managed by the cultural organization of the City of Athens and has become a part of the museum network of Greece's capital.

# 3. Plato's museum interpretation strategy

Our interpretive approach was developed around three key ideas:

- A museum should be in the service of the society it was created for
- It should aid visitors to deeper understand and to connect with their heritage
- It should offer an educational as well as an enjoyable experience to the audience.

These design principles are further analysed in the sequel.

# Interpretation serving society

To design a museum that matters, one needs to have a good understanding of the current social situation and the difficulties citizens are facing. Our society and the Eurozone in general are experiencing a crisis.

Speaking for Greece, our economy undergoes a deep recession with implications on various facets of life: the Greek cultural sector, public as much as private, faces economic issues. The unstable political situation has frequently turned Athens to a theatre for riots and protests. Inevitably, the economic crisis sparks a humanitarian crisis: the unemployment rates have risen, followed by salary and pension cuts, and the supporters of the extreme-rightwing party have grown in numbers. Since summer, Europe has been experiencing a very significant influx of refugees, due to the cruel war in Syria. Unfortunately, many people have lost their life during their trip to the Greek islands. Europe keeps struggling for a fair solution for this hard situation through dialogue and planning. Many European citizens actively become part of a solution; the moral value of solidarity takes various forms, from small-scale local initiatives to larger scale humanitarian organizations.

Many times we wondered whether Europe treats our country fairly or the opposite. Do politicians make moral decisions? What is our role and our responsibility as citizens of a country? Is there an ideal organisation for societies and states that would help their members reach fulfilment? On what values should we base our reactions on the situation we are experiencing? What is the meaning of life? How could we improve ourselves to reach happiness?

Having acknowledged that Greece, along with Eurozone in general, faces challenges as concerns its future, we tried to make a museum that could support people, deal with the social reality and inspire them to cope with the present to build a brighter future. A museum that would give people the tools to think deeper, reflect on their values and invite them to philosophise on crucial concept, like justice, courage, virtue, legislation and so on. While planning, we always had in mind that this museum should be relevant for the visitors of today. On this condition, this project could be perceived as an important investment for a better society.

# Interpreting a myth<sup>38</sup>

"The safest general characterisation of the European philosophical tradition is that it consists of a series of footnotes to Plato". Those were the words of the mathematician and philosopher A.N. Whitehead, back in 1929<sup>39</sup>, highlighting the vast influence of Plato's work in western civilisation. Plato was a philosopher who lived in the ancient Athens of 4th c. BC. He was student of Socrates and teacher of Aristotle. His philosophical works, the Platonic dialogues, have been studied and discussed since then by Platonists, Christian fathers and other scholars and offer a source of inspiration for artists from all over the world. Today, he is perceived as the man who invented philosophy, in the

<sup>&</sup>lt;sup>38</sup> All the historical facts on Plato's life and philosophy presented in this and following sections are the outcome of the research conducted by FHW experts for use in the museum exhibits.

<sup>39</sup> See Whitehead (1929).





sense that he set up philosophy as a distinctive field. The word 'Academy', deriving from the name of the school of philosophy Plato founded, is widely used today to describe institutions for learning all over the world. 'Dialogue', i.e. discussion with arguments, stemming from the Platonic Dialogues, lies at the heart of modern societies.

Even today, Plato is still an influential writer. His book *The Republic* was recently found to be the second most taught book in American universities. <sup>40</sup>His phil-

osophical thought is being studied at all levels of education and academic research is still being conducted on his works.

Admittedly, Plato is another much celebrated and highly valued personality of ancient Greek history. Plato's intellectual heritage is the common property of all mankind. But, in the museum we choose not to present him as the glowing spirit he is perceived to have been today. On the contrary, we decided to talk about a young Athenian who was born and lived in a certain historical period. In our approach, Plato is introduced to the visitors as a man who faced the challenges of his times, and gradually, through hard work and as part of a society, he developed himself to the person we know. Based on Plato's method – the dialogue – we have encouraged visitors to feel free to agree or disagree with his views.

During the whole experience, we have tried not to impose opinions about the importance of the philosopher to visitors. We wanted to evoke empathy for Plato, allowing the audience to find a personal connection with his story and his thinking.

# Interpretive means

The museum employs a wide variety of interpretive means to communicate with its audience, ranging from digital (computer-based) and physical exhibits to immersive experiences. Taking into account the nature of a museum experience being a leisure-time activity, we present the information in an enjoyable, yet educational way. Tilden's (1977) basic principles of interpretation (provoke, relate, reveal) are applied to make the visit interesting and fun. Interactive exhibits create a sense of 'discovery', thus enhancing a personal process of meaning-making. Digital technology allows for exhibits with many levels of information, giving the opportunity to the users to search deeper according to their interests and prior knowledge on the theme. In order to cater for a heterogeneous audience regarding age, learning styles and familiarisation with technology, we have also included physical exhibits, either interactive or not. Architecture aids the communication process by designing immersive environments which visitors experience through their senses.

The exhibition space is organised according to the museum narration. However, the content of each exhibit is designed to be independent from the others, thus the visitors can visit the exhibition moving in various ways among the exhibits. Special care was taken not to overload visitors with information. That is why there is a limited number of text panels in the exhibition space. If visitors decide to go deeper, they have to explore for themselves the content hidden in the exhibit. This creates a sense of control over the experience and the learning process.

<sup>&</sup>lt;sup>40</sup> According to a survey conducted as part of the Open Syllabus Project. See the New York Times recent article found at http://www.nytimes.com/2016/01/24/opinion/sunday/what-a-million-syllabuses-can-teach-us.html [accessed on 31/03/2016].

# 4. Applying the interpretive strategy

### The museum narration

The story begins in the Athens of 2015, in the neighbourhood of 'Akademea Platonos'. To enter the museum, the visitors have to walk a corridor along the length of the building to access the exhibition at its far end. This route symbolises the beginning of a journey, back to Plato's time: same place, different era.

In the first room visitors get to know Plato as a historical figure who was active in Athens in the 4th century BC, and at the same time they learn about the archaeological site of 'Plato's Academy'. The second room is dedicated to Plato's work and methods. In this room visitors are given the opportunity to "philosophise" and realise whether Plato's thoughts have an appeal to him/her. In the third room, they experience the time-journey of Plato's figure and works, starting from the Academy's immediate successors and arriving to the present day. Did his work affect philosophical thinking or inspire humanity? The exhibition concludes with the exit into the present neighbourhood. What is it like to live in "Plato's neighbourhood" as an Athenian of 2015?

#### Architecture as a means of interpretation

The museum is situated on a designated archaeological site, among the tall trees of a small grove. In front of the building there is a lively square with coffee shops. On the side, across the street is located the archaeological park of Plato's Academy. It is a 130-acre site, with monuments from different historical periods. Railings enclose the park, but admission is free to the public all day and night. Apart from the monuments, the park has playgrounds, basketball and football courts, serving the local community as a major recreation area. Local cultural groups usually organise events for people to enjoy the park and the public space.

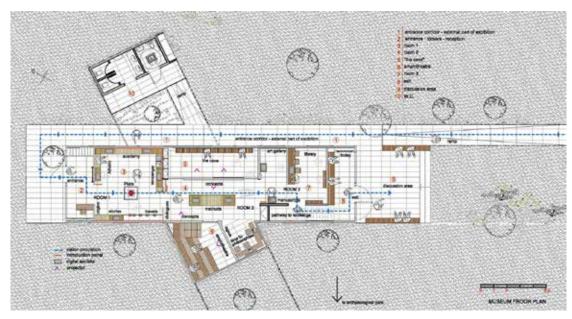


Figure 3: The museum floor plan.

# A building serving the exhibition narration

The building itself plays an important role in the interpretation strategy. The museum is located in the area where Plato, twenty-five centuries ago, founded his school of philosophy. We wanted to stress the fact that this influential personality lived and created his legacy in this very part of the world. While in the area, we step on the land he walked and we look at the skies he gazed upon. We, the visitors of today, are invited to step back in time and 'meet' with the Athenian Plato, learn about his philosophy and celebrate his legacy.

The question is how this time travel objective was interpreted as concerns the building design. The visitors approach the museum from the main road and the square, and they find themselves on the point where the exit of the exhibition is located. A wooden corridor on the side of the building guides them to the back, where the entrance is situated. As they walk towards the entrance they can read the following excerpt from Cicero's work On Moral

Ends, describing his feelings when he visited the ruined Academy in company with the Roman general Sulla, back in the 1st c.BC:

"I think of Plato, who they say was the first philosopher to have regularly held discussions here.

Those little gardens just nearby not only bring Plato to mind, but actually seem to make him appear before my eyes...

Such is the evocative power that places possess."

The visitors are virtually guided to travel back in time and literally walk towards the end of the museum.



Similarly, their visit ends at the entrance to the museum, listening to the locals speaking about their place. They can sit on the outdoor benches, the spot we call the 'discussion area', to talk, reflect on their experience and philosophise. In terms of time, they are back to the 21st century, in the neighbourhood of today, looking at the archaeological park and the square. They have returned to their everyday life.

# The main idea behind the building design

In Plato's philosophy, the sun and the light have a strong symbolic meaning. In *The Republic Plato* uses a metaphor of the sun to compare it with the 'Idea (Form) of Good': he notices that the natural light makes what 'it is' apparent to the eye. In analogy with that, he posits that the light of truth makes reality apprehensible to the soul. For Plato, man is urged to break the illusion of reality provided by sense experience, so that he can find true knowledge. The aim is for him to come to know the intelligible realm of the Forms and the supreme Idea of the 'Good'.

Based on that, we designed a quite long building, with only two big glass openings, found at the entrance and the exit of the museum. Once the visitors enter the building, they can see the light coming in from the exit side. Combining digital and physical interactive exhibits, the museum invites them to experience philosophy. They enter a personal process of active learning and discovery, which resembles a journey to knowledge and light. They walk through the galleries, they interact with the exhibits and each other, and gradually they move to the end of the exhibition, where the sunlight is.

After all that, will they carry on living as before?

# The building form

Morphologically, the building consists of two unequal elements in dimensions and differing in the cladding of their rectangular forms. The long axis of the bigger building follows an imaginary line extending itself along the main access road to the museum, welcoming the visitors. The second compartment cuts across the main body. It is arranged to reflect the strong relationship of the museum to the archaeological park.

The main building resembles a metal box. When the museum opens, the two metal walls of the entrance and the exit open up and serve as shelters. One of our main concerns was not to build a wall or any other kind of enclosure around the museum, thus alienating the citizens. After all the building is located in public space and is intended for public use. By designing this box, we created a self-protected construction, because when the museum is not open the shelters come down and the whole building becomes a closed box.

#### The materials

Akademea Platonos is an area with long industrial tradition, being located near the industrial zone of the Kifissos river. Although most of the large factories have moved out of the city, this urban development phase is still evident in the architecture of the area. Additionally, the building was to be placed on a designated archaeological site, meaning that the construction shouldn't call for deep foundations. Based on the above, we decided to design a modular building with a shallow concrete-slab foundation. We devised a metal frame structure on the outer skin of which we put corrugated metal sheets, a material widely used in industrial constructions. The interior (floor, ceiling, walls) as well as the exterior flooring were laid out with plywood, blurring the line between indoor and outdoor space. The outer skin of the building is painted in shades of grey and green (colour of olive trees), sparking a sense of peace and calmness and keeping the construction in tune with its surrounding grove.

#### The exhibition space

The exhibition space is organised in three successive rooms corresponding to an equal number of key thematic areas:

- · Plato the Man
- · Plato's ideas
- · Plato and us.

#### Room 1: Bringing Plato to life

In order to better understand Plato the Man, we need to identify the historical and social conditions of his time.

#### Plato's hologram

The central element of the first room is a physical exhibit we call 'Plato's hologram' (see Figure 2). It is a tall assembly of wire ropes, extending from the floor to the ceiling. In the middle, standing on a rotatable mechanism, is a flat piece of marble. On both sides, half a face of a man is sculpted. In-between the ropes metal signs are placed. Words like 'Philosophy', 'Socrates', 'Athens', 'Travels', 'Academy' and 'Dialogue' are engraved on them. These words correspond to different aspects of Plato's history, which are presented through the rest of the room exhibits. Visitors are asked to step on a button and allow the face to rotate around an axis. By doing so, the head moves quickly and the two halves of the face start to merge and are perceived as a whole. In this way visitors themselves bring Plato to life.

# Plato and the city of Athens

Plato was born during the Peloponnesian War, the great struggle between Athens and Sparta. Even after Athens' defeat, peace did not follow. The political situation in Athens was unstable and the Thirty Tyrants came to power, attempting to impose a new oligarchic regime and a climate of terror. Note that some of his relatives and acquaintances were included among them. About a year later democracy was restored. In a digital exhibit Plato invites visitors to take a tour with him in 4th c. BC Athens. He presents to them well-known city monuments, like the Acropolis and the Agora, through his eyes.

# Plato's origin

Plato came from an aristocratic family which guaranteed him a comfortable life and a good education. Many of his close family members played an important role in the public life of Athens and they appear as interlocutors or even protagonists of his works. A physical exhibit, consisting of Plato's genealogy tree and 'who is who' cards, underlines the fact that Plato grew up in a stimulating environment, contributing to his development as a great thinker.

# Stories from Plato's life

So, what do we know about the life of this aristocratic man? The philosopher's biography is interlaced with myth. Ancient biographers have handed us stories of his life. However, it is often impossible to ascertain their historical truth. On a digital exhibit visitors are invited to watch some short entertaining videos – whether fictional of real – about important moments of the philosopher's life. Furthermore, letters accredited to Plato describe his journeys to Sicily, his advice to the tyrant of Syracuse about politics and their discussions on an ideal state. In a physical exhibit, consisting of a map of his travels and some coloured wooden shapes, the visitors are asked to combine the colours and read about his adventures as recited by Plato himself.

#### Presenting the Academy

Plato founded his school of philosophy in the area of the Academy. An Athenian gymnasium, i.e. a place of exercise and learning, was already located there. This fact probably led Plato to establish his school at this spot. However, when his co-citizens spoke of the 'Academy' they also meant the whole area known by the same name, located northwest of Athens outside the city walls, and the sacred grove of the goddess Athena situated in the same area.

When someone walks in the archaeological park, they encounter monuments dated from ca. 230 BC to the 3rd c. AD, highlighting that the story of Plato's Academy was a phase of the area's history but of course the most influential one. To deliver this message we created a wall-map under the title 'What does the place reveal?'. It includes a plan of the archaeological site and a timeline, reflecting the time distance of the monuments from Plato's lifetime.

In order to aid visitors in understanding the topography of the ancient Academy and creating a context for Plato to act, we designed a digital application with a 3D reconstruction of the area. Visitors have the opportunity to experience the Academy in Plato's time, to walk through the sacred grove with its temples and altars dedicated to gods and heroes, to wander around the sports facilities of the Gymnasium and to see Plato's school of philosophy.

Since visitors have had a grasp of the place, it was time to tell what exactly was the Academy. What were Plato and the other members doing in the school? What did they discuss? The truth is there is a mystery as concerns the function of the institution; ancient writers give limited and blurred information about it which typically is not corroborated. Drawing inspiration from that veil of secrecy, we developed a digital exhibit based on a mysterious male-looking character who claims that he spent years studying under Plato. He asks visitors to answer some questions so that he can reveal to them 'classified' information and secret facts about the Academy. Finally, the male student is proved to have been one of the two females who are said to have attended Plato's school.



# Plato's philosophical influences

As stated earlier, we aim to present Plato as a human being rather than a miraculous personality. He was intellectually curious and possessed an inquiring mind. He inherited almost two centuries of philosophical tradition to work with and reflect on. The Pre-Socratics and the Pythagoreans influenced him, but he severely criticised the Sophists.

Of course, Plato's strongest philosophical influence was that of his teacher, the well-known philosopher Socrates. A special digital exhibit is dedicated to Socrates, the man who, according to Cicero, "brought philosophy from the heavens down to earth". Socrates is the protagonist of almost all of Plato's works. Taking into account that Socrates never wrote any works and Plato never appears as an interlocutor on his dialogues, nor does he express any specific opinion, one can see the reason why researchers find it extremely difficult to distinguish one from another. Based on that relationship we created a physical exhibit with mirrors. Due to the arrangement of the mirrors the visitors see the name of Socrates mirror to the name of Plato, thus reflecting this two-way relationship, without using any words.

# Room 2: Plato's ideas

Room 2 introduces Plato's philosophical thought. He questioned and analysed several concepts, like courage, virtue, wisdom and justice, trying to understand Man and the world.



#### His tools

To process these ideas Plato employed certain methods, like reasoning, dialogue and mathematics. To make that element clear, we placed a table with exhibits about Plato's methodological tools in the middle of room 2 (see Figure 6). Visitors can practice in reasoning, through a digital application, and deeper understand the essence of a valid argument. If they are good at arguing on simple concepts, then they are invited to proceed with sophisticated arguments from platonic works.

Plato valued mathematics as an essential tool for the development of philosophical thinking. In his cosmological work Timaeus, Plato suggests that five regular convex polyhedra, today called the Platonic Solids, are the building blocks of the world. Through physical representations (ceiling lights), visitors learn about the interesting properties of these bodies, focusing on symmetry and number; there only exist five of them, no more no less. That is why Plato sees them as the raw material out of which the world is composed.

The most prominent works of Plato are the *Dialogues*, i.e. discussions among the interlocutors and the protagonist Socrates. Claiming that he doesn't know the answers, Socrates becomes the leader of a process in search of truth. The end of a dialogue doesn't indicate that the truth is found. Plato's works are not dogmatic. On the contrary, they aim to keep the discussion going, calling for new approaches. The dialogic form underlines the importance of questioning as well as the social aspect of this process, by exchanging views and arguments with others to approach the truth. To introduce the method of dialogue, we use a projector to present concepts of Plato's work and





#### Diving deeper into Plato's thinking

Having presented the process of dialogue, the visitors are offered a deeper experience of Plato's philosophy. By entering a 24-seat amphitheatre, they can watch three short videos inspired by philosopher's works: Symposium, The Republic and Phaedrus. The first one analyses the meaning of love, the second deals with the concept of justice and the last one is devoted to the nature of the soul. Our decision to present these subjects was largely informed by 'hot' issues puzzling contemporary societies and citizens lying at the core of human nature.

For example, in *The Republic*, Socrates and his interlocutors discuss about the importance of justice in our lives and our society, concluding that "the life of a just man is preferable to that of an unjust one, even if the latter manages to escape punishment". At some point, the sophist Thrasymachus argues that justice is plain stupidity, since it merely depends on power. Glaukon, Plato's brother, disagrees but he asks Socrates if people would still be just, if injustice was not punished by the

society. To highlight his worries, he reminds Socrates of the myth of Gyges. Here is an excerpt from the exhibit:

"They say he used to have a ring; whoever put it on his finger and twisted it would become invisible. Then he could do whatever he wanted without anyone seeing him. Wouldn't many people choose to commit injustices all the time if they possessed such a ring, because they'd have nothing to fear from the consequences?"

This story immediately brings in mind J.R.R. Tolkein's Lord of the Rings, linking visitors' experience of a recent blockbuster book and movie to ancient Greek philosophy and positively surprising them.

### Taking part on the discussion

After being presented with the arguments of the speakers in the amphitheatre, visitors are asked to contribute to the struggle of defining the concepts of love and justice. A twitter-like application encourages them to share their views on the big questions with the rest of the museum audience (Figure 7). As soon as they press the 'enter' button, their opinion appears on the big screen on the wall. All tweets are gathered in the museum database to be used for future events. Also, the users can choose to see the opinions of previous visitors. We consider this exhibit to be one of the most powerful experiences in the museum for three reasons: first, it puts into practice Plato's most eminent method of philosophising, dialogue. People can accept or reject the views of the video speakers and become part of an ongoing discussion, by articulating an argument. Second, they are not passive viewers of the video. On the contrary, they are motivated to reflect on what they just saw, discuss with each other and actively process the information acquired. Lastly, their thinking shapes an exhibit on a museum of philosophy, igniting feelings of excitement and empowerment.

#### Immersing on the experience of Plato's Cave

prisoners the way to the light?

The Allegory of the Cave is one of the most well-known elements of Plato's Republic. Socrates narrates the story to present Plato's theory of knowledge, the so-called Theory of Forms. The story is about people who have been imprisoned for life in an underground cave. They are chained and incapable of moving their body or their heads. For their whole life they face the cave wall. They can hear some people walking on the back of the cave, in front of a fire, who carry objects on their backs. The prisoners see the shadows of the objects on the wall. So, when they think of an eagle, for example, they mean the shadow of the bird, because they have never seen a real bird flying. Suddenly, one of the prisoners is released. He gets out of the cave and he experiences the real world. Having spent all his life in the cave, it is likely that the prisoner decide to quickly return to his previous life. Alternatively, he could stay outside and learn the real world.

The prisoners symbolise man, who perceives the world with his senses. For Plato, this is misleading. Man should break that illusion and 'come out of the cave' in search of true knowledge. Gradually he should come to know the intelligible realm of the 'Forms', the supreme Form being symbolised by the sun in the Allegory of the Cave. To Plato, this man is the philosopher, who then has the responsibility to take a political role and lead others to happiness (i.e. return to the cave and show others the way out to reality).

This key narration of Socrates can be fully experienced by the visitors of the museum. We constructed an immersive environment, a long and narrow dark room resembling the cave. Visitors are asked to take the place of a prisoner, siting in purpose-built benches which create a feeling of isolation and 'force' them to look straight on the cave wall. The lights are gone and the sounds of the cave environment (water dripping, bats flying) start playing. The visitors can hear a fire burning at the back of the cave, as well as footsteps and conversations of those who carry the objects on their backs. The narrator guides the experience for them:

[] Can you hear the fire burning behind you?
[] Now, what do you see on the wall? Here's the shadow of an eagle
[] Suddenly, you are set free.
[] You come out into the sun for the first time.
[] Isn't the sunshine blinding? Don't you need time for your eyes to get used to the light?
[] Will you believe that it is real?
[] And now that you know, will you carry on living outside the cave forever or will you go back, so you can show other

The viewer becomes the protagonist, immersed in the environment of the Cave. The narrator sets questions and the visitor might think of the answers.

#### Room 3: Plato and us

The third room of the exhibition deals with the legacy of Plato.

# From antiquity to the present: Works and image

Having got acquainted with his works, produced back in the 4th c. BC, visitors are invited to follow the journey of the Platonic Dialogues from antiquity to the modern era. A digital application presents works on papyri, manuscripts, printed books of the Renaissance and modern editions. A map of Europe shows the cities where the earliest surviving manuscripts of Plato's works can be found.

A special space in the exhibition is dedicated to the image of Plato as an artistic inspiration. On the walls, two very different works are hung that have Plato as a theme. The first one is a reproduction of Raphael's widely known fresco *The School of Athens* (1509-1511). The two main characters, Plato and Aristotle, occupy the centre of the composition, underling the influence of ancient Greece on western philosophy and theology. On the other wall, we find Cy Twombly's portfolio entitled *Five Greek poets and a philosopher* (1978). In this abstract painting, Plato is represented through the five letters of his name, allowing viewers to form their own impression of the philosopher.



Our aim was to stress the fact that Plato has always been embraced by art and has been presented in different ways according to the perceptions and beliefs of each era (Figure 8).

Further to the above means, a digital exhibit gives the opportunity for visitors to enjoy a variety of paintings and sculptures of Plato from various eras and different places in the world.

Plato's philosophy has always being discussed by thinkers and the Platonic dialogues are studied to this day in universities and research institutions around the

world. To underline this perpetual interest, we developed a digital timeline that extends from antiquity to the 19th century. It includes opinions of famous philosophers on Plato and his views. For example, visitors can see the relationship between Platonic philosophy and western Christianity, they can compare Plato's theory of Knowledge to Descartes's (17th c.) and Kant's (18th c.) and they are presented with Nietzsche's (19th c.) arguments who, contrary to Plato, supports that human soul should not be 'ruled' by reason. The exhibit is placed on a desk along with some basic books on Plato. Visitors can spend some time there siting and browsing through these works.

# Why read Plato in the 21st century?

On one of the walls in this space we placed a large print of a library. On the bookshelves one can see the titles of famous works on Plato's philosophy. Among the books a digital exhibit is placed, under the title: 'Why read Plato today?'.

What should everyone know about Plato's work? Which is the most inspiring concept in Platonic philosophy? Why should Plato still be taught at the university? We have asked these questions to professors of philosophy from around the world who visited the FHW to participate on a Philosophy Summer School (July 2014). These views, coming from experts who have devoted themselves to the study of philosophy, highlight this discipline as an academic domain that has a lot to offer to modern society.

# Philosophy in everyday life

Up to now, we have seen philosophy through the eyes of academics and famous thinkers of the past. The time has arrived for visitors to realise that philosophy is part of everyday life, rather than an outdated idea. For this purpose, we devised a physical exhibit, a quiz called 'How much of a Platonist are you?' (Figure 9). To give an example, visitors are presented with the following story:

"You are a parent of four children and you lose your job. You need money as soon as possible. You know that your friend, who is not facing any financial difficulties and has no children, could lend you the money you need. He would be happier to do so if he knew you could pay him back within a month. But you know you can't. What will you decide to do: to deceive him, saying that you will return the money in a month, or not to deceive him and remain in this dire economic situation?"

The proposed answers to this problem fall within the basic theories of ethics: *Deontological Ethics, Virtue Ethics* (put forth by Plato) and Consequentialism. By replying, visitors are introduced to the philosophical school their answer represents and they get to realise that their lives are interlaced with philosophical issues calling for decisions that depend on personal values. Moreover, they recognise that there can be multiple approaches to ethics and they feel pride by sharing similar views with great thinkers.



### Plato's neighbourhood today

The celebration of Plato's legacy concludes with a video displaying interviews with the locals. They speak about their area and describe life in Plato's neighbourhood. The interviewees express their feelings about living in the same area with the great philosopher and the implications of this fact in their everyday lives.

Throughout the museum-designing process, the locals played an important role. Many of them participate in an initiative, deeply interested in promoting and celebrating Plato's heritage. Therefore, they were asked to contribute to our

research by providing information about the history of the area. Since the museum was to be placed in a public space, we organised presentations to exchange views on the project, making them a part of it and reassuring them of the positive effects of the museum for the neighbourhood.

#### 5. Instead of conclusions

We conclude this paper by presenting the exhibit placed before visitors exit the building, which we believe that expresses the general philosophy of this museum. To exit the museum, you have to pass through a narrow corridor. At the beginning, you enter a space where you are surrounded by mirrors. You see multiple reflections of yourself and of other visitors. The following platonic text is mirrored on the crystal:

"- Take a mirror, if you wish, and carry it around everywhere. You will rapidly make the sun and the things in the heavens, and the earth and yourself and the other animals and objects and plants and everything else just mentioned.

-Yes, the appearance of them, but not the things themselves as they truly are."

[Plato, The Republic 596e]

According to Plato's Theory of Forms, the world we experience with our senses is a reflection of the absolute and eternal Forms. The philosopher recognises their existence and proposes that people should work hard to get to know the truth. He himself doesn't claim that he knows it. Through his dialogues, he presents different approaches to concepts. In the same way, you see the various reflections of yourself, symbolising the reflections of the Ideas.

Then you are invited to walk 'the Pathway to Knowledge': four philosophical quotes, accredited to Plato and his teacher Socrates, are engraved on the wooden floor in coloured tiles (Figure 10). You are asked to step on squares of the same colour and keep in mind the phrases you will formulate.



The exit experience highlights the following concepts:

- This museum is not about Plato's greatness. It is rather about your life and the way you decide to live it. You become the protagonist. You are free to interpret his philosophy according to your own perceptions and experiences.
- In real life you are presented with challenges that stimulate emotions and reactions. However, not all of them are of interest to you. You are free to choose the ones that address your needs. Similarly, in this exhibition, you can create your own path through the exhibits, keeping control of your experience and enjoying the visit.
- The museum helps you understand that philosophy and the process behind it is related to your life. The 'pathways to knowledge' experience reminds you to take with you the philosophical quotes of your interest, in order to improve yourself and become a better citizen for society. Would you care to pick one now? "Know thyself"
  - "I know one thing, that I know nothing"
  - "The unexamined life is not worth living"
  - "No one errs willingly."

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# How can interpretation support sustainable development? The role of a persuasive communication in attitude and behaviour change.

- Ruth E Taylor, Artswork, UK

#### **Abstract**

Using case studies this paper describes how interpretation can be used to support developing positive attitudes and behaviour to nature conservation and sustainable development by framing the text using a persuasive communication, underpinned with Ajzen and Fishbein's 'Theory of Reasoned action'. In the first case study a persuasive communication in the interpretation in an exhibition at Chelsea Physic Garden, a small Botanic Garden in London, is described to show its effect on visitors' attitude and behaviour to nature conservation. The second case study describes how a leaflet was used on Studland beach, Dorset, to persuade people to take their litter home. Finally, an account of how a leaflet was used to influence where people walked at a sensitive archaeological site at Avebury, Wiltshire, will be described.

The research work was driven by a desire to develop visitors' understanding of conservation issues facing sites and also to gain support for conservation and sustainable living by influencing behaviour of visitors to recreational sites. This paper is a summary of the author's PhD thesis (Taylor 2005).

# **Keywords**

Interpretation, Conservation, Persuasive communication, Sustainable development

# Interpretation and sustainable development

There are many references to the role of interpretation in conservation and sustainable development in the literature but less on how this role can be effectively carried out. For instance, James Carter (2015) states: "Seeing interpretation primarily as a way to support conservation is particularly marked in the field of natural heritage, where it has dominated much thinking and practice. This approach is driven by a justifiable sense of urgency from those who see the environment as threatened, perhaps fatally so, and want to convince others of the need for serious action".

Don Aldridge places a strong emphasis on interpretation's role as a tool to promote conservation in his book, *Principles of Countryside Interpretation and Interpretive Planning*, asserting that: "The principal aim of countryside interpretation is to assist in conservation". (1975, 6). In this he follows Freeman Tilden – one of the founders of interpretation, quoted from a National Park Service manual – "Through interpretation, understanding; through understanding, appreciation; through appreciation, protection" (1977, 38).

Sam Ham also references conservation and the need for behaviour change and gives some suggestion as to how this might be done: "It may well be necessary in some situations for interpretation to aim to convince an audience of the need for conservation, or to try to influence their behaviour. But there is strong evidence from cognitive psychology that the progressive approach of getting people to think about the subject for themselves, and finding ways to link it to things they find enjoyable and personally meaningful, are far more effective than telling them what they should do" (2013).

The authors of the *Global Strategy for Plant Conservation* emphasise the importance of Botanic Gardens in increasing public awareness and support for conservation and sustainable use of plants: "Articulate and emphasize the importance of plant diversity, the goods and services it provides, and the need for its conservation and sustainable use, in order to mobilize necessary and popular and political support for its conservation and sustainable use" (2002). Finally Knapp *et al* (1977) reviewed a collection of text books, journal articles, agency guidelines and official memos which contained principles, goals and objectives for interpretation and concluded that behaviour change outcomes were of major importance for a significant proportion of the interpretive field. These outcomes included community participation, resource preservation, energy conservation, park preservation and park protection.

#### Behaviour change

However, although behaviour change towards conservation is often mentioned as a role for interpretation the mechanism for how this might take place is less evident. The author, driven by a belief that awareness and un-

derstanding is not enough, and that to truly support sustainable development attitude and behaviour change is necessary, undertook research to find a model for behaviour change. Different areas of literature were researched for a model including environmental education literature, advertising and marketing and social psychology. Many models are described which predict and influence behaviour but where models were described they were often explaining the particular situation so not applicable to a different situation.

The model which most closely fitted the need to be able to apply it to a number of different settings was Ajzen and Fishbein's 'Theory of Reasoned Action' (1980). 'Theory of Reasoned Action' and the modification of it to the 'Theory of Planned Behaviour' is a model widely used in health settings e.g. changing the behaviour of alcoholics, changing teenage sexual behaviour, but also consumption of meat in the BSE crisis and career choice to name but a few.

The 'Theory of Reasoned Action' works in the following way (Ajzen and Fishbein, 1980). It links the behaviour of a person to the intention to perform that behaviour as the best possible predictor of that behaviour. A person's intention is the function of two determinants: one personal, the other affected by social influence. The personal factor is the positive or negative evaluation of performing the behaviour; this is termed the attitude toward the behaviour. The second determinant is the person's perceptions of the social pressures put on him or her to perform or not perform the behaviour; this factor is termed the subjective norm. According to Ajzen and Fishbein, attitudes are a function of beliefs. A person who believes that performing a behaviour will mostly lead to positive outcomes will hold a favourable attitude to performing that behaviour. A person who believes that performing the behaviour will lead to mostly negative outcomes will hold a negative attitude toward that behaviour. The beliefs that underlie the attitude toward the behaviour are termed behavioural beliefs. Subjective norms are also a function of beliefs, but these are beliefs that certain specific groups of people or individuals think he or she should or should not perform the behaviour. These are termed normative beliefs.

# In summary:

Influences on a person's behaviour include:

- The person's intention to perform the behaviour
- The person's attitude toward that behaviour
- The subjective norm, i.e the person's perception of the social pressures to perform or not perform the behaviour
- The beliefs underlying the attitude (i.e. that the behaviour leads to certain outcomes and the person's evaluations of these outcomes)
- The beliefs underlying the subjective norm (i.e. that specific individuals or groups think that the person should or should not perform the behaviour).

These elements link together in the following way:

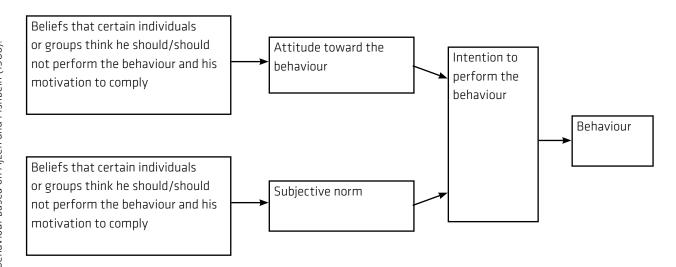


Figure 1: The 'Theory of Reasoned Action' - factors determining behaviour based on Ajzen and Fishbein (1980).

This model predicts a clear path of influence in order to change behaviour. It is necessary to influence a sufficient number of the underlying beliefs if behaviour is to be changed. The first step towards producing any behaviour change is to identify a set of primary beliefs relevant to the behaviour in question. These beliefs can then form the basis for an argument in a persuasive communication. Or alternatively the persuasive communication can attempt to change the primary beliefs.

Traditional thinking has been that we can change behaviour by increasing knowledge. That knowledge in turn leads to awareness which results in positive action. However, research has found that while knowledge is a part of the process, in itself it is not enough.

#### Persuasive communication

In an early example of a persuasive communication in a museum, an exhibition in Leicester Museum a century ago aimed to decrease infant mortality by persuading mothers to act differently (Lowe, 1916). It used the fear of illness and death of young infants to persuade mothers to adopt good practice in hygiene and feeding their babies. To be effective, a persuasive communication should contain information linking the behaviour to positive or negative outcomes. When the aim of the message is to change behaviour, the message will contain one or more recommended actions. There are two necessary attributes which make up a persuasive communication: the information and the inducement or persuasion. In order to construct a persuasive communication the relevant primary beliefs of the subject or target population have to be determined with regard to the behaviour being changed. These facets can be explored through the case studies.

#### Case studies

1. Chelsea Physic Garden, is a 1.5 hectare walled garden beside the embankment in Chelsea, London, UK., open to visitors from March to October. In order to test the role of a persuasive communication in changing attitude and behaviour an exhibition was set up in the tea room which aimed to get people to adopt environmentally friendly practices in their own gardens. There are around 15 million gardens in Britain and according to English Nature (now Natural England) they are a major factor in survival of species like the common frog (2003). The exhibition included a display of endangered island plants and a persuasive communication on specific wildlife-friendly actions to take in gardening e.g. buying artificially propagated bulbs, using alternatives to peat, using organic gardening methods, using a compost heap. The persuasive communication introduced the belief that gardens are important habitats for wildlife. Copies of the leaflet 'Wake up to what you can do for the environment' produced by UK government Department of the Environment (1990) were placed in the exhibit for visitors to take away.

The effectiveness of the exhibition and persuasive communication was tested by interviewing visitors using a questionnaire. Three groups of questionnaires were used.

- Visitors who had just entered the Garden (69 respondents)
- Visitors who had been round the Garden but not through the exhibit (58 respondents)
- Visitors who had been through the exhibition (50 respondents).

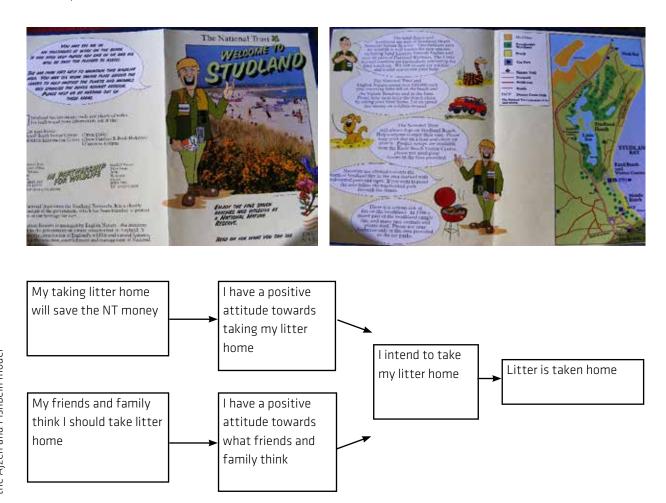
These groups were chosen to enable the effect of visiting the exhibition to be determined without interviewing visitors more than once.

Between one and six months later, visitors from the three groups were followed up (66 respondents). The results from the follow up questionnaires showed that more than a third of the respondents who remembered visiting the display could recall suggestions for enhancing conservation in their own gardens. The display had some impact on awareness and behaviour. 35% of those who had visited the display and were followed up reported that they changed their gardening behaviour to be more environmentally friendly. However visitors to Chelsea Physic Garden were mostly pro-gardening and possibly more susceptible to changing their gardening habits than, for example, visitors to a supermarket but the result does show the success of the persuasive communication in a receptive audience.

**2.Studland Beach, Dorset, UK** is visited by over one million people each year. The fine sandy beaches stretch for 3 miles (5km). The heathland behind the beach is a National Nature Reserve. One of the problems caused by so

many visitors is the litter left on the beach. A leaflet was designed and given out to visitors as they entered the car parks to try to persuade them to take their litter home and lessen the costs of litter clearance and also to put over the management messages such as fire risk from barbecues. The persuasive communication included in the leaflet was:

"The National Trust and English Nature spend over £30,000 each year removing litter left on the beach and the Nature Reserves and in the bins. Please help us to keep the beach clean by taking your litter home. Let us spend this money on wildlife instead."



Direct observation of behaviour change with regard to litter disposal was difficult. Although we kept a record of litter before and after the leaflet was distributed the wardens put out more litter bins which increased the litter collected. Two different samples of visitors were compared using a questionnaire; those who had received the leaflet and those who had not. The beliefs of the visitors towards their behaviour on litter disposal as well as their attitudes and intentions towards litter disposal were compared. Although 92% of respondents strongly agreed and agreed with the statement 'I should take my rubbish home and recycle it' the intention to take litter home and recycle it was much less with only 37% (121) of respondents in total. The disparity between attitudes and intentions could be due to there being a barrier to taking litter home – the notion of an inconvenient distraction from a day out. In this instance there is a modification of the Ajzen and Fishbein model called Perceived behavioural control (PBC). This refers to the person's perception of the ease or difficulty of performing the behaviour. In this situation there may be obstacles to taking litter home such as lack of spare bags to carry the rubbish.

**3.Avebury, Wiltshire, UK.** In the third study a persuasive communication in a leaflet was used to influence visitors' attitudes and behaviour towards erosion at the Neolithic stone henge site at Avebury owned by the National Trust. The site is visited by around 350,000 people each year. The sheer volume of visitors on the chalk banks surrounding the henge causes serious erosion problems which have to be managed in a sustainable way. The aim of the persuasive communication in the leaflet was to influence visitor behaviour to avoid the eroded areas of the site.

Before developing the leaflet some research was done on visitors' beliefs around their effect on the site, their un-

derstanding of erosion (using a picture of an eroded bank) and what management actions they would find acceptable. The majority of respondents interviewed (83%) did not notice visitors as having any effect on the site and the majority (63%) did not believe their own visit had any effect. Only 3.9% of the overall sample felt their visit might cause wear and tear to the site. The majority of respondents accepted the actions that were needed to help combat erosion such as not walking on areas fenced off to allow grass to grow (65%), but did not accept restrictions such as closing off part of the monument.

The persuasive message used in the leaflet, informed by the visitors' lack of noticing their contribution to erosion was;

"Your footsteps count

You are one of 350,000 visitors to this unique site each year The monument is fragile. Every footstep causes a bit of wear and tear on the steep henge banks. The National Trust repairs any erosion by resting the area then reseeding to allow grass to grow.

You can help combat erosion and keep this special monument for future generations to enjoy by -

- Not walking on paths marked with erosion control signs
- Keeping out of fenced off areas"

Two surveys were carried out to test the effectiveness of the leaflet, one in 2002 and another in 2004. They were carried out in different places; in 2002 in the Great Barn exhibition area and in 2004 on the henge itself. The visitor groups were quite different with 68% of respondents in 2002 being National Trust members and only 33% of respondents in 2004 being National Trust members. In 2002 more respondents who had not seen the leaflet mentioned their visit could cause erosion than those that had seen the leaflet, 39% (27 respondents) compared to 24% (18 respondents) which was the opposite to what you might expect.



To test whether the persuasive communication had any effect on visitors' actions respondents to the questionnaire were asked whether anything had influenced where they had walked. In 2002, 75 (21%) of people stated they had looked at the welcome leaflet. Of those, 20 (27%) said that information changed what they did with most changes relating to visiting the exhibition in the Great Barn (11 or 55%). Other responses referred to use of the map to use routes and paths on site. No-one specifically mentioned the persuasive communication or erosion. In contrast in 2004, 19 respondents (42%) had looked at the welcome leaflet and 19 respondents (42%) said that some information had influenced what they did with 16 respondents saying they had avoided erosion. The 2004 group contained more 'day-out' visitors who may have been more responsive to information about erosion. Also the survey in 2004 was carried out in spring when erosion control was actively taking place and signs on the site explained the work taking place. The persuasive communication in the leaflet was in a box beside the map in the centre of the leaflet and may not have been obvious enough to visitors whereas the signs on the henge may have been more obvious. In this case, where the countryside site is complicated, with many entry points, a leaflet with a persuasive communication is probably not enough to change behaviour and multiple methods using both signs and a leaflet may well be more effective.

#### Discussion

The three studies described above investigated the role of a persuasive communication in changing behaviour in three different settings using Ajzen and Fishbein's 'Theory of Reasoned Action' to guide the interventions. The results show that persuasion is an effective strategy to use and understanding the prior knowledge and beliefs of visitors can guide the targeting of messages in displays, on interpretation panels and in leaflets towards effective persuasive communications which lead to desired changes in behaviour. The success of the messages depends on

- The practicality of the behaviour change
- The extent to which the messages provide visitors with relevant actions to guide their actions
- · The views of people accompanying the visitors when they have an influence on the visitor's behaviour.

The wider implication of this research into interpretation and the use of persuasive communications is that museums and visitor centres could be more proactive in influencing visitors' behaviour through influencing beliefs towards the behaviour with targeted messages. Supporting this proposition in the UK is a toolkit 'Inspiring Learning for All' (2004) by the former Museums, Libraries and Archives Council which describes behaviour change as an area of learning alongside increase in knowledge and understanding, skills, attitudes and values, enjoyment, inspiration and creativity, activity and progression. This toolkit should encourage museums to set learning objectives which encompass behaviour change as well as knowledge acquisition and understanding and the other areas of learning.

Persuasive communications have a wide use and could be used more frequently, especially by zoos, museums, historic houses, botanic gardens, visitor centres and countryside sites where there are strong messages to convey and the messages of sustainable living are relevant. Persuasion is far preferable to the alternatives of coercion, regulation or inducement.

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# **Biographical note**

Ruth Taylor's interpretation career spans more than 25 years. Starting at Chelsea Physic Garden where as Head of Education she set up the schools programme and researched behaviour change through an exhibition on endangered plants. After working at the Natural History Museum, London she joined the National Trust and developed the Interpretation strategy for the countryside and historic houses and completed her PhD. Following this Ruth became Head of Education at the Royal Horticultural Society (RHS) where she led the education team of more than 30 staff covering schools, outreach, families, adult learning, qualifications and horticultural trainees across four gardens. Ruth increased school visit numbers from 6,000 to 25,000 children in two years and developed the RHS Campaign for School Gardening (www.rhs.org.uk/schoolgardening) which has over 18,000 schools signed up. Ruth is now Strategic Manager at Artswork, advisor to Chelsea Physic Garden, a Trustee for the Royal Green Jackets Museum and past chair of the AHI.

# Luther500 Using A Game & Gamification for Cultural Awareness & Personal Development

# Johan ter Beek and Lydia Vroegindeweij

#### **Abstract**

As youngsters use their smartphones for all kind of information gathering and social contacts, it is an opportunity to challenge them in their favorite technological environment. With gamification there are good chances to let young people discover and interpret heritage and present it to them in an interesting formula: as a game. But only the rules of the game and some information are in the app, assignments and quests have to be made in real life. The theme of Luther and the Reformation is a case to show an example of gamification, but also of the working process to build it in co-creation.

# **Keywords**

# Gamification, Quest, Youth, Culture, Personal Development

"PLAY is older than culture, for culture, however inadequately defined, always presupposes human society, and animals have not waited for man to teach them their playing." (Johan Huizinga in "Homo Ludens")

In the Netherlands almost every youngster in the age of 12-18 owns a smartphone. It is part of their everyday life, they exchange news and gather information, and they are connected with each other using their cell phones. But how do you make them curious about a historical event and, moreover, how do you make that event relevant to their life as a young person nowadays? Therefore we used the benefits and opportunities of serious gaming. We designed a game in which information is packaged in an attractive form, suiting the concerns of young people and the challenges they like to meet. Our example is: Martin Luther and the Reformation.

# The case: Luther500

In 2017 we commemorate the fact that Martin Luther on October 31, 1517 nailed his 95 theses to the door of the church of the castle in Wittenberg (D). His goal was to draw attention to the abuses in church. The exuberant trading of indulgences for salvation made that Luther wanted to call those responsible to intervene and to make an end to these malpractices. But the underlying political and economic networks, inside and outside the church, meant that he was not heard, but as a heretic was expelled from the church. Although many others felt the changes were necessary, it all went different. By issues of power, money and reputation, and also through stubbornness, the crisis escalated into a real conflict. That event from October 31, 1517 will now be held worldwide as the evocative starting point of the Reformation. At numerous places throughout Europe attention will be paid in 2017 to these historical events, and including the other reforms that have been so decisive for developments in the Europe of the late Middle Ages. The great commemoration of the Reformation and Luther Year (in Germany it is even stretched to a thematic Luther decade) further implies that there will be a lot of attention in the coming year to the whole historical heritage of this period from the late Middle Ages, both the tangible resources such as the intangible ideas.

A lot has changed in 500 years. As the commemoration now will have a completely different atmosphere than the one in 1617, when the triumph of the newly invented Protestantism predominated. And also very different from the one in 1917 when Luther was honoured as a German national hero, because the date took place during the First World War. So it is interesting now to introduce young people to the historical facts and events. But also to make everyone aware of the nature of commemoration and celebration, in which you will see reflected the views from your own time. In our time 2017, there will be much more emphasis on the memorial of ecumenism, the search for similarities, and much less on the differences between the faiths inside Christianity. (See 'From Conflict to Communion, Lutheran–Catholic Common Commemoration of the Reformation in 2017'. Report of the Lutheran–Roman Catholic Commission on Unity).

## Our mission: bringing historical events to young people

This awareness about commemoration was our reason to think about a suitable form, in particular for today, to acquaint especially young people with the ideas and motivation of Martin Luther, and to make them aware of their own beliefs, and the effects of differences in beliefs on society. After all, a highly topical issue in Europe today.

Luther500 is a game in which we put substantive information about Luther, the Reformation and the current meaning of this history, together with assignments that challenge young people to think about it. We created concrete tasks and missions for young people to perform and explore, together or one by one, using the app for managing the rules of the game. A youth worker brings the group together in real-life, to talk about the issues in the game and of course to have fun together. So we created a game that uses technology for the technical and administrative rules, but must be played in real life.

After this introduction of our concrete project, we'd like to tell you more about the backgrounds of serious gaming, the technology and the content management system we used, and the process of development of such a game. We will try to show you that Luther500 is an interesting showcase. By using the same technology and the underlying game design you can be able to work out also other historical events or characters in a game formula. We documented our working proces of making such a game so it will become more easy to achieve co-creation between experts on a certain theme and youth workers for a special group. The platform of Your Story, consisting of a CMS and an application (app) for smartphones can be filled in this way with new games without large investments in technology per game.

### Playfulness & Games, why are they usefull?

Luther500 is *a game* for Cultural Awareness & Personal Development. There are different reasons why a game is a better tool for gaining awareness and development of your personality. Johan Huizinga states in "Homo Ludens" (Huizinga 2010 [1938]: p.20-29) that

- A game is *free*: is not work, not an economic transaction nor a moral obligation.
- A game is serious: it lifts you up from your daily life.
- A game has it's *borders in space and time*. It is "another world", but when finished it leaves you with lessons learned and memories.
- A game is *true*: the game-rules are binding for all players and create a reality that cannot be broken while playing the game. The reality of the game is just as true as "the real world" outside of the game.
- A game *creates a community*. The players feel connected even after the game has ended.

Michiel de Ronde states that being a "Homo Ludens" is a better than being "L'homme Machine" or a "Homo Economicus" for finding meaning. (De Ronde 2009). Being a free and creative man is better than being a part of a machine or a manipulable psyche. An organisation

	L' homme machine	Homo economicus	Homo Ludens
Human behaviour	Causal: cause - effect	Rational: argument-con- clusion	Narrative: Experi- ence-meaning
Working of organisations	System: Complex of incentives	Market: encounter of interests	Community: common culture
Role of Spirituality	Incentive: Instrument for motivation.	Contract: Agreement about goals	Participation:  Co-creation by shared experiences & meaning
Metaphor organisation	Machine	Market	Atelier

#### Gamification

In a world where mobile connectivity and mobile phones are omnipresent we can ask ourselves: How can we engage young people to find meaning in culture, become cultural aware? And how can we help them with their personal development?

A solution worth trying is a technique called "gamification". Gamification is the "use of game-design and game mechanics in a non-game-environment." (Kapp, 2012). The difference between "gamification" on the one hand and "virtual games" of "serious games" is that gamification has the real world as its playground instead of the virtual world. Gamification is not the virtualisation of reality but the playing of game in the real world with help of mobile technology.

There is a difference between "playfulness" and "playing a game". Playfulness can be a puzzle, a toy or a sandbox without purpose, rules, feedback. A game is interactive, has a goal and some sort of feedback-system. (Phillies & Vasel, 2012). The four characteristics of a game are:

- A Goal or Purpose: The specific result why players will do their best.
- Rules: series of constrains and obstacles for guiding players though the process.
- A feedback-system: metrics for players to see their progress in the game.
- Free to play: Players freely conform themselves to the goal/purpose, rules and feedback-system of the game.

Gamification is a technique to take care of the "rules" and the "feedback-system". Gamification is not the game itself and doesn't state the goal or purpose of the game. Nor does it give the player a sense of freedom. It's nothing more and nothing less then a tool to help young people to engage in a game.

The game design itself, like in Luther500, should be engaging and playful. Gamification can support the game. A game uses gamification as its engine or framework.

#### YourStory - the Gamification Engine

Luther500 is a game that uses YourStory as its gamification engine/framework. The YourStory gamification engine has different game mechanics elements:

- Missions: short assignments in real life
- 7 areas of cultural awareness and personal formation:
  - YourTribe > social awareness
  - YourWorld > political & economical awareness
  - YourPassion > caring and helping others
  - YourRhythm > balance and happiness
  - YourSoul > spirituality and art
  - YourLife > health and environment
  - YourStory > identity and storytelling
- 5 levels
- 2 point systems:
  - XP > unredeemable experience points
  - EP > redeemable energy points (used as internal game economy)
- Dependability: missions depend on each other.
- Batches & perks: rewards for completing missions and upgrades for the next.

# Process of designing and production

Because the platform with technology of the game is already available, we can design a game within this framework rather easy. Therefore it is sufficient to develop the right content with content experts. Compare it to write and put together a nice PowerPoint presentation: create or collect content in text and image, chose what is the order of presentation?

Together with content experts and knowledge of the target group, it is possible to get quick results by using a

well-managed work process for co-creation. To give you an idea, we outline an overview of the stages in our process realising the game Luther500.

Phase	Substantive activities in the process			
Phase 1:	Define objectives and target audience.			
	Decide which game topics are relevant/ first brainstorming about the required content.			
	Designing global flow chart:			
	- Determine the number of game rounds and the time for the participants (chosen for five game rounds to go through up to 5 weeks).			
	- Decide What levels and what missions are appropriate?			
Phase 2:	Refinement: Establish conditions for the sequence in the game (when do participants reach upgrades, who are the enemies, and who are friends?)			
	Determining the required content. Which videos, texts, assignments are required? Where do we get them?			
Phase 3:	Production:			
	- Writing / collecting content			
	- Editorial work on the content / import content in CMS			
	- Technical testing / revision of the content / evt.bugs solve			
Phase 4:	Motivate and inspire the game leaders (youth workers):			
	- Instruction for the moderator (tips, incentives, cheating occur, play together, etc.)			
	Recruit participants.			
Phase 5:	Game start:			
	- Instructions for the participants (download app, game explanations, clear structure, motivate)			
	- Game play: in rounds / with meetings etc.			
	- Game completion: winners / party.			
Phase 6:	Evaluate: lessons learned, follow up.			



## The results of our process: Luther500, Game design & Storyline

The Luther500 game sends you back to the time of the Reformation. You play a heroic young man called Luther. It's your mission to convince 5 characters of the upcoming reforming, starting in the Augustine monastery up to the Pope. These 5 characters are convinced of the reformation when you eradicate 5 indulgences by playing different missions.

The missions are about the History of the reformation & Luther's life, but also about the significance for today and the life of the student who is playing the game.

Within the game there are special missions to beat foo's or to acquire the help of Luther's friends. Successful missions result in perks/upgrades in the game.

Luther500 uses all the game-mechanics: Missions, XP, EP, Levels, Areas, Dependability, Batches and Perks to support the design and storyline. It helps a youth-leader or teacher in administrating the game. And its shows the rules and progress to the players.

Both the design/storyline and the mechanics form the ingredients of the Luther500 game.

#### Plans for dissemination

Of course, the example of the game Luther500 is here only meant as an example. During the year of commemoration of the Reformation the game will be part of a programm in the Netherlands. Our goal is now to inspire more experts on cultural heritage to share their treasures with young people. By enticing them in a playful way to get acquainted, to motivate them to do more research. But above all by inspiring them to think through the (cultural) history of relevance to their personal lives and development.

We are convinced that inspiring historical characters or events from the past can challenge and inspire young people, as long as the introduction takes place in a nice way, in touch with the contemporary world in which young people are processing information using technology. But also transferred in real life experiences to gain and share with each other.

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## More information:

About the platform/engine Your Story: http://ystg.org/?lang=en

About the game Luther500: http://uitgeverij-vroegindeweij.nl/luther500-the-game/

#### **Bibliographical note**

**Johan ter Beek** has 16 years of experience as a teacher in religious education, philosophy and "bildung" at the Griftland College in Soest, the Netherlands.

In 2012 he started his own "gamification" business as game-designer. He is known for innovative ideas about society, culture and religion. He developed YourStory, a promising framework/platform for gamification for personal formation and civil/cultural participation.

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Lydia Vroegindeweij was educated as a teacher (primary school) and worked many years as a publisher of text-books and other educational materials. She is managing partner of the Uitgeversacademie BV (professional education for publishers and interim management). She also studied theology (MA) at the Utrecht University and church music. She works as a researcher now and is working on a dissertation about consolation in the hymns of Luther and the music of Bach.

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## Orgelkids! Inspire children for pipe organs

- Daniel Vanden Broucke, Lydia Vroegindeweij

#### Abstract

Everybody can have fun with organs. Whether you are young or old, your age doesn't matter. Even if you (still) cannot play the organ, it is a very interesting instrument. To listen, to see and ... to build one! The Orgelkids organ is a mechanical, two rank pipe organ in a box. In the box you find all the parts to build a real organ. Children can build this organ (with a little help of an organbuilder or organist). Different tasks can be done in groups simultaneously: constructing the frame, sorting pipes, sorting keys. Then all the parts come together in the frame: the windchest, the bellows, keys and pipes. Then ... play! Children learn how a pipe organ works and next time they visit a church, they will see and hear the organ with completely different eyes. Cultural experiences at an early age promote a lifetime interest in culture, according to abundant research. Today's children are tomorrow's audience and are also the next generation of creative artists.

## Keywords

Pipe organs, children education, organ heritage, church reuse, city-organists

#### Introduction

"Why do we have to restore beautiful old pipe organs, if there will be no more organists who can play on it in the future?" That was the motivation for Lydia Vroegindeweij to develop the project Orgelkids in 2009: 'Organising the future'. With the main goal: inspire children for the pipe organ, beginning with a real attractive introduction to the instrument.

Orgelkids owns two unique action-organs, especially designed for children to repeatedly assemble and disassemble. Children are empowered to discover how the organ is constructed and how it works by building it. The design is almost self-teaching with the help of illustrated instruction sheets. Organ builder Wim Janssen designed it, carefully considering how it would be most appealing and educational to children. They must be challenged to discover and to ask technical questions about the construction. And, of course, when the organ is built, they must be able to play music on it. The Orgelkids organ has it all. That's why we call it an Action-organ (or, in Dutch: Doe-orgel) rather than a demonstration organ. The Action-organ is loaned out to schools and groups for educational projects and promotional activities.

## Why is this project necessary?

As a result of secularization fewer children visit a church service at a young age, and because of that they do not come easily into contact with organs and organ music. If the first encounter with the instrument is attached to attending a funeral of a grandparent or relative the memory is often a rather sad one than an enjoyable, positive experience. Moreover children rarely attend organ concerts. In short: moments for a spontaneous and pleasant acquaintance are greatly reduced.

In March 2016 the results of a large study on religion (done every 10 years) was published again in the Netherlands. The outcome shows a further decline of church attendance.

	1966	1976	1996	2006	2015
regularly	50	31	21	16	12
sometimes	7	13	13	14	6
only occasionally	8	16	26	23	23
never	35	40	40	47	59

Table: Churchvisits (in %). Source: Bernts, T. en J. Berghuijs, 'God in Nederland 1966-2015, Utrecht 2016.)

#### Objectives of the project

The project Orgelkids contains a number of objectives to encourage contact between children and the organ. The objectives are divided into: education, communication and inspiration.

#### a. Education:

Orgelkids has a clear educational objective: let children experience what an organ is by doing. Build an organ your-self, and get acquainted with the instrument pipe organ. Building your organ meshes perfectly with the educational goals of experiential learning. An important principle is: what you can learn by trying and doing it yourself leads to more sustainable knowledge than just attending a presentation or demonstration. Moreover, these forms of active teaching methods lead to participants asking questions and trying out technical principles. In effect children are challenged to acquire research skills. This is possible at an early age, but the organ of Orgelkids is particularly well suited to the age of 7-12 years. However, with specific research assignments on the instrument, it can also be suitable for older groups. For example, thinking about the physics behind making an organ work, or exploring issues about the production of sound. At a more advanced level, music students from the conservatories can study it; for them a more specific goal may be to explore the dynamics and timbre of the sound produced by an organ. Even for non-organ students (such as a composer) it is very valuable to explore this type of instrument, so they can give it a place in their own musical development.

#### b. Communication:

The organ has a handicap in that it is not easy to move. In particular, the large instruments are locked in churches and concert halls. That does not help to boost its popularity. In households without a (more traditional Protestant) religious background you will rarely find a house organ. The communication should therefore initially be to introduce the type of instrument. (Even adults have a gap in knowledge by showing confusion between an organ and carillon). The importance of communicating and sharing knowledge about the instrument extends much further than the present wish to stimulate a love for the instrument. The children and young adults of today will possibly become directors or board members of foundations that will take decisions in the future. At some point, they will be responsible for the management of resources and make the decisions about maintenance and preservation of cultural heritage. In that role, it may be important that they have ever had a deep, positive and educational experience with the instrument.

#### c. Inspiration:

Of course it's wonderful when children who become so inspired based on their introduction to the instrument organ, that they decide to take organ lessons and really want to learn to play the instrument. But that is not the only objective when it comes to inspiration. Discovering the art and the craft of organ-making can also be a target. Learning to appreciate something that is made with love and craftsmanship is significant in the broader consideration of cultural heritage. The introduction to and creation of a small organ that you have built yourself first, almost automatically leads to appreciation of the great old instrument you then go and see in the church. Curiosity about craft, art and history is nourished by it.

## The development of an organ for children

From her own enthusiasm for the organ, Lydia Vroegindeweij wants to support activities that help realize this goal. This first led to the creation of a so-called 'donor-advised fund' where (in the Netherlands) financial assistance may be obtained to carry out educational projects. This was supplemented by the later development of a website where the completed project ideas were collected (www.orgelkids.nl). After a few years there were increasing numbers of enquiries from organists and teachers requesting Lydia to bring a compact demonstration organ to the schools. In the past, a travelling organ had been provided, but that presented major logistical challenges in that a special trailer was required to transport the organ to schools. Moreover, the organ was mainly a demonstration organ which children could only watch and listen to. At the end of 2012 Lydia Vroegindeweij approached Wim Janssen, a retired professional organ builder, to address the problem. To meet the challenge, he made a unique design for an organ kit, developing a teaching box including all the necessary parts for building a small, manually pumped pipe

organ with two registers. The organ exactly answered the concept for the educational goals: let the children build it themselves and discover how an organ works. Furthermore, the size of the organ was compact and could be transported in a box of only 80x40x40 cm, - small enough to fit intside a passenger car. The funding was realised and the organ was ordered. Wim Janssen finished it in May 2013, making the first 'Do-organ' organ available for children.

Lydia Vroegindeweij provided the necessary supporting materials for the organ, namely an instruction movie, a set of instruction cards to help pupils at work and an e-book for children about the building of the Do-organ. This organ was ready for use by organists and organ teachers to carry out educational projects in schools. The teaching box with all the materials for organists is available to rent for € 45 per session. If a school has no contacts with a suitable organist, Orgelkids can provide the right connexions.

#### A lot of interest from Flanders

One of the conditions for use is that the organ must be picked up and returned to a village near Amersfoort. While this was centrally located in the Netherlands, it did not provide an adequate solution for Flanders. Therefore Orgelkids (2013 accommodated as a project in the Foundation Church music Network) decided to purchase a second Do-organ. Since May 2015, this identical organ has been on permanent loan to the Foundation 'Het Orgel in Vlaanderen' (The organ in Flanders), and is managed by the coordinator Daniel Vanden Broecke. The second organ is based in Antwerp, and is available for organists and organ teachers on the same terms and conditions as the first.

#### The results

The Do-organ is a unique tool for teaching experience and now has reached almost 3,000 children in the Netherlands and Belgium. The activities range from a complete series of lessons in schools ending up in a visit to the large church organ in town, to an open workshop where children can walk in without obligation. In all cases, children (and also adults!) reacted very positively to the opportunities and challenges offered by the little instrument.

## **Future Plans**

The strength of the Orgelkids project derives from the availability of the Do-organ, which provides a real pipe organ to children. Therefore, the spread of the concept can best be shaped if more organs are available regionally in the future. Orgelkids is looking for cooperation with existing organ builders who offer students from technical schools an internship. As part of their practical training in woodwork and mechanics of the organ, they could work under the guidance of their internship provider to a completed project, resulting in an additional Do-organ. This plan is, inter alia, examined now in conjunction with the Association of Organ Builders in Netherlands. There are concrete plans now to realise some organs in Canada and the USA.

## Lessons learned and best practices

The first three years of experience with the Do-organ resulted in good insights into what does and does not work. We'd love to share our suggestions for a successful organ project with the Do-organ (or any other kind of demonstration organ), stemming from practice. A successful organ project can be organised with the following tips:

- 1. Take note of the instruction guide for teachers of Orgelkids (on the website).
- 2. Determine whether the introduction to the organ is a separate activity or series (eg. 2 courses + tour / concert).
- 3. Determine the correct key message. Is the instrument for: your organ, your church, to provide music lessons, or a tour / concert?
- 4. Plan out a pilot with one school or teacher that is already a connection. Evaluate how it came together and meet up immediately after the plan to involve more schools in it next time.
- 5. Invite the local press or send out a press release or report, use the selected key message for your message. Take pictures! (And of course, ask permission from the parents first).
- 6. Find cooperation with the schools through eg. the school board, the school manager, a cultural coordinator of the church or music school, parents.

- 7. Think about the local inspiration for teachers: what makes the organ an interesting teaching subject in your city / region?
- 8. Start on time with the possible acquisition of funds (the project may often not be started to be eligible (for example, this is the case for applicants to the Prince Bernhard Culture Fund in the Netherlands).
- 9. Consider what is needed for logistics. Organize parents for an excursion to the church and plan the supervision of the children. (An important principle is therefore: relieve the teacher.)
- 10. Organise an exciting evening for the (grand) parents / guardians of the students. If possible, some children can take part in the presentation, because their enthusiasm is contagious.
- 11. Think about a nice tangible souvenir for the kids (poster, sticker, card). This can be done in combination with its own project page for the school on the website of Orgelkids (see e.g. http://www.orgelkids.nl/ludens).
- 12. Allow the children to report on their experiences.
- 13. Repeat the project! Only after a couple of times / years it will become a well-known event with more charisma
- 14. Make the concert attractive and interactive (eg. develop a listening quiz).
- 15. Combine the project with a special children's concert program for the region (e.g. the performance Caecilia by Ton Koopman).
- 16. Use the little organ to introduce children during the process of choosing an instrument, eg. during an information market on music lessons.
- 17. As an organist, be welcoming to children at the keyboard.

Good luck in 'organising the future'!





#### Organ and heritage

The organ kids project is inextricably linked to heritage. Today we cannot deny the natural habitat (churches, chapels) of the organ heritage is under pressure. To preserve the enormous organ heritage in Europe for the future we have also to look to the relationship between the organ and heritage. We find interesting thoughts about heritage and, by extension, also for the organ in the policy document 2014-2019 by Prime Minister of Flanders Geert Bourgeois also relevant for protected heritage sites:

"Immovable heritage is part of a dynamic and development-oriented society and is also faced with the challenges of this society. In addition to the naturally rather conservative reflex of the policy of immovable heritage, the protected heritage sites have to be embedded within this changing societal needs and expectations, what is essential for its future. "

(Source: Bourgeois, G., 'Beleidsnota 2014-2019 Onroerend Erfgoed, Brussel 2014.)

The issue of redundant churches and re-designation of church buildings are major challenges for a dynamic and development-oriented society. Creating a new social place for pipe-organs is therefore a priority. To achieve this

new social place, it is important to integrate organs in a larger context such as using them for organ education. A cultural centre can program organ activities in their operation, creating accessible activities for the general public. Concepts where 'experience' is central must be developed because they are another important point within a dynamic and development-oriented society. Some examples and explanations:

- The keyword for the future is 'cooperation': collaboration with the Academy of Music, the local Department of Culture, the cultural centres and local social associations. The organ can be used for the organ lessons or to practice. A cultural centre can make use of an organ for one of the concerts/activities. Local associations may organize an activity around the organ such as an activity during an event around heritage, a guided tour of the organ, and other events.
- Another possibility is to organize activities with extra attention for children; after all, they will be in the future the persons in charge of the heritage. Children's performances or fairy tales with organ, a children's workshop around the organ using the "Doe-Orgel" are a number of possibilities.
- Programs for organ concerts can also use innovative concepts: organ as accompanying instrument for dance
  or silent movies, organ and poetry, organ and Tai-Chi are not only surprising combinations but can also reach
  new audiences. Of course, combinations of organ and other instruments, choir or vocals are also valuable
  options.
- In the search for skilled organists (whether professional or not) to play the organ, there is also the thought of city organists: one or more organists take not only care about the liturgical tasks within a city or town but they are also responsible for small concerts at regular intervals, demonstrations and guided tours for tourists or accessional visitors. In some cities in both Flanders and Netherlands there are already active 'city organists'.

"Immovable heritage is fundamental to obtain a qualitative and sustainable society in which not only the economic values take precedence. The presence of the material and visible heritage in our living environment shows the current generations an image of the past and this contributes to the formation of cultural identity. "

(Source: Bourgeois, G., 'Beleidsnota 2014-2019 Onroerend Erfgoed', Brussel 2014.)

Unlocking the organ heritage certainly gives an image of the past to the present generations, not only a visual image but also the underlying techniques, materials and practices. Concerning organ building, the techniques of the previous centuries are still used, not only for restoration but also in large measure in newly built instruments. This all contributes to the cultural identity of people but also regions: organ building in Western Europe includes not only general characteristics but also regional accents that contribute to richness and diversity.

In Flanders and the Netherlands more and more church buildings receive a new designation. In Flanders, there are also a lot of thoughts around reusing church buildings. On the website of CRKC (the Centre for Religious Art and Culture) we find a number of ideas:

"When one passes to valorization, shared use, side-destination or repurposing [of churches Editor's note]it is important to find a balance between the interests of the administrative and ecclesiastical authorities." ..... "The original function of a church is the most obvious destination. The use of parish churches will, however, change in the future. In that case there are several future projects possible:

#### Valorization

Valorization covers initiatives that can strengthen and promote the meaning of the church building in all its aspects (religious and cultural, historical and art historical, architectural and landscape aspects) with respect for the normal use of the parish church. For example, this might be an occasional and appropriate use of the church building for art historical tours, concerts, lectures, conferences and temporary exhibitions, good examples to advance the meaning and the operation.

## Shared use

Shared use is making the church building available for religious activities by other Catholic or Christian communities.

#### Side destination

When a parish church still used for religious activities is too large for the local faith community, one can consider a secondary use. A distinction is made between a multifunctional use and shared use:

#### multifunctional use

multifunctional use is a secondary use in time. The church building can in this case occasional be used outside the hours of religious activities for other purposes or by other authorities or agencies.

## Shared use

Shared use is a secondary use in space. The church building is architecturally redesigned in such a way that there is a new and smaller liturgical space, with nearby, on a permanent basis, space for one or more premises. A shared use assumes that the liturgical space and the other spaces are architectural completely separate, so that a shared use is possible, without the bother or possibility that the separate activities will disturb or intersect each other. "

(Source: Website: http://crkc.be/gebruik-kerkgebouwen.)

Organs can on the basis of the above outlined examples provide a valuable input.

In Flanders, at the request of Prime Minister Geert Bourgeois, all churches must develop a 'churches plan' with a long-term vision. In addition to restoration premiums in Flanders, conditions are required for operating the instrument. A number of activities around the restored instrument are annually required.

#### Conclusion

Unlocking organ heritage should initially be done through accessible activities with great attention to the children. They should not only focus on children who follow classes at music academies but bring, through all possible ways, children in contact with the organ. This can be done through lessons in the day schools. In Flanders, for example, there is in the lower school a school subject – world orientation – that highlights the history and construction of musical instruments. The 'Doe-Orgel', combined with a visit to a large instrument, can perfectly be used in this context. In addition, the organ can also be discovered in extracurricular activities. In Flanders, a programme with the 'Doe-Orgel' is actually being developed and will be offered to the local youth departments who are responsible for childrens' activities during their holidays.

## **Biographical note**

**Lydia Vroegindeweij** is the initiator of the project Orgelkids. She was educated as a teacher (primary school) and worked many years as a publisher of textbooks and other educational materials. She also studied theology and church music. She works as a researcher now and is working on a dissertation about the music of Luther and Bach.

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Daniel Vanden Broecke studied at the Lemmens Institute in Leuven and obtains the diploma of "Laureaat Organ". From 1990 until 2013 he is Organist at the Church of our Lady-birth in Hoboken. He was also connected as teacher to the Academies for music and Word Berchem, Hoboken and Merksem (city of Antwerp) and at the "Antwerpse Volkshogeschool" as a course supervisor. He is since 2000 working in the sector of organ heritage (first by "Vlaams Instituut voor Orgelkunst" that merged in 2005 with "Het Orgel in Vlaanderen"). From 2008 he is project coordinator at "Het Orgel in Vlaanderen" (Flanders) and coordinates projects to reach new audiences for organ and organ heritage. To realize this, he collaborates with HERITA and other heritage associations in home and abroad. For many projects, no prior knowledge is required.

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# Transforming rural heritage into a learning experience: the case of a heritage learning trail.

- dr. Marijke Van Eeckhaut, Mooss

#### Abstract

Mooss, an organisation specialised in arts and heritage education for young people, developed the heritage learning trail in Lubbeek, a town in the Belgian Hageland Region which obtained financial support for this project from LEADER, a European rural development programme. The trail revolves around five cultural heritage sites: a mill, an icehouse, a chapel, a presbytery and a church with graveyard. This paper outlines how Mooss employed education and learning theories to create learning experiences for children, families and school groups. The interpretation weaves threads between days long gone and today, and between the sites and the people who use(d) them, their lives and their stories. This provides starting points for a meaningful personal interpretation. Furthermore, texts are complemented by images, questions, assignments, games and so forth. This way, experience, information, imagination, sympathy and reflection work together to induce and sustain a powerful learning process.

## **Keywords**

Active learning, Personal meaning, Diverse learning strategies, Case study, Heritage learning trail

## Theoretical and methodical starting points

For its arts and heritage education, Mooss chooses the constructivist education theory as a starting point (Hein 1998: 14-40), supported by various learning theories – primarily David Kolb's (1984). The organisation has described its methodology in a manual (Van Eeckhaut & Mooss 2013). The fundaments consist of scientific research, theoretical reflections, social considerations and hands on practical experience of more than 30 years. The premise is that all participants in the arts or heritage educational activities (for example workshops, training, lessons, games) have their learning in their own hands. It is the participant him-/herself who actively provides meaning to what they experience, see, hear and do. The goal is to reach the best possible experience for every participant: a meaningful learning process with personal growth and meaning as a result. And because we all have different interests and knowledge, and we all use different strategies to learn, it means that we have to leave behind standardised education and the pursuit of predetermined outcomes. In order to facilitate a meaningful learning process, we must work from the participants onwards – to arouse their interest, to tie in with what they already know, to challenge them to learn and to encourage them to maintain these efforts (for a while). To achieve this, the facilitator needs a very broad knowledge of the subject and a diversified approach to learning.

## Case study



Transforming an encounter with heritage into a meaningful learning experience is only successful if personal meanings are supported and valued. In the heritage learning trail in Lubbeek, Mooss used six strategies to make this possible. Before we get into those strategies, it is important to describe the actual trail. A column was placed at each of the five heritage sites (Figure 1). On its front is historical information; on the back you learn more about (the use of) the site today. On the left side stories connected to the location are told, whereas on the right you get to know an important historical character. The columns often contain extra imagery. Families can get a map of the walk (Figure 2) and there is an additional educational package available for primary school teachers.



## Strategies with regard to different types of content

A first set of strategies is related to providing links with the variety of knowledge and interests of the participants in the activity; in this case the families and school groups making the educative walk along the five sites. This is a necessary condition, in order to make it possible for anyone to create personal meaning: we mainly give meaning to what affects us personally, and these are also the things that will eventually remain with us. As said, we should draw from a very broad knowledge of the subject to be able to provide different types of content.

#### 1. Tell personal stories.

When we consider diverse types of content, personal stories are very important to bring variety, because to most people, they are more appealing than 'dry information'. Personal stories are more recognisable. Moreover, they can also provide additional information from various perspectives and access to the intangible heritage. Thus, daily life can also be highlighted. Stories about and by the people who use and used the site, who have lived and worked there, will perfectly qualify. At the mill for example, the information about the millers' patron saint, Saint Victor, is linked to a story about the name of the miller's firstborn (traditionally named after the patron, but not in this case). The information on sharpening the millstones is found in the report of a boy on his 'masterpiece', allowing him to become a Craft Guild Master. Furthermore, there's the story about the last miller and how his daughter and son in law have established a museum in the mill, in order to safeguard the heritage so dear to them. At the chapel, visitors can experience the testimonies of a possessed woman's husband; of a pilgrim; of the mayor of Lubbeek who tried to prevent the old chapel's demolition and of the castle lord who demolished it. At the presbytery, both the figure of the priest and that of the maid are presented. At the church and surrounding graveyard, there are excerpts from a 1943 essay of a girl, who philosophizes about the tower and what it has been through, the tower itself almost becoming a character in its own right. A stonemason and gravedigger also tell their story. All these stories involve the participants in the heritage, stimulating their imagination and providing specific points of view.

#### 2. Concretise and update the content.

It is important to connect the often abstract or distant historical information with stories, events, objects, thoughts and feelings that we can imagine today. Personal stories can certainly contribute to this aim, but there are even more possibilities.

At the icehouse for example, a drawing of a man clarifies how deep an icehouse is, as for most people, figures are less revealing and quickly forgotten. Concrete examples are given of the various uses of the ice and the new use of the cellar is highlighted. Here for example a picture of a bat with a ruler is presented – again to offer an image rather than mere numbers (Figure 3). At the chapel questions are raised about the story: is it a legend or is it true history? Perhaps we have not yet recovered the documents attesting to the story? We are made aware of our own gaze from the present. Furthermore, the far-from-my-bed and slightly obsolete aspect of pilgrimages, processions and miracles is bridged by the simple question: "what is it you would pray for?" At the presbytery, the tasks of the priest are illustrated with very concrete examples and images, and at the church and the surrounding graveyard the difference between an old cemetery and a current one is explained. Comparisons with things that we know today make heritage more accessible.

## 3. Diversify the content.

Information must go beyond the classic historical facts (who-what-where-when). It must also offer technical data, anecdotes, customs, motivations, reasoning, context and so forth. Many people are not only or not mainly interested in what something is, but also (and especially) in how something worked, why it is as it is, how it came into existence...

At the mill for example, a lot of technical information is presented about its working methods, but also about the reasons why the mill evolved from a wooden to a stone windmill, and later on to a mechanical mill. Smaller technical aspects are discussed as well, such as the millers' vocabulary (e.g. the symbols indicating how many kilos a bag of flour contains).

At the icehouse close attention is paid to its operation, both to the construction methods (How was it done? Why through these techniques?) as to its use (bringing in and removing the ice). The information also cites the existence of several ice cellars and the traditional locations where they are found (context). Attention is also paid to the flying technique of bats and to ancient folk tales. At the presbytery, the duties of the priest are explained, ranging from conducting the religious rites to helping the parishioners with their important letters. The duties of the maid are also discussed, and the structure and household goods of the presbytery. At the church and the surrounding graveyard attention is given to the symbolic meaning of details on graves, to the custom to bury some dead in the church itself (who and how), and to the bells' theft during World War Two (Figure 4).





## Strategies with regard to various ways to acquire content

A second series of strategies has to do with supporting the various ways people learn and interpret. For this we have to offer the participants the opportunity to acquire and to process content in different ways, not only through reading informative texts.

## 4. Differentiate text.

Even using only texts, we can cater for a wider variety of learning styles by not using exclusively traditional informative text. Personal stories can be written in the third person, but they are often much more powerful when they are told in the first person, as in a diary fragment or in a letter. In this way, different registers, and various ways of expression can be used. Texts can be shorter or longer, can be designed differently – e.g. also in handwriting. At the icehouse for example, there is an excerpt from a medical textbook (Figure 5), and at the church and the surrounding graveyard a fragment of a will (in original handwriting) is displayed.

## 5. Provide images.

It is important to introduce content not only through reading but also through watching. This too is possible on the heritage learning trail, for example through photographs, but also through diagrams, drawings, rolling photographs and objects.

At the mill for instance, a scale model of the old windmill has been incorporated in the column (Figure 6), and there is a drawing of the wooden mill, which was previously on this site. In addition, there is an image of Saint Victor, the patron saint of the millers, and some examples of blade language (windmills' blades were used for long distance

communication with a specific code, for instance the 'mourning mode' at a death in the miller's family or of an important person). At the icehouse, there are technical drawings, pictures of different species of bats, a child's drawing of the Slabbaert folk tale (Figure 7), a poster for a Flemish fair in the castle park, a picture of the castle and pond where ice was 'harvested' and so on. At the chapel, fragments of stained glass and of ex votos are shown, and there are pictures of the Our Lady Procession (throughout the ages!). A pilgrimage pennant and images of the old chapel and its demolition were printed. At the church and the surrounding graveyard you can see photographs of the church throughout the centuries, there is an image of a painting of Saint Martin, a close-up of tracks on the church tower, photographs of symbolic grave elements, a photograph of the inscription on the bell addressed to the Germans who confiscated the bells to forge weapons (saying "To all bells' thieves: those who shoot with bells, will lose the war", see Figure 4) and so on. This variety of material makes the information columns not only attractive, but it also offers a wealth of information accessible much faster than text. Imagery can offer content, which would otherwise need a lot of words to communicate.

## 6. Support active participation.

Participants must be able not only to receive information but also to actively and creatively interpret, invent, imagine, think and experiment.

At the mill for example, the question is posed: What are the differences between the old mill (the scale model; see Figure 6) and the new mill? And is the scale model equipped for a lot of wind or for low wind speed? And why are there two entrances to the mill? The questions are designed to encourage careful examination and to think about the functioning of the mill. The answers or information necessary to formulate an answer can be found in the texts. At the icehouse, the bad reputation of the bat is discussed. This is completed with questions and assignments on horror stories (Figure 7). At the chapel, the legend of its foundation is told, and participants are challenged to reconstruct the story, helped by the stained glass windows. This promotes both looking and image reading, and memorisation and summarising. Visitors can also make the puzzle of various fragments of ex votos, and compare them with the originals on the chapel walls. They are asked to decipher the texts (what miracles do the *ex votos* express gratitude for?). Attention is drawn to the variety of languages in which they are written. At the presbytery there is an immersion assignment about how the presbytery originally looked, and an assignment about the conversion of heritage buildings to contemporary uses (the parsonage is now a library). These questions and assignments are focused on actively acquiring content by watching, comparing, analysing, reflecting and thinking. Whenever possible, the participants are encouraged to use the site itself (and not the column) as a starting point, and to link tangible and intangible heritage.



Figure 5. Excerpt from a medical textbook (icehouse column: © Mooss).



Figure 6. Scale model of the old windmill (mill column: © Mooss).
Photo: Christine Decoster.



Figure 7. Child's drawing of the Slabbaert folk tale (icehouse column:

© Mooss).

#### 3. Conclusion

Our experience shows time and again that transforming an encounter with heritage (or arts) into a meaningful learning experience takes a firm belief in the value of visitors' personal knowledge and a radical kaleidoscopic interpretive approach catering for various interests, skills and learning strategies. To realise this, a conscious approach is necessary. Successful arts and heritage education is developed based on a solid methodology, grounded in sound theory and scientific research. But the reverse is also true: theory is not worth much if it does not offer concrete support for meaningful practice. The constructivist learning theory with its emphasis on the active construction of personal meaning is the perfect framework to develop concrete methods. The six strategies described above originated within this framework, further supported by Kolb's learning theory. They allow us to develop tools and activities within the multitude of possible routes within arts and heritage education, appealing to a wide audience and helping them to achieve content and insights meaningful to themselves.

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## **Biographical note**

**Mooss** is an organisation specialised in art and heritage education for young people, reaching over 200,000 participants every year. Mooss is known for its thorough educational methods, which are made available in a manual. The author is responsible for Mooss' methodological development, partly based on her PhD (2013) on museum interpretation, partly based on new research through Mooss projects.

# Making Sense of the Present: heritage is political - it belongs to us

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#### Abstract

I am interested in the power of things and ideas to bring people together and develop our thinking about contemporary issues. As an archaeologist, landscape and social historian I find that people engage with the human past to make sense of the present, and therefore the quality of that engagement is significant. Evidence suggests that 'heritage' can be an important tool for social empowerment, and in my practice I work with a range of people and organisations to encourage wider participation, enabling alternative perspectives, the creation of new and different knowledge, and multiple narratives.

In this paper I offer a critique of i) the narrow interpretations often provided by presenters of 'Heritage' as part of our UK and European tourism/visitor agenda, and ii) how much of it, including our archaeology, historic land-scapes and museum collections, can be difficult to engage with in meaningful ways – partly because of the interpretations offered, partly because of perceived academic/professional barriers and partly because they may literally be difficult to access.

I provide a few examples of public engagement which attempt to get round these obstacles and illustrate the value of working in partnership with museums, writers, artists, musicians, film-makers and scientists, to enable community groups to explore aspects of our past to help find our present voices.

#### Keywords

Archaeology, Heritage, Identity, Museum, Thing, Migration, Political, Present, Troina, Voices

## Making the Invisible Visible

After the devastation of two world wars in Europe, we are still experiencing the need to make sense of a radically changed world. This has led to an increased desire to explore the past, to re-find lost landscapes, to protect threatened buildings, and to understand and reflect on past patterns of activity, economic and social relationships.

In the UK, William Hoskins first published *The Making of the English Landscape* in 1955, demonstrating the possibility of reading the history of human activities in the contours of the landscape, and this became a hugely popular book for enthusiasts interested in more than nostalgia. In the 1960s the government introduced local government and tax legislation to slow down the demolition of large houses which were too expensive to maintain in the changing social order of the post-war world. This reflected increasing public concern about the huge loss of heritage and economic and social history.

This interest and concern is the driver for much of our 'heritage' industry, but ironically other drivers have intervened to shape how we engage with the copious amount of material now being made available and which we continue to unearth in archives and from the ground.

One factor is that tangible 'Heritage' has become a major component of our tourism industry. Another is that archaeology, in spite of huge public interest and increase in how much gets excavated in our local landscapes, has become increasingly disengaged from the public eye. Museum collections are frequently a victim in this complex mix, lacking resources and often regarded as dry, dusty and old fashioned.

I have a particular problem with the sort of 'Heritage' which dominates in Britain and in many countries, which I call the 'country-house visiting culture' - in the form of stately homes, country houses and their equivalents, with their attendant landscapes (Walker 2014:75). In the historic urban centres of Europe there is probably an equally strong 'town-house visiting culture'. There are good reasons for this, often to do with the fact that they are unsustainable in private hands without financial help, and where public money is involved, the deal is that the properties must be open to the public. They therefore get heavily promoted.

They are of course fantastic landscapes/townscapes to enjoy, usually an extraordinary contrast to our lifestyles today. But I am concerned about the way this sort of Heritage is packaged for consumption, increasingly as a stage set in which we are invited to take part or observe lifestyles of the past, in a warm, pleasant appreciative sort of way - all washed down with a delicious cup of tea and piece of cake.

In many cases we could be exploring the relationships of power as manifested in the building, the landscape, the objects on display, but the way material is presented is usually rather limited and reverential to the former social order. Nationalism might be part of the agenda, promoting nostalgic and rather exclusive views of a comfortable past where the implications of many things in which we might be interested, such as our feudal or colonial relationships, class and gender politics, are obscured. This is Heritage as tourism industry, and it is difficult to pierce the packaging without being regarded as iconoclastic or subversive.

Many now recognize this phenomenon as 'the authorised heritage discourse', identified and extensively discussed by Smith (eg. 2006 and 2009). I think it is a hugely political issue – hence I say "Heritage is Political – It belongs to us" – and have argued elsewhere "that many people, not surprisingly, feel estranged and excluded from this world, or at the very least uninvolved - because their own experiences and values are not represented, they are not recognized and maybe they are not visible. Many will also be victims in some way, but this is rarely acknowledged or offered as a possible arena for discussion." (Walker 2014:76).

It is certainly eye-opening to visit an English country house with a group of people from outside the EU – from India and our former colonies. I had a recent experience with a group of women recently moved to Ipswich in East Anglia, when we visited a substantial house and country landscape in Suffolk. They thoroughly enjoyed their day out but I was conscious that there was no interpretation offered to explain the family wealth, the range of things on display from around the world, or indeed the social and economic structures and relationships involved to maintain such an estate.

In the UK, the major proponents and protectors of our tangible heritage still present in this rather non-interpretive way, but there is opportunity and an increasing appetite for something more challenging. I agree with Harrison (2010) who invites his co-writers and readers to explore "the ways in which this past is used in the present", to be aware of 'Heritage as a tool of government", and to "uncover ways in which heritage embodies relationships of power and subjugation, inclusion and exclusion, remembering and forgetting". He reminds us that we should critically consider what material is used or omitted and who is interpreting it, and "ask questions that open a space for local and global communities to have new forms of engagement with heritage, and in particular with heritage as a tool of the nation-state".

## Digging up the Past

Archaeology and the study of past or lost landscapes have been major beneficiaries of our increased interest in exploring historic landscapes, as a result of the devastation of war. In the UK we developed the concept of Rescue Archaeology, with archaeology units around the country surveying and excavating sites before they were developed: part of the enormous project of rebuilding modern Britain.

Government legislation followed with the 1979 Ancient Monuments and Archaeological Areas Act and the National Heritage Act in 1983. In 1990 land developers were given strong planning guidance and Local Government was given powers to require developers to fund archaeology on site before building (Planning Policy Guidance 16). This has now been replaced by Planning Policy Statement 5: Planning for the Historic Environment which sets out the Government's policy on archaeological remains and how they should be preserved or recorded both in an urban setting and in the countryside.

It gives our Local Authorities a duty to ensure pockets and swathes of landscape are excavated in advance of development, but ironically they have no public duty or concomitant resources to ensure that the results are known about by the public. The Units themselves are not resourced for interpreting their archaeology beyond site reports and the occasional open day or evening lecture. We have archaeology units up and down the country excavating and recording sites, museums do not have the space to house their finds, and warehouses are filled with boxes of archaeological material – for example, pottery, bones, metal work, all the debris of past lives - which have to be preserved. The Cambridge Archaeology Unit stores their material in saltmines in Cheshire.

So, despite very popular open days and great interest in archaeology on TV, relatively few people know about or get to see the material even on their doorstep. This is not because the Archaeology Units want to keep it to themselves - although I sometimes think that field archaeologists forget just how exciting it is for members of the public to see an archaeological site, to experience the history under our feet. It is in fact because developers generally do not want members of the public on site for health and safety reasons, and usually do not fund the Archaeology Units for ongoing public outreach programmes beyond the life of the excavation.

## Finding a Voice

So we now have a curious situation whereby we thought that we wanted to know more about the past, but our tangible standing buildings are often inadequately interpreted and although there is more field archaeology going on than ever before, the public knows very little about it. They rarely see the archaeologists at work (except on television), museums struggle with what to display, and we now have mountains of 'grey literature', the site reports, which also need to be excavated to see the light of day.

There are, in addition, apparent barriers to access. Whilst more money has gone into excavating our landscapes and presenting our heritage sites, and increasing amounts of information is being made publically available online, the development of responsibilities which go with that have resulted in an increasing professionalization of the cultural heritage industry, and the perceived commoditization and institutionalisation of knowledge. This was perhaps first drawn attention to by Merriman (2002 and 2004), and while there have been positive responses to overcome these barriers, we need to do more.

I ran a public salon at the Pacitti Company Think Tank in Ipswich, asking people how they perceived their relationship with archaeology, historic landscapes and museum collections, and it emerged that they felt there were academic and scholarship boundaries which inhibited them from accessing the material. They felt there is increasingly, and possibly too much, reliance on the knowledge of experts, and expressed a general desire that we should open up our collections, and make them more available in a variety of ways. People used the following powerful words to express what might emerge:

"Empowerment, multiculturalism, stories around artefacts, known and unknown opinions, responsibilities, theatre, experience, parliament of things, ethics, connections, engagement, cultural identity, voicing validity, intangibles."

These members of Ipswich public felt that engagement with archaeology and museum collections could be empowering and enable them to explore issues to do with multiculturalism, known and unknown opinions, ethics, and cultural identity; it could give them a sense of validity; it could be used to develop stories around artefacts, used in theatre. Someone used Bruno Latour's phrase 'A Parliament of Things', referencing his discourse about things and their importance in the world of people, ideas and opportunities to engage in discourse and decision-making.

## The power of Things

Our museums have a wonderful opportunity here, as the curators of things or objects which represent all of human life. Museums could be the places which enable new discourses that reflect modern lives, values and circumstances. This is already happening in some museums (Irving 2007: 42-47); I have had an interesting experience in Suffolk (Walker, in print), whereby museum objects facilitated an important discussion about personal experiences, and I am sure many museum staff will say likewise.

At the same time, there is increasing acknowledgement of the very difficult task of interpreting archaeological material. Archaeologists and museum curators struggle with the translation of physical excavated remains, the sediments, fragments and traces of human activities, into meaningful text. We are increasingly aware of the multiple stories which might be attached to any excavated or displayed object or set of materials (Pierson & Shanks, 2001: 5).

Whilst in some cases this may be seen as a problem, and also make museum captions more challenging, in fact it gives any museum an opportunity to open up their collections to wider interpretation and more voices (Walker 2014: 78). This approach may also encourage local museums to exhibit more local material and engage local communities in interpretation.

The wonderful phrase coined by Bruno Latour (1991/1993), 'A Parliament of Things', and the interpretation of 'things' by Ingold (2008: 11-12) as a "certain gathering together of the threads of life", immediately highlights the possibilities inherent in the power of 'things' to be the mediators of some interesting conversations. Latour was fascinated by the complex relationship between humans and things, and argued that all discourses should involve the public interaction of people, things and ideas, to allow for multiple meanings and voices, rather than remain the domain of specialists.

Ingold (2008: 6) said he followed (albeit rather loosely) the philosopher Martin Heidegger, understanding the 'thing' as a "going on, or better, a place where several goings on become entwined". He then writes "There is of course a precedent for this view of the thing as a gathering in the ancient meaning of the word, as a place where people would gather to resolve their affairs". The sort of assembly place Ingold is talking about is preserved in the surviving Anglo-Saxon place names in England such as Thingstead (Ipswich), Thingoe (Suffolk), and also the ancient legislative parliaments in Iceland (the Thingvellir) and on the Isle of Man (the Tynwald) – and also the derivation of the English term 'husting'.

So here, in the evolution of the word 'thing' we have an entwining of the idea of the actual gathering together of people to discuss and decide on important matters of the day with the present day embodiment of the word 'thing' as an object or a matter for discussion. This is closely connected to Latour's Parliament of Things, which allows for many potential sources of knowledge, meanings and versions in the interaction between people and things.

We know this from our own research and fieldwork, and the complexities of attributing and conveying meaning to the results. Meanings develop with, and can be validated by, discussion. We can extend and share our knowledge more effectively and engage the public with our research to extend its impact. Museums, as they combine 'things' with place (or premises for people to gather), might well be the ideal hub for coming together and scrutinising things and important matters of the day, prompting wider participation, sharing knowledge, ideas, dialogue and conversation.

## Case studies using archaeology and history to explore issues relevant to the present :

## The longue durée on the edge of Europe: The Troina Project, North East Sicily

The Cambridge-Belfast archaeological project is directed by Caroline Malone and Simon Stoddart. We have sample-surveyed the landscape around a medieval and modern hilltop town with evidence of occupation back into the Neolithic, in an attempt to map patterns of settlement and landuse through time. Malone excavated a Copper Age habitation. We have published quite extensively (eg. Malone et al. 2003: 7-21; Walker 2007: 115-142; Fitzjohn & Ayala 2011: 3-12), but very little gets beyond the networks of people already engaged in established academic discourses.

Last summer however we filled 7 glass cabinets in two rooms of a small museum in the town centre. These facilities were provided by the local municipality, and this place, together with the objects in the cabinets, could be the portal to enable much greater engagement with the local population and visitors.

ArchaeoLink, a social enterprise based in Cambridge to help local communities develop societal, educational and economic benefits from their archaeology, has done an initial study of how to develop engagement, and local teachers are keen to have an education programme. The municipality has been extremely supportive because they would like their town to be recognised as a cultural centre worth visiting. For the report A Strategy for Outreach: Troina Archaeological Project, Sicily

See http://www.archaeolink.org/projects/Troina/

Looking at the project in terms of potential interpretation, is exciting. Sicily is at the boundary of Europe, facing North Africa; it is in the centre of the Mediterranean and east-west/north-south trading networks. Known as Magna Graecia in Classical Greek times it has long been on the boundary of and caught up in, the clash of rival cultural, economic, political and colonial interests. The island was at the interface between Christian and Muslim interests in Southern Europe, and of course, more recently it was where the Allied Forces landed in 1943 to start to take back Italy from fascist control. There is huge potential here for multiple voices, narratives and perspectives for the project 'Interpret Europe'.



## Alternative perspectives of 19th- 2 1stth century Cambridge, UK:

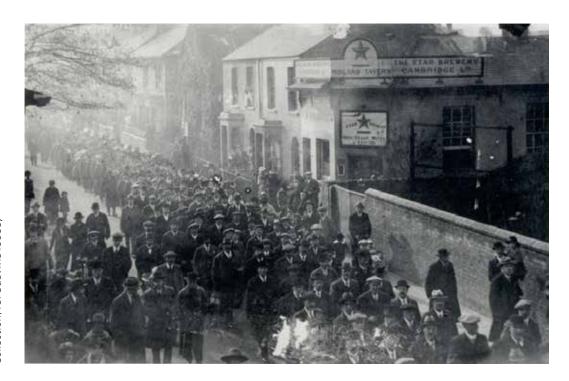
## The Mill Road History Project

## http://www.capturingcambridge.org/projects/mill-road-area/

This is a Heritage Lottery Funded project to record the development of a road in Cambridge which grew up outside the medieval university town, with workhouse and maternity hospital, dense housing, railway, industry, cinema, dance hall and infectious diseases hospital. We wanted to record the buildings and the lives of people who do not usually make it into the history and architectural books. It has involved training volunteers to use the archives to research buildings, take photographs, do oral histories of people who live or work on the street, write for hard copy and for the website. We have excavated a couple of sites, and extended the boundaries of a history project to include the writing and illustration of a poem based on people's expression of what Mill Road means to them, and the writing and presentation of monologues about the lives of people on Mill Road (including in the cemetery) unearthed from the archives and people's memories.

Mill Road is a multicultural focus of Cambridge. It has always been a place of migration – first from the local villages from the 1840s to work for the new railway, then from towns further away to work in new local industries associated with the railway and the developing industrial economy. More recently, in the 20th century, people came to live and work here from all over the world – we have a Chinese community, people from the Caribbean, Bangladesh, India, African countries, and so on. An important part of our project has been to record peoples' stories and memories, their experiences of cultural and social change, their expressions of identity, and memories of living, working and being part of Mill Road. We held a discussion 'On Identity' as part of the Cambridge Festival of Ideas, at the Museum of Cambridge. A short edited film may be found here: http://www.capturingcambridge.org/mill-road-area/mill-road-life/festival-of-ideas-2014/

We have built a website to hold our material, which includes reports about buildings and places, personal memories, stories and photographs. An important legacy of our work is that this is now managed by the Museum of



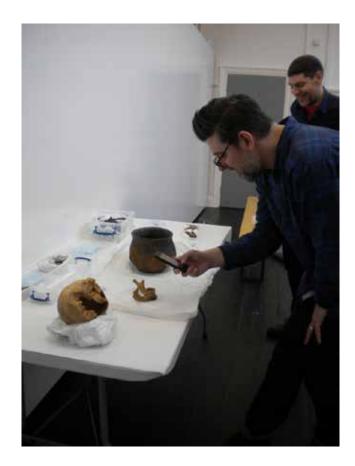


Cambridge, which is extending the project to other parts of the city. The museum is also encouraging people to research and post stories about objects in the museum onto the website. This feels like a valuable community project which is enabling different voices to be heard, making what is often invisible, visible, and building narratives from different perspectives. The museum to taking a proactive role in engaging people and encouraging them to visit.

## People, Culture, Migration and Identity

Whilst Associate with the Arts-based Pacitti Company Think Tank, we explored how to engage with heritage in ways which might be meaningful to the diverse people in Ipswich. Our work was supported by the Colchester and Ipswich Museums Service. One strand, *Thread*, resulted in making a short film focusing on an Anglo-Saxon skull, a jaw and a pot, with the overlay of a narrative voice and sound. The film references the work of local scientist and poet, Nina Frances Layard, who excavated a significant Anglo-Saxon cemetery In Ipswich in 1906. Although her material was exhibited in the museum, she had been unable to present her findings to the Society of Antiquaries in London because of her gender (Pacitti & Walker 2014: 92-96, 140-141). This work is currently part of an exhibition entitled *Art/Science/Life* at the Ipswich Art School Gallery, adjacent to the museum, and we held a well-attended and thought-provoking public discussion evening.

Fig 3: The making of Thread at the Pacitti Company Think Tank: Robert Pacitti and Deveril preparing to film (photo L. Walker)



Another strand involved working with a group of migrant women, students at an organisation called Community Service Volunteers in Ipswich. They were learning English and 'citizenship', supported by European Integration funds. With their project leader, Gauri Desai who was also a film maker, we explored the archaeology and history of the Anglo-Saxons in the area, in Ipswich Museum and at Sutton Hoo in Suffolk (a ship-burial site owned by the National Trust). Rather than learn about them as founders of the English nation state (the usual political discourse), we thought about them as migrants to this country, and about their material culture in terms of identity, about how they might have adapted, the problems they might have faced, for example with language, religion and different food cultures; about what to leave behind and what to take with you when you migrate; about cultural assimilation, when you feel you belong and when you can call it home; (Walker 2014:142 and in press).

We ended up filming a Q. & A. discussion about their own personal migration experiences, which several said they had not had an opportunity to talk about before. They were also interested that migration

was as relevant then as it is now. I myself thought that many of the things we talked about might be useful for archaeologists to consider when questioning their material. And I was interested in the power of 'things' to generate this discussion. The film 'Home is where the heart is' may be found on this link: www.ictv.org.uk/2014/02/26/home-is-where-the-heart-is/

Gauri Desai at CSV decided that the theme of migration could be explored much further with her students, and she successfully applied to the Heritage Lottery to fund 4 films: Selie Suffolk: bequest and identity is a history of migration in Ipswich and Suffolk (UK) from Anglo-Saxon times, and the other three are about contemporary migration in Ipswich - the Sikhs who started to come here in the 1940s, the Caribbean community who arrived from the 1950s, and an Asylum Seeker who came about 10 years ago. These films were made by people who are newcomers to Britain, about people who have migrated here in the past and recently. It is extremely interesting to see what they wanted to portray and hear the questions they ask. You can find the link here: www.ictv.org.uk/category/sellie-suffolk-evolution-vision/





MUD: the Place Where We Stand

This project is about engaging primary school children and the local community in the results of a recent excavation in their school playground. The site had been a small Baptist cemetery in the 1830s, and at least one adult and 11 children were carefully excavated by a local archaeology unit (Rees: 2013).

The project is in the early stages of development, involving partnerships with the primary school head and teachers, the archaeology unit, a musician, an earth-scientist, an architect experienced in children's play equipment, and 30bird, an arts organisation developing and producing the project. The issue, as always, is funding, but we will be applying to a variety of UK funding sources which span arts, science and humanities.

The idea is to use the archaeology to teach the children science and history, about bodies and skeletons, and also develop a creative arts project. We will involve bio-scientists to do molecular projects with the children, asking questions about our bodies and what we can know about who we are, where we come from, what we eat, how our history may be legible in our skeletons. We can work with archaeologists to introduce the children to the idea of history below their feet, and the survival of cultural remains in the ground; and local historians to show the children evidence of history around them, looking at buildings, maps and the morphology of the streets.

We also plan to get the children thinking about burial and beliefs, to understand that different people believe different things and do different things accordingly. This is particularly relevant in our school where there is a culturally mixed population from different countries with different beliefs, customs and burial practices. Around all this we will be developing some creative, imaginative events, involving writing, music and performance which can be showcased to a wider audience.

The cemetery was only a small excavation which might otherwise have passed largely unnoticed, the site immediately filled in and built upon; its report filed alongside other archaeological reports, gathering dust. However, it fits wonderfully with so many aspects of the school curriculum, it will be a rich learning and creative experience for the children and the local community. Look out for a similar site in your area!

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## **Biographical note**

Lucy Walker is an archaeologist and historian, involved with life-long learning, heritage and tourism. She is part of the Cambridge-Belfast Troina Archaeology Project (NE Sicily), Associate Archaeologist with the Pacitti Company Think Tank, founder member of the HLF funded Mill Road History Project, Chair of the Cambridge Mill Road History Society, and Trustee of the Museum of Cambridge. Lucy is interested in how people interact with the human past, and actively develops community projects through Access Archaeology (www.accessarchaeology.co.uk), also supporting ArchaeoLink (www.archaeolink.org) . Lucy is a former Cambridge City Councillor and thinks public engagement is essential.

## **Currrent Research Interests**

- The development and co-existence of Christian and Muslim communities in Sicily.
- Migration, identity and culture change, including in present-day communities.
- Innovative public engagement using archaeology and museum collections to explore contemporary issues.

# Capturing past practice: approaches to interpreting and presenting old technologies

- Roger White and Tamara West, Ironbridge International Institute for Cultural Heritage, University of Birmingham

#### Abstract

One of the more important challenges facing industrial museums is the problem of capturing the operation of past technologies. A number of challenges need to be overcome, depending upon what is being presented. The operation, for example of steam-powered machinery in a museum in a safe manner is something that can be learned relatively simply, often using age-old training approaches based on those who operated the machinery as their living. Where, however, the work requires a degree of skill or acquired knowledge, the training becomes more difficult, and sometimes more dangerous, to pass on to heritage interpreters. This presentation seeks to explore ways in which the more difficult industrial processes might be captured digitally, using motion-capture, so that future interpretation will provide a more accurate rendition of process which can then be overlaid with oral testimony or other forms of interpretation providing the maximum amount of information without compromising safety.

## **Keywords**

Industrial Heritage, Virtual worlds, Motion capture, Interpretation

#### Introduction

In an increasingly work-sanitised world, where few of us ever experience at first hand the hard work and risks of heavy industry, we find it ever more difficult to comprehend the experience, and skills, required to work in such environments. For those interpreting industrial museums the gap between the generation that has an innate understanding of how the working world operated in the industrial age and the new and emerging generations gets ever wider. Yet museums and heritage attractions presenting the heritage of past industry and its transport infrastructure are widespread and popular <sup>41</sup> and especially so when they are shown in operation. There is, after all, nothing deader than dead (i.e. static) machinery. The aim of this paper is to suggest ways in which modern technology might be used to capture, and present, the skills of past industry. The result, if successful, would not only make the attractions more realistic and visually stimulating, they will also have value as a research archive of practical skills and knowledge.

## Bringing machinery to life

As is well established in interpretive practice in industrial museums, people enjoy the experience of visiting such attractions when there is the added bonus of seeing machinery in operation. The scale of this can vary – even having one power loom operating is enough to demonstrate both how noisy it must have been in mills – but how much more impressive is it to see a whole mill working, or a weaving shed in full flight, as can be seen at Queen Street Mill, Burnley.<sup>42</sup> At Ironbridge Gorge Museums and similar attractions in the UK and elsewhere this principle was understood from the start and so some machinery will always be in operation at such places. However, there are costs as well as benefits to this. In operating a steam engine, for instance, such as the winding engine at Blists Hill owned and operated by Ironbridge Gorge Museum Trust (IGMT), there has to be compliance with regulations regarding safety of the pressure boiler that supplies the steam and the pithead and cable that operates in a limited fashion still has to pass the stringent safety checks expected if the rig were in real operation. The operator has to have had training and has to understand the working of the machine as well as its operation since he is responsible for its safety as well as acting as interpreter to the public.

<sup>&</sup>lt;sup>41</sup> This includes attractions such as Ironbridge Gorge Museums, the first industrial World Heritage Site (C. Beale 2014 *The Ironbridge Spirit. A History of the Ironbridge Gorge Museum Trust* IGMT) but also includes heritage railways, of which there is an abundance in the UK, and many other countries.

<sup>&</sup>lt;sup>42</sup> At least at the time of writing it is: the museum will close at the end of March 2016.

It is doubtful that today, however, any more than a handful of people survive who were in regular operation of steam machinery in their working lives. Those who control such machinery today must perforce have been trained to do so, probably in a heritage environment. Such skills are easily and readily passed on: the machinery is not complex and the activities are limited, yet the consequences of getting things wrong are real and could lead to the destruction of the machinery if not actual injury or loss of life among staff and spectators alike. Training is therefore both critical and essential for compliance with the law, as is well understood by heritage organisations.<sup>43</sup>

These lessons apply with even more force when the machinery being operated is more complex. A good example in this instance is the Avro Vulcan XH558. For many years, the aviation circuit in Britain, and across the world, had seen the regular operation of both piston engine and jet propelled aircraft. There were accidents, but these were rare and were thoroughly investigated. The lessons from these reports were learned about not putting such aircraft under due stress through performing aerobatics, for instance. The safe operation of aircraft is universally governed by regulations such as the UK's Certificate of Airworthiness. Obviously, the simpler the airframe and engine, the easier it is to keep it in the air. With the Avro Vulcan, a huge and complex post-war bomber operated by the Royal Air Force (RAF) between the 1950s and 1980s, the greatest challenge to get it back into the air was the extremely rigorous schedule of maintenance and testing that had to be enforced to ensure its safe private operation. A number of factors combined to make it possible. Money was available via the Heritage Lottery Fund, the public were willing to add to the pot through donation but above all there were still people available who knew the aircraft and the tricks to maintaining it in flying condition. These people were retired RAF pilots, mechanics and engineers who, until the 1980s, had been maintaining the aircraft as a fighting force. The project also had redundant equipment available to them that was critical to the maintenance which enabled, for instance, the jacking up of the aircraft off the hanger floor so its undercarriage could be tested. The endeavour was helped by engineering companies who supplied knowledge, equipment and time for free or at minimal cost because they believed in the enterprise. Put back into the air in 2007, the airframe was finally grounded in 2015 for two main reasons. First, because the engineering companies were no longer able to provide the necessary expertise to continue to maintain the aircraft since major elements of the airframe (such as the spars) would soon need replacing, and without this input, the project had to end. Second, the pilots and engineers who knew how to fly and maintain the aircraft were getting to an age that made it impossible to do their jobs effectively or safely.44

The Vulcan to the Sky project encapsulates many of the issues that beset operating historic machinery, and the rewards in doing so. Yet operating industrial machinery, in industrial buildings, adds a further level of complication in that there is a product, requiring raw materials to demonstrate production, and a workforce skilled enough to know how to do it. The production of wrought iron at Blists Hill, Ironbridge, is a very specific problem that I discussed in last year's presentation. Here, one of the technologies presented involved taking a red-hot iron billet and rolling it through a set of rollers to create a bar of iron: the more rolling that took place, the longer and thinner the bar, and the more difficult to handle it becomes. It is a dangerous operation since the material is inherently dangerous, and difficult to handle, becoming more so as it is worked. Yet the intermittent way in which the works operates within the context of a heritage site makes it more dangerous as the people practicing the art do so only occasionally, meaning they can be less proficient than if they were doing it on a daily basis.<sup>45</sup>

<sup>&</sup>lt;sup>43</sup> Wallis, G. 'Keeping the Wheels Turning' *The Building Conservation Directory 2006* Available at: <a href="http://www.buildingconservation.com/articles/wheelturn/wheelturn.htm">http://www.buildingconservation.com/articles/wheelturn/wheelturn.htm</a> [Accessed 30/3/16].

<sup>&</sup>lt;sup>44</sup> The following technical explanation is taken from the 'Vulcan to the Sky' project webpage <a href="http://www.vulcantothesky.org/history/end-of-flight-2.html">http://www.vulcantothesky.org/history/end-of-flight-2.html</a> [accessed 27/3/16] 'Unfortunately, having evaluated a great many factors, the three expert companies on whom we depend – BAE Systems, Marshall Aerospace and Defence Group and Rolls-Royce, together known as the 'technical authorities' - have collectively decided to cease their support at the end of this flying season. Without that support, under Civil Aviation Authority regulations, we are prohibited from flying. At the heart of their decision are two factors. First, although we are all confident that XH558 is currently as safe as any aircraft flying today, her structure and systems are already more than ten percent beyond the flying hours of any other Vulcan, so knowing where to look for any possible failure will become gradually more difficult. Second, maintaining her superb safety record requires expertise that is increasingly difficult to find. Our technical partners already bring specialists out of retirement specifically to work on XH558; a solution that is increasingly impractical for those businesses as the necessary skills and knowledge become distant in their collective memories.'

<sup>&</sup>lt;sup>45</sup> A sentiment echoed in the following quote, from Keith Carter, an iron worker from the Black Country (the industrial area between Telford and Birmingham with Wolverhampton, Dudley and Wallsall at its heart: "Work? I mean, sweat, you name it! The heat what you got, it's mostly the heat off the furnaces you'ave to waerk on. It's pretty 'ard waerk for anybody to come into a forge; one of the 'ardest jobs to be honest. I honestly believe it should not only be a semi-skilled job, I think it should be a skilled job, I really do. You can't have anybody walk in off the street and do jobs like that, you can't. It's unbearable sometimes, just lack of air in the place 'cause of the amount of heat off the furnace. It can be hotter than what you think. You gotta look at a hundred and thirty inside, summat like that." Quoted in Black Country Man. Black Country lives told in the words of Black Country men. (Peet, G. & Purshouse, E. (eds.), Multistory, Sandwell MBC & Arts Council England, 2015, 30.

As the skills to operate this machinery die out, there is a need both to record the practices as a record, and consider other ways in which the work might be presented to the public more safely. Motion capture offers just such an opportunity.

#### **Motion Capture**

The use of motion capture in films and in gaming has become ever more present, offering as it does the potential to make animations increasingly realistic and the opportunity to combine animated elements, virtual worlds and live action to create wholly convincing visual results. <sup>46</sup> The potential for heritage is evident, especially in the context of interpretation and presentation of sites. The technology is relatively simple to apply and those involved do not need any particular training to achieve convincing results. The person whose actions are to be captured is dressed in a body-tight suit on which are placed reflective spheres. These are then tracked by laser and recorded thousands of times per minute so as to capture every nuance of movement. Where detailed recording is required, as with facial movements more spheres are used until coverage is adequate to record the necessary detail. The recorded movement is animated via a CAD-based software and then rendered in appropriate modelling to create the character required. The advances in technology can best be seen in games such as Fifa 13 – Fifa 16 where the extraordinary progress in animating rendered computer-generated footballers gets ever more life-like. <sup>47</sup>

## Applying motion capture to heritage and industry

Whilst the technology of motion capture has been widely applied in the gaming industry to bring veracity to virtual worlds, its application in heritage contexts has been limited as yet. One application has been in the field of intangible heritage and especially in recording traditional dancing. The advantages here are that the complex moves of dancing can be difficult to record in practice. Filming the participants using motion capture allows both a detailed record to be made, and replicated either virtually or learnt in practice. The few case studies undertaking such work have found issues that affect the outcome. Traditional dancing often calls for the use of folk costume, which may dictate a particular way of standing and of movement depending upon how heavy the fabric is, and how bulky the costume. When capturing the dance moves using motion capture, however, the participants have to use a body-hugging all in one suit with the targets placed strategically. The light weight of the suit will undoubtedly affect how people move themselves and in relation to each other which will, if not carefully allowed for, distort the resulting recording. <sup>49</sup>

In recording industrial processes, this is less of an issue since the modern factory worker is likely to be wearing a one-piece garment in any case, such as a boilersuit. Motion capture has thus been used in modern production lines to record the operation of routine tasks facilitating their replication using a robotic arm. <sup>50</sup> This process could be easily applied to the operation of most industrial heritage machinery, such as that found in a spinning or weaving mill, where there is repetitive motion. The recording can be used in two ways. First as an archive of the process in that the exact procedures are recorded and preserved. Second, the digital capture can be used to create an avatar that can then be used in a virtual world creation of, for example an historic work place. With the growing use of wearable technology involving the use of headsets, this could offer the exciting opportunity to create an inhabitable digital work place that offers the realism of the technology and practice of the past but in a safe way.

<sup>&</sup>lt;sup>46</sup> As, for example, in the Lord of the Rings / Hobbit franchises (Jackson 2001-3; 2012-14) and Avatar (Cameron 2009).

<sup>&</sup>lt;sup>47</sup> Fifa 2013: <a href="https://www.youtube.com/watch?v=V4m-qZl0Yqw">https://www.youtube.com/watch?v=3x767-DwAV0</a> [Both accessed 30/3/16]

<sup>&</sup>lt;sup>48</sup> Andreas Aristidou, Efstathios Stavrakis and Yiorgos Chrysanthou. 'LMA-Based Motion Retrieval for Folk Dance Cultural Heritage' in Marianos loannides, Nadia Magnenat-Thalmann, Eleanor Fink, Roko Zarnik, Alex-Yianing Yen and Ewald Quak (eds.) *Digital Heritage. Progress in Cultural Heritage: Documentation, Preservation and Protection.* 5th International Conference, EuroMed 2014, Limassol, Cyprus, November 3-8, 2014. Proceedings. Lecture Notes in Computer Science, Vol. 8740 Springer 2014, 207-216 [Available at <a href="http://link.springer.com/book/10.1007/978-3-319-13695-0">http://link.springer.com/book/10.1007/978-3-319-13695-0</a>; accessed 30/3/16]

<sup>&</sup>lt;sup>50</sup> An example of recording modern production line activity can be found at <<u>https://www.youtube.com/watch?v=S5pu9VWJv-c</u>> [Accessed 30/3/16]

#### Limitations

While motion capture will work in most situations, in others it is clearly inadequate to capture the nuances of processes that, ultimately, require human skill and judgement to execute successfully. I can think of two examples that I have come across. One is the process I recently witnessed in the Severn Valley Railway boiler-making works. Here, a team were working to make a new firebox for a steam locomotive. This required a heavy duty front and back plate with a hand-forged flange which is then welded to the rest of the box. The plates are then drilled at regular intervals to allow the steam into the boiler pipework. We saw the flange being created, a process involving the heating of the edge of the plate with two oxy-acetylene torches and, when the correct temperature was reached, hammering the flange down with sledge-hammers. It is a process that depends solely upon the skill and judgement of the operatives and has not been successfully replicated using machinery. While one could record and present the process using motion capture, it would not be instructive in analysing exactly what the operatives are doing since their actions are determined by their observation of the materials they are working on. It would, however, plainly offer a means of presenting such work, which would ordinarily be too dangerous to present to general public, to an audience. The second process is the setting up of an Axminster carpet loom. These combine the normal loom with a Jacquard mechanism<sup>51</sup> to create complex patterned carpets. Even for a narrow-width stair carpet, a loom will have 1323 spindles mounted in the creel behind the loom containing seven colours and feeding into 189 carriers. 52 While the operation of the loom is not complicated, the correct threading up of the loom is a complex process that can take many hours. A single mistake will mean that the carpet has a flawed design. Again, this is a process that seems semi-skilled, but in practice is highly skilled and cannot be mechanised. Yet without skilled staff to do it, the loom cannot operate, a dilemma now faced by the Kidderminster Carpet Museum whose own Axminster will need rethreading shortly.

#### Conclusion

The application of motion capture and virtual worlds to heritage interpretation is at an early stage. Yet much of the hard work of developing the technology is done and the relative costs are now declining. As with all technology, the key to its application in heritage comes in using it appropriately rather than blindly. Where it would be of real value is in recording and presenting technologies that are too dangerous to see on a regular basis, but which are inherently interesting or exciting to the public. The potential here is that we could involve spectators in a more immersive way than before through the judicious application of virtual world technology to create an authentic experience of past technologies.

## **Biographical Note**

Roger White is Academic Director at Ironbridge International Institute for Cultural Heritage, University of Birmingham where he has been researching and teaching industrial heritage and heritage management for 15 years. His particular areas of interest lie in the social aspects of industrial heritage, both in the past and in contemporary society, and how to convey the significance of the industrial past into a post-industrial world.

<sup>&</sup>lt;sup>51</sup> The Jacquard process is clearly explained in this video: <a href="http://www.vam.ac.uk/content/videos/j/video-jacquard-weaving/">http://www.vam.ac.uk/content/videos/j/video-jacquard-weaving/</a> (accessed 30/3/16]. Note how the process involves a number of skills: copying the design onto paper, creating the punched cards and the skills of the cadence of the weaver in operating the loom.

These figures come from the Axminster loom used at the National Wool Museum in Geelong, Victoria Australia. <a href="https://www.youtube.com/watch?v=QmHPTd4qXUM">https://www.youtube.com/watch?v=QmHPTd4qXUM</a> [Accessed 30/3/16].

## Strengthening visitor studies to support European heritage interpretation

- Dr. Lars Wohlers, KON-TIKI

#### Abstract

Evaluation in the form of visitor studies can help a great deal to develop new and improve existing heritage interpretation on various levels. Instead of just evaluating the outcome of a given interpretive service, it is important to consider the whole range of evaluation options.

Furthermore, one relatively unknown but important element of visitor studies is that evaluation can try to evaluate the impact which interpretation has not just on the individual but also at the societal, political and economic levels.

In order to fully grasp and demonstrate the potential of interpretation we need to develop a research strategy for this purpose.

## **Keywords**

#### Evaluation, Visitor studies, Impact, Europe

Studying visitors helps. It helps improve our job, it helps check if we actually achieve the outcomes we said we were going to achieve, it helps to convince decision makers and last but not least to obtain necessary funds.

To fully grasp the potential of evaluation we need to widen our usual perspective and consider basic data and information as well as outputs, outcomes and long-term impacts. Figure 1 gives an overview of the different tiers of evaluation that require research and the kind of information that needs to be gathered (constantly and regularly!).

Compared to other efforts in heritage interpretation or informal education, visitor studies are still in their infancy. One indication of this is the number of professionals in visitor studies who seem to have a need to network with colleagues. This number is very low, considering that we are talking about thousands of interpretive sites in Europe.

The only association that exclusively focuses on visitor studies and that works to a degree on an international level is the US-based Visitor Studies Association (VSA). The National Association for Interpretation (NAI) has a research section and publishes a research journal. The VSA and NAI each have approximately 20–30 European members.

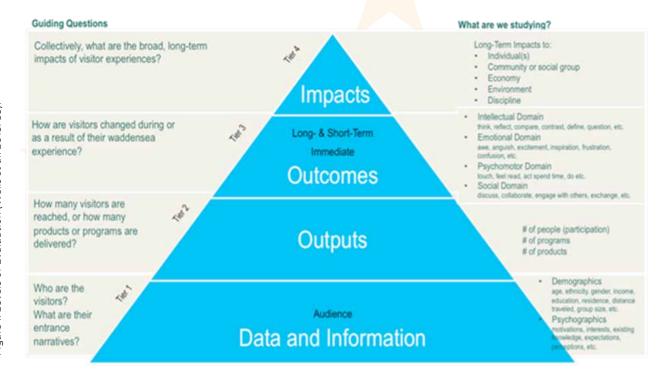


Figure 1: Levels of Evaluation (Wells et al. 2013:

In Europe it seems as if only one national organisation focuses on visitor studies as its main purpose, the British VSG (Visitor Studies Group). Other than this we have a few subgroups of associations from various fields (science centres, zoos, cultural organisations).

The strength for particular organisations of not 'just' studying visitors is that the picture we can develop and the impact we can measure is potentially much bigger and has more depth than if we look only at science centres or zoos for example. This applies even more if we team up on an international or European level.

The aim of the presentation is therefore to gather IE participants interested in developing a European group that aims to foster visitor studies as a means for the further professional development of interpretation in Europe.

As Amy Lethbridge, NAI president (2015: 40) put it: "If we are going to advocate for interpretation to decision makers and funders we need to prove that the claims we make about interpretation are true. The need for solid, peer-reviewed academic research has never been more critical. We, as a profession, cannot be dogmatic about what we know without continuously backing it up and providing evidence that interpretation does what we say it does. Wonderful anecdotal information [...] has a place, but it's not enough."

The second half of the presentation is reserved for discussing interests and options for such a European visitor studies group, on an organisational level as well as options for a research agenda.

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## **Biographical Note**

His first experiences with interpretation Lars Wohlers acquired as a nature guide in one of the Wadden Sea National Parks in Germany. During his studies of cultural applied sciences in the mid 1990's he specialized in sustainable tourism, environmental education and interpretation. From 1995 to 2006 he worked as a research assistant at the Institute for Environmental Communication (Leuphana University/Germany) where he did his doctoral thesis on 'Informal Environmental Education in German National Parks'. With international experiences in interpretation in various countries today Lars Wohlers works as a freelancer (KON-TIKI Interpretive consultation, training and evaluation) for various interpretive organisations all over Europe. Despite his work in various scientific advisory boards he currently serves as the international secretary for the Interpretive Design Network (IDN).















# Colophon

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