

Social History in Museums

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Editor's Foreword

"Zonder de bal kun je niet winnen" (Without the ball, you can't win)
Johan Crujff

As the UK gears up for the Olympics in 2012, and in the expectation that, metaphorically, balls will be flying all over the place in the cultural sector in the next few years, how can social history museums respond to the challenge? That was the question we set our speakers at the 2008 SHCG conference in London, and the origin of many of the articles in this volume.

For many sport is an important way of entering the social world, and one that we would be unwise to ignore or underestimate. A quick glance at the mid-week newspapers may well show more detailed coverage of football than of foreign affairs or economics. A further glance may show that they're not actually writing about any matches, but the comings and goings, the transfers, the organisational politics and the financial problems of the Clubs themselves. Sport can be a mirror for our world: a football Club the metaphor for our body politic; the behaviour of sportsmen an indicator of a 'broken society'. Those skeptical about this argument should read Alexander Wolff's recent article in the US magazine *Sports Illustrated*, which sought to demonstrate how the recreational playing of basketball was central to President Obama's personal, intellectual and moral development. Furthermore, deliberately playing basketball in public before the crucial primaries in North Carolina and Indiana might just have won him the election and therefore, quite simply, changed the course of history.

This volume, more modestly, merely suggests ways in which social history curators might approach sport and the 2012 Olympics without, to paraphrase Steve Hill and Hamish MacGillivray, 'being afraid of the sports fans'. Peter Davies outlines how community sport can be a route into outreach and community heritage generally; Alexander Jackson explores sport and childhood; Helen Graham looks at sporting activities as a site for achievement and memorialisation among people with learning disabilities; Steve Hill and Hamish MacGillivray recount their adventures among South London fandom; and Victoria Rogers demonstrates how the whole world of sport in a single city can be turned into a meaningful and successful exhibition.

As a relief from the all the sport we are also pleased to publish a fascinating piece by Aaa Al Quassimi and Alison Kelly on their current work developing a new social history museum in Sharjah – one of the United Arab Emirates. Their description of the challenges of developing appropriate museum practice in the middle east is both fascinating and should help all of us to reflect on our own practices and consider how culturally specific they might be.

As always, I appreciate any comments, thoughts and responses to anything in the journal, and would especially welcome ideas for future papers.

Michael Terwey

Editor

michael.terwey@nationalmediamuseum.org.uk

Pubs, Post Offices and Police Stations: Bowling a Local Community Over with a Cricket Heritage Project

Peter Davies, of the University of Huddersfield, describes how his sporting heritage project had an impact on communities in West Yorkshire.

Dear Dr Davies,

Having just visited Mellors Bar in Rastrick and seen the display of photos etc, I was inspired to contact you to congratulate you on taking the trouble to look into the history of our local cricket Club and bring it to the attention of the younger generation. It is also a wonderful reminder of our youth, my dearly departed family and the bond that holds the community together.

Good luck with the project,

Karen Towell

(Feedback from the Badger Hill CC exhibition, Rastrick, 2005)

This project, and this paper, should be considered against the background of recent work on sport, history and heritage. In his book, *British Sport: A Social History*, Dennis Brailsford considers the social, political, financial and international significance of sport (Brailsford, 1992). We should also note the opinion of sports journalist Frank Keating. In 2007, under the heading, 'The omission of sport from social histories is a sure sign of authorial snobbery', he argued that the importance of sport is regularly underplayed by traditional historians. He wrote:

It is time to ponder a holiday reading list. Last summer I tucked keenly into two brick-heavy British social histories: The Victorians by A.N.Wilson, and Dominic Sandbrook's Never Had It So Good (1956-63). Phew! But I went the full distance with both, each readable, scholarly books which enlighteningly furthered the education of this dunce on any amount of topics. On the one hand from Irish Home Rule and the Chartists to Disraeli & Gladstone, Gilbert & Sullivan, General Gordon & Mr Kipling; on the other from Suez and CND to Bevin & Bevan, Rab & Supermac and the life and loves of Christine Keeler. Both works were as engrossing as they were weighty - well, up to a point, for each short-changed you with an identically crass omission. The lit crits had raved about each as 'wide-ranging all-embracing' social histories, but neither offered a whiff of that compulsive opium of the people: sport. The chosen era of each author was tellingly fundamental for sport but each writer was utterly oblivious.

(Keating:2007)

Recent years have also witnessed a number of high-profile exhibitions about sport, including Heroes of Sport (Manchester), Sport in Hackney and – a sign of the times – the Sport Online Exhibition (Liverpool museums).

As regards this specific project on the heritage of cricket in West Yorkshire, we should first of all introduce the work of the Heritage Lottery Fund (HLF). Since 1994 the HLF has awarded over £4billion to more than 27,000 projects across the UK. Many grants have been for amounts of less than £50,000, with many going to small community groups. Their biggest ever grant was £26million to restore the historic Kennett and Avon Canal which runs between Reading and Bristol. In its official literature, the HLF states:

The Heritage Lottery Fund is the UK's leading funder of our diverse heritage and the only heritage organisation that operates both across England, Northern Ireland, Scotland and Wales, and funds the entire spread of heritage – including buildings, museums, natural heritage and the heritage of cultural traditions and language.
(HLF:2008)

We were particularly interested in the 'Your Heritage' scheme, which offered grants of between £3,000 and £50,000 to support projects relating to the local, regional or national heritage of the UK. As the HLF stated: 'We welcome applications that help people to learn about, look after and celebrate heritage in a fun and enjoyable way.' It went on:

We have three aims which relate to learning, conservation and participation. To receive a grant your project must help people to learn about their own and other people's heritage. Your project must also do either or both of the following: a) Conserve the UK's diverse heritage for present and future generations to experience and enjoy. b) Help more people, and a wider range of people, to take an active part in and make decisions about heritage. Heritage includes many different things from the past that we value and want to pass on to future generations. Heritage projects might include: people's memories and experiences, histories of people, communities, places and events, cultural traditions, historic buildings and townscapes, archaeological sites, collections of items, archives or other materials, natural and designed landscapes, habitats and species, sites and collections linked to our industrial, maritime and transport history.
(HLF:2008)

It was against this background that the project was conceived. The aim was to explore and celebrate the cricketing heritage of Calderdale and Kirklees, linking it implicitly to the social history of the area. In 2004 'The Cricketing Heritage of Calderdale & Kirklees' project received a £43,400 grant from the HLF and also benefited from an in-kind contribution of £7,000 from the University of Huddersfield.

Cricket is a fundamental part of the local cultural tradition. Yet often, the heritage of grounds, and the societies that shape them, is neglected. Clubs in Calderdale and Kirklees act as a focal-point for community life. It is not just that local men play for senior sides, but children turn out for junior sides, women often help on the social side, and many elderly people take on administrative roles. There is also high ethnic-minority involvement.

The project has been managed by the University of Huddersfield in association with the Trinity Insurance Halifax Cricket League, the Drakes Huddersfield Cricket League, the Arrow Huddersfield Central Cricket League and West Yorkshire Archives. Since 2004 it has had many public outcomes, including the following:

- Over 100 exhibitions staged about local cricket;
- Electronic cricket archive established at www.ckcricketheritage.org.uk;
- Archives set up at Halifax and Huddersfield town libraries;
- Oral history interviews conducted and broadcast on project website;
- Cricket heritage walks devised and now downloadable;
- Activity packs for schools created and distributed;
- Four annual Pennine Cricket History conferences held; and
- Accredited 'Bat & Ball' evening course staged at the University of Huddersfield.

Throughout, the main argument has been that cricket is not simply a game, but also a key part of the social fabric. One only has to visualise the 'typical' English village, complete with church, pub...and cricket ground.

As regards exhibitions, there were two main strands. At Tolson Museum (Dalton, Huddersfield), Bankfield Museum (Boothtown, Halifax), Colne Valley Museum (Golcar, Huddersfield) and Dewsbury Museum, traditional exhibitions in traditional surroundings were staged (see www.calderdale.gov.uk/leisure/museums-galleries/index.html and www.kirklees.gov.uk/community/museums/museums.shtml). These were three-dimensional displays which showed off some of our best finds in terms of objects and artefacts.

But in project publicity, slightly more emphasis was placed on the 'non-traditional' exhibitions. These were two-dimensional and did not contain artefacts but – significantly, given the main aims of the project – they were erected in novel community locations such as pubs, post offices, police stations and churches, community centres, restaurants, garden centres, supermarkets, leisure centres, hospitals, Islamic centres and swimming baths, as well as libraries and smaller museums. We tried to pick the exhibition venue with the nature of the exhibition in mind (eg. a Caribbean restaurant for a display about the heritage of West Indian cricket and cricketers in Huddersfield) and we encouraged the cricket Clubs to reclaim their display boards at the end of the exhibition so they could use them in their own Clubhouse or pavilion. Here, in the heart of the local community, the project was in its element.

The key issue was audience. In line with HLF philosophy, we wanted to reach the widest audience possible. There was no point staging the exhibitions initially in cricket club pavilions because only cricket folk would see them. We wanted non-cricket folk – mainly, young people, old people, women and children - to take an interest and learn more about the social history of local clubs and their community role. Hence, our incursions into pubs, post offices, police stations and other community locations. The approach was one of outreach and evangelism: we'll come to you! (With part of the grant we appointed a Community Outreach Officer – Rob Light, who was studying for a Phd on nineteenth-century cricket in the West Riding). By the same token, we wanted to be accessible and anything but predictable in the way that we designed the exhibitions. This meant an emphasis on images rather than text, on 'novelties' and 'gimmicks', and the local, social context rather than simply local cricket history.

We also wanted to engage actively with local people. We publicised the exhibition launch events heavily in the local community and generated as much media interest as possible. There was an open invitation to the launch events and were pleased by the response. What is more, we styled the launch events as 'surgeries', at which local people could seek expert advice on documents and artefacts in their own possession; we put on light refreshments with the help of the Clubs involved; we sold project merchandise; we made a special effort to educate our hosts about the exhibition (e.g. the landlord of the pub which was hosting the display, so he/she could enlighten others when we had departed); and we left feedback sheets at the exhibition venues for local people to complete.

During the summers of 2005, 2006, 2007 and 2008 we staged more than 100 community exhibitions on the theme of the heritage of local cricket. On reflection, it is possible to identify the problems we encountered and the benefits to emerge from the process.

The problems started immediately. Should we give each Club/village its own exhibition? Or should we take a chance and reduce our workload by staging 'area' exhibitions? We thought there might be a danger that local cricket people would 'boycott' an 'area' exhibition being staged in a 'rival' village, so we chose the first option and did not regret it.

As we travelled round, the problems started to mount. Some pub landlords had trouble visualising what we had in mind, and we had to reassure some of them that our wall displays would not interfere with their pool tables and slot machines. In the local police station we were greeted with the words, 'we're more than happy to accommodate your display but you do realise it will be vandalised by the kind of people who end up in here, don't you?' On a more practical plane, we had a constant problem: which adhesive to use? Venues were understandably worried about their walls – so should we use blu-tac, Velcro, sellotape or even pins? It was a dilemma that simply wouldn't go away. We also had to plan our launch events so as not to clash with other functions: quiz night in the pub, ladies group in the church, and a busy shopping night in the garden centre.

In the end, there were some hugely positive things to come out of the community exhibitions. First, the reaction of local cricket Club people:

From David Thorpe, Golcar CC

Thanks very much for all your efforts to put together the exhibition. I thought it was excellent and will be much valued in the future. Using the launch of the exhibition to bring together old players was a success as they all enjoyed chatting and reminiscing about old times...How did the Leymoor launch go? I should have gone down to the Walkers Arms because it was where I started playing cricket but I will call in during the season. Thanks again.

From Harry Marsden, Flockton CC

Many thanks for [the exhibition launch] tonight. You have done a great job and there is something there forever, many many thanks, brilliant.

From Keith Hudson, Bridgeholme CC

Can't thank you all enough or put properly into words what it means to me to have this background on the Club I've enjoyed right from childhood. Just for background I've lived next to BCC all my life, only moving house once - next door - to the house nearest the ground. I love it here. Last year I passed a landmark for me, passing 10,000 runs at senior level, a fact I would not have even noticed if we hadn't been doing this work. Once again my heartfelt thanks.

From Dorian Brooksby, Illingworth St. Mary's CC

Absolutely fantastic! Many congratulations for your superb work re: Illingworth CC (and indeed the whole Cricket Heritage Project). I really enjoyed the [launch] session this evening and will spend further time at the library in the next few days. I will spread the word to all our present touring members to make a visit and will try to set up a 'Visitors Book' for comments too...I'm sure the committee will be writing to you in due course...Do keep in touch. Best wishes for the remainder of your work.

Second, the exhibitions' 'novelty' got people talking and got the media on our side. They were everywhere and the joke was that even if you got arrested during the summer of 2005 you would see a display in Huddersfield Police Station! One person we met after the wave of 2005 exhibitions told us: 'I saw a few of your displays, mainly in pubs actually. By the end of the summer I'd really come to appreciate what you were trying to do: researching the story of cricket Clubs, collecting photos and documents, and then offering the same material back to local communities in the form of your displays.' This was exactly our thinking – and it tied in with the HLF's 'Your Heritage' philosophy.

Third, the venues enjoyed hosting the exhibitions. This was the reaction of Armitage's Garden Centre in Huddersfield when we approached them about hosting two heritage exhibitions:

Dear Dr Davies

My name is Jo Dales and I am responsible for all the marketing for Armitage's Garden Centres. As such, your letter regarding the Heritage and History of Shelley and Birchencliffe Cricket Clubs has been passed to me. At this stage, we are interested in your project but would like to understand a little more about the commitment we would need to make. I wonder whether it would be possible for you to meet me at the garden centre in Birchencliffe to discuss the following in a little more detail: size of the exhibition, type of information on display, the launch event. I am always at Birchencliffe on a Monday and would be happy for you to contact me to agree a time for us to meet. Alternatively, we can discuss the above issues over the phone...

Kind regards

Jo Dales

Everything progressed smoothly, Ms Dales agreed to hosting the two exhibitions, and we invited her to the launch event. This was her reply:

Thanks for getting back to me so quickly. I am sure either Sharon or myself can be there for your launch. However, the coffee shop won't be open but we could look at a small pre-prepared buffet at nominal/no cost depending on your requirements – and for a nice mention in any PR activity!!!! Will the press be attending? Let me know what you think.

This message demonstrated that the host venues were taking the launches seriously and were also keen to get as much out of them as possible.

Many of the venues had never played host to an exhibition before we approached them and in some unquantifiable way we sensed that they enjoyed the role. They were now 'official partners' of the university and the HLF. And where, say, a village had four pubs, the one staging our exhibition felt a little bit special. From our point of view, this was very exciting: taking the university and the cricket project into communities which previously would have had little or no contact with the 'academic world'. Put simply, it was great PR. It showed that we were passionately interested in our locale.

Fourth, we discovered a massive appetite for 'the past'. Local people seemed to have an unquenchable love for old documents, village stories, and team photos with the odd unidentified player on them. As university academics, we were interested in themes, patterns and the social history of sport. But we weren't immune from going in for a little bit of folksy nostalgia where we felt it could 'hook' people into taking an interest in an exhibition. In a couple of villages, specific individuals seemed to dine out on the fact that their faces appeared in some of our photographs. This seemed to be a source of great local pride!

Fifth, our exhibitions had some unforeseen consequences. Golcar CC used the exhibition launch event as a good opportunity for a full-scale reunion; while Hopton Mills CC were delighted and dismayed in equal measure when the landlady whose pub was hosting their heritage display revealed that up until that point she had not been aware of the Club's existence! Greetland CC moved their boards on to the local school, while Denby CC switched theirs to the local school before having them professionally framed and hanging them on the interior walls of their Club pavilion. And finally, the exhibitions could be visited online. All the materials were re-presented on the project website so local folk could peruse their favourite items at a click of their mouse (www.ckcricketheritage.org.uk).



www.cricketheritage.org.uk

It was a fascinating and stimulating experience to plan, research and then oversee the staging of the community exhibitions of 2005, 2006, 2007 and 2008. And there are more planned for the future.

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'Learning disability' and 'Sport'

Helen Graham, Research Associate at the International Centre for Cultural and Heritage Studies, Newcastle University, discusses how sport was a key part of her project on the history of Day Centres for people with learning disabilities in Croydon, and featured prominently in the resulting exhibition at the local museum.

When we talked about what should go into the exhibition, most people agreed 'Sport' should go in. For some people, it was memories of winning medals that stuck out, for others it was the places they visited; the bagpipes being played in a trip to Aberdeen for a meet or the Hull halls of residence they stayed in. So in the *In Our Own Words: Stories of Croydon's Day Centres* exhibition at the Museum of Croydon (May-September 2008), featured 'sport' as a major theme. We included Ida Adeniyi's memories of what it was like to run in a race, a photograph of Brian Jones doing the high jump, Jackie Hurrell's bowling blazer and a photo of her bowling team.

Now, I should note at this point that personally I do not share this affinity with sport. And frankly, it doesn't take much reflection to work out why. I'm sure I'm not alone in saying that I don't like sport because I was/am very, very bad at it. You know, bad in the sense of humiliating-failure-to-high-jump-in-front-of-the-whole-school and last-finishing-in-the-cross-country. It also doesn't take a big analytical leap to say that I didn't like sport precisely because it was a site of visible differentiation, which cast me, quite literally, as a loser.

Probably because I'm not alone in all this, 'Sport' has been located within a certain web of associations in social history and museum contexts. Something that is important for some groups of people but a turn off for others; something which is linked precisely to winners, the fit, the healthy and the able. I mention this because on one level 'Sport' is not an obvious focus for engaging people with learning disabilities as a group. Yet at the same time sport, because of its status in our social and cultural lives, is a completely obvious and easy way of being positive about people with learning disabilities' successes. This isn't a contradiction, both these things are true precisely *because* sport create winners (and losers).

It became notable as we developed the exhibition that the issues raised by represented people with learning disabilities' experience of sport in museums mirrored the status of sport in day centre life. Day Centres – initially known as Adult Training Centres – were set up following a government rethink of services for those then defined as 'mentally handicapped'. The idea of the service was that people would learn key tasks such as how to work, cook, clean and take care of personal hygiene. In their initial conception they were segregated spaces which would enable people to make a transition to 'normal life'. However, in reality progression through the day services system was largely ineffective and at this point the Training Centres effectively became day centres – places where people spent their days.

Sport fitted in this 'day centre' context in a number of ways. Firstly, sport operated through a learning disability' network across the country and, indeed, the world. So Croydon used to go every two years to the England-wide mini Olympics in Hull. Ida Adeniyi was England Captain for athletics and, with her team, travelled to Ireland and Spain. Yet, in its broadest sense 'sport' also operated within the day centre as a defined activity for many different people. This included ballroom dancing, Tai Chi, and chair exercises and in this context worked more as 'healthy living' and 'leisure'. It was notable that 'sport' was easier to display in the *In Our Own Words* exhibition than 'leisure'. Sport was easy to memorialise because sport memorialises itself. It is

demarcated via material signifiers – blazers, flags, medals and trophies – and it was filmed, photographed and documented in scrap books, like Mandy Pearson's, because it was a special activity. Special in the sense that you went to different places and met different people; special also in the sense that by going you were chosen. At this core level, sport – rather than recreational Tai Chi – was easy to make into heritage because its successes – are expected to have material longevity.

The day centres whose history we were exploring have been recently closed because of a policy ethos which now emphasises independence and choice and especially being part of the community. In this context segregated activities have become a matter for concern. Yet sport remains generally distinct from this. This is significant not only because it might point to the limits of inclusion but also because it also qualifies the notion that sport operates primarily as a practice which is *just* healthy and fun. The Special Olympics operates what they call 'divisioning': 'Competitions are structured so that athletes compete with other athletes of similar ability in equitable Divisions' (Special Olympics Great Britain online). This is done so 'athletes of all ability levels are encouraged to participate, and every athlete is recognized for his or her performance'. Divisioning might be considered as a way of simply making sport more fun but it must also be noted that divisioning is done to essentially foster healthy competition where rough equality is organised in order to ultimately (after the race) enable a legitimate (delimited) hierarchy of ability.

To conclude, kept material culture and intense memories are more likely to be made from notable activities, activities that were special in some way. History belongs to winners in this way too. The broader point, however, is that there are no pure sites through which 'hidden histories' can simply be celebrated. Sport is rather a site where social processes, with their inconsistent inequities, are worked out and given specific forms. Forms which live on both in medals and blazers still proudly owned by some and in the lack of kept material cultural for other 'less special' day centre activities. That all said, one of the items found as part of the project was a video of a day long athletics meet at Croydon arena. Along with the winning and not winning, the medals and the flowers, the unedited video also caught the beginnings of a few people dancing to a steel band. As the music went on, more and more people were drawn in until a conga developed which joyously snaked in and out of the camera's fixed frame. Sport is success and failure and differentiation and demarcation but, as even I'm forced to admit, that's not the whole story.

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“I can see the carrot at the end of the tunnel” – The Oohs! Aahs! and Goals! Of Making a Centenary Exhibition for Crystal Palace Football Club

Steve Hill, of Southampton City Council Arts and Heritage team, and Hamish MacGillivray, of Acme Museum Services, recount their experience among the football fans of South London and the lessons for others considering football heritage projects.

“No, I don't support Crystal Palace”

(Question: “What a lovely job for you! Are you a supporter?”)

“Not really, I'm not a football fan”

(Question: “Ooh, you're lucky! I bet this your dream job working with a football Club, isn't it?”)

“Can I have £1 please?”

That's £1 for each time someone asked me a question requiring either of the above answers during the development and running of *100 Years of Passion and Pride: the Centenary of Crystal Palace FC* Exhibition.

You know, being a white male and relatively young, when it comes to football people make assumptions. The major assumption is that you are a fan of the game and that, if given the opportunity, you'll be in your element doing anything football related. It's like the way men sit around talking about football with their mates over a few gassy lagers and women sit around sewing and talking about kids. Stop right there! I'm not going to get in to the realms of extreme irony. Look, Hamish MacGillivray and Steve Hill are museum professionals and were involved - as professionals - in researching and curating an exhibition that just happened to be about a football Club and the local one at that. Just to get that straight from the outset.

None of the above is particularly important, I just wanted to stress that although we were excited by the prospect of working with a famous old football Club, and wanted to do our best on behalf of the fans, our motivation came from making interesting exhibitions. Because that's what we do, not because working in football is what we want to do with making exhibitions just a means to an end.

Here is my first point: you've got to treat all subjects - even subjects that may appear mundane and simple like the history of a football Club - as if you were creating the latest cutting edge Tate Modern production. If you follow this simple credo, you may just find a whole new audience coming through your doors.

For Hamish and I, *100 Years of Passion and Pride* was a professional assignment not a labour of love. It looked like a tall order to begin with. We had a tight deadline, looming even before we started. We were short of money, bearing in mind that we had to actually build all of the display cases and commission artwork and all marketing. We were working in a space – a former Tourist Information Office inside the Croydon Clocktower complex – that had never been used for exhibitions. In fact, when we started work in May 2005, staff were still issuing travelcards and enthusing about the benefits of visiting Croydon in the room that was to house *100 Years of Passion and Pride*.

We also were set to work with and, so it felt sometimes, in opposition to what amounted to almost a football team's worth of organisations, all with some kind of interest in the project. Here's the roll call: Crystal Palace Football Club; Crystal Palace Fans Centenary Project; Crystal Palace Supporters' Trust; the London Borough of Croydon; Nestlé; and the Croydon Advertiser.

Crystal Palace Football Club

CPFC (sometimes referred to as 'Palace') were very future focused: 'the beautiful game' rather than the heritage game. The Chief Executive of Palace, Phil Alexander, was the man responsible for gaining most of the funding for the project from Nestlé a caffeine-filled £20,000. The main purpose of CPFC, however, was to win or lose football matches rather than dwell on the past. After all, last season is no more than yesterday's chip paper. Especially when you've not won a cup since the Zenith Data Full Members Cup in 1991 (also disparagingly referred to as the 'egg cup') and your league performance often resembles a faulty yoyo. CPFC offered their in-house designer to help us create the visuals and although he was a competent designer, he was under so much pressure to produce Club publicity materials that we were very much an afterthought. We did get access to some fantastic visuals courtesy of Neil Everitt, official Palace photographer and an introduction to unofficial Club historian, Ian King, an essential source of most of the historical content. It is important to bear in mind that a football Club is not the organisation itself; this is no more than a medium to large sized business. It is not the players; they come and go, depending upon the success of the Club and the size of the cheques being offered. A football Club is its fans. End of story. They stay with the Club no matter how bad things get, even though they rarely seem to reap many rewards either when times are good.

Crystal Palace Fans Centenary Project

The Centenary Project were the recipients in 2005 of a cheque for £50,000 from the Heritage Lottery Fund. Calling themselves "Eagles 100", they are a committed collection of CPFC fans working on a project to set up a website dedicated to presenting the oral history of Palace. You would imagine that they would be a source of content and assistance for *100 Years of Passion and Pride*. Not really. They were very much focused on their project – which makes sense as it was and is (the website is up and running but still being added to and improved) a huge undertaking. Their reluctance to help up create our exhibition was more complicated. They simply did not trust the Club, and the exhibition that we were curating was very much seen as a Club project. Ironically, the Fan's Centenary Project probably wanted to be the one and only centenary project and would have appreciated more support from the Club and a greater involvement in the exhibition! We did give them every opportunity to get involved, but had little response. Hamish and I also offered our support as we have some experience in developing and running oral history projects but were greeted by virtual silence – there was something there but it was indistinct, like the subtle hiss from the leader tape of an analogue cassette.

Crystal Palace Supporters' Trust

This group was set up by a fans during the 1999-2000 season when the Club was in administration. They sponsored *100 Years of Passion and Pride* to the tune of £5,000. The main aim of the Supporters' Trust is to, "provide ways in which fans can help Crystal Palace Football Club to prosper." Following a financially disastrous period in the Club's history, the fans behind the Trust decide to fund raise from amongst themselves, in an attempt to clear debts of £20million. They raised more than £1million in a short space of time and, as they say, the rest is history – Palace lived to play another day. As you can probably gather, the Trust weren't necessarily fans of the Club as an organisation either. Of course, all Palace fans that we encountered treated Hamish

and I with suspicion. Why? Well, at the time, both of us lived in the Brighton area and understanding why this could have been a problem goes right to the heart of working with a subject as 'live' as a football Club. Therefore it deserves to have a sub-section in its own right as an interested party.

The Palace-Brighton and Hove Albion rivalry

All football Clubs have a local 'derby' match, a grudge match, a game that neither side can ever lose, regardless of league positions or common sense. You've probably heard of Arsenal v Spurs, Liverpool v Everton, Manchester United v Manchester City and Rangers v Celtic in Scotland. These Clubs all have close proximity in common, so it's the 40 miles down the M23 that makes the Palace v Brighton rivalry unique.

So, why are they rivals? Some say it all started as far back as 1905, when Palace and Brighton both competed as rivals in the Southern League. The Clubs met many times over the next 60-odd years, for close battles and multi-goal 'drubbings' but it wasn't until the 1970s that the rivalry between the two Clubs really began. Two forceful managers, Alan Mullery for Brighton and Malcolm Allison for Palace, started to update the image of both Clubs, becoming, respectively, 'The Dolphins' and 'The Eagles'.

In response to the chant 'Eagles', Brighton fans started chanting the similar-sounding 'Seagulls' (if you chant it in a football ground, that is), which inevitably became 'Seaweed' in the Palace stands. Palace fans also came up with an imaginative description of Brighton's strip of blue and white stripes, referring the team as "The Tescos".

According to reports at the time, Allison and Mullery were not the greatest of friends both on and off the pitch and this was well known to fans of both Clubs, beginning to stoke a fire of dislike. The context of this kind of image-focused tribal rivalry is the rise in football violence in the mid-1970s and general hooliganism. Fanning the flames still further was an incident that occurred in the 1976/77 season, when, upset at a series of seemingly Palace favouring decisions by referee Ron Challis, (to this day referred to as Challis of Palace on the south coast), Alan Mullery threw a handful of loose change at the touchline and shouted, "you're not worth that Palace" at a bank of angry fans and showed them the famous 'V' sign. You can imagine the scene as the police led the fuming manager away. Mullery then officially changed the recently created 'Dolphin' nickname of Brighton to 'Seagulls', no doubt to endorse the new rival chant. Of course it was fans that suffered, with escalating violence before and after the fixtures in the dark alleys surrounding both Clubs and even a mysterious fire that partly destroyed one of the stands at Brighton's Goldstone Ground.

Whenever we made contact with Palace fans to pick up memorabilia or to hear a story, and happened to mention that we'd pick it up or visit on our way home, the first question would invariably be, "you're not Brighton fans are you?", their voices veiled in wariness. "No, Celtic," Hamish would say, drawing on his Scottish roots and I'd reply, "Portsmouth," another big Club on the coast. "That's alright then," the 40 year-old father of two would exclaim, sat in his neat business suit, "because I hate Brighton!"

The London Borough of Croydon

Our employers, which was their contribution to the project, and the most overtly political element. Selhurst Park, the CPFC ground, is in a politically sensitive ward and the Council member was a fan of the Club. So there were distinct pressures to work within our tight deadline, but little support from other members of the Museum Service staff. Why? The Museum was midway through an HLF bid for a large sum of money to

pay for a much needed redevelopment. So Hamish and I were pretty much on our own, and, despite the deadline we were working to, relatively oblivious to the pressures that our colleagues were working under.

Nestlé

The company that many people love to boycott. There's not much I can say about Nestlé except both Hamish and myself were debating whether or not to take on the contract due to the involvement of this vast Swiss-owned food conglomerate. In the end we took the 'Croydon line' on Nestlé: they are a large employer in the Borough and fund many community projects. In some ways, involvement with Nestlé in Croydon as a funding body is like working with a local company. That is certainly the case when working on a Palace project. Linda Phillips, our main contact, was an ardent Palace fan and loaned some of her collection of memorabilia – not to mention some of her recollections – to the exhibition. Nestlé was easy to work with and highly efficient. A couple of interesting points. We had to write and include a history of *Kit Kat* in the exhibition. One of Nestlé's key brands, the *Kit Kat* was the snack that Nestlé reckoned would most appeal to football fans. Did you know that in some parts of the world they make green tea flavoured *Kit Kats*?

The Croydon Advertiser

Local paper and sponsors, although I'm not entirely sure what they were sponsoring. The Advertiser funded a changing panel in the exhibition, next to the history of *Kit Kat*, featuring a decade in Croydon's history from the archives of the Croydon Advertiser, starting in 1900s and finishing in the first decade of the 2000s. What tended to happen was that no copy would be forthcoming so we would have to leave the panel or hastily compile some random happenings. The panels started as an interesting and mildly comical companion to the Palace history covering the rest of the exhibition. It ended up featuring fires and explosions, and a horrific air crash involving a local school. We eventually abandoned the panel. Our contact from the paper was a hyper-stressed advertising executive, who eventually disappeared on long term sick leave. The promotional activities promised were headed over the crossbar, to use a football analogy, disappearing into the arms of the waiting away supporters never to be seen again. I worked for a couple of local newspapers in the 1980s, nothing seems to change in that world.



A large graphic showing images of the Crystal Palace ground.

Hamish, the sub, the diplomat and the boys from Wembley

Due to the staggeringly short 3 month deadline to complete the exhibition, we decided to use Hamish's design-skills to create the look of the exhibition and cases, rather than bring in external designers. In our experience, there's nothing that can delay a project more than shuttling ideas to and fro between client and designer. We also trawled the talent pool at Croydon Council, bringing on board the excellent graphic designer Andy Martin from the Council's publications team, to augment the work of the stressed and hassled Palace man. The exhibition relied heavily on large graphic images to give it a dynamic, at the touchline, atmosphere (or as close as you can get in a municipal building), and the story of CPFC was tied together in the space with a picture-heavy timeline.

We were determined after visiting other football exhibitions, notably at Arsenal Football Club, to keep the fans at the heart of the exhibition, rather than corporate concerns. Our project diplomat was Rebecca Lim, Manager of the Museum Service who despite being up to her neck in paperwork for a huge HLF bid, still found time to convince Phil Alexander that Hamish and Steve knew best, and managed the expectations of a local Councillor who was determined to make an impact at the expense of historical fact.

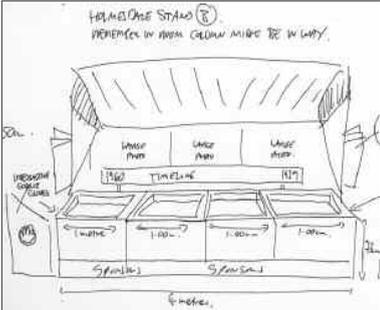
And the 'boys from Wembley'? They are the hidden heroes of *100 Years of Passion and Pride*. Located a goal-kick away from the hallowed turf (officially known as Wembley Stadium), we contracted 'Exhib' to make the structures used in the exhibitions, the cases and the entrance arch and to make sense of Hamish's unique 'blue sky' designs.

The Toy Bricks

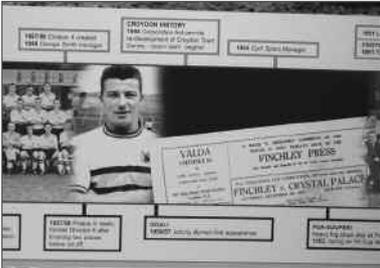
It's time to make a presentation to the corporate world. I'm sure we've all done it: PowerPoint or an impressive portfolio in front of a room full of suits, and expensive suits at that. It is not easy to impress these guys at the best of times, but Hamish decided to eschew technology and present the concept for the exhibition to the high-powered management of CPFC using fag-packet sketches, children's building blocks and some flimsy Blue Peter-esque cardboard, that he made earlier.

As the suits settled down for some whizz-bang computer graphics, Hamish set-up a tiny 3D model of the exhibition on the board table. It was immediately clear that each case would resemble one of the stands at Selhurst Park - Main, Holmesdale and Waite – giving the exhibition the unique footprint of the ground itself. At the end of each stand was space for a simple low-tech interactive, a football, a rattle, goalie gloves, and inside each case, above the artefacts collected from fans, large iconic images of Palace, past and present and a timeline, from 1905 to the present day, featuring the highs and lows and adding Croydon history to provide a context.

Around the room there is silence. A bead of sweat forms on Hamish's forehead and trickles slowly down his face as he looks in turn at each person present, searching for a flicker of interest or enthusiasm. The assembled management team consists of thick-set men, some with large jewellery, Rolex watches, and cuff-links. If you squint you are addressing a room of gangsters, begging for mercy before spending eternity in a supporting role as part of a new road system. The Chief Exec leans forward, picks up a block and grunts, "What colours will you use?" "Palace colours of course, Red and Blue." All of a sudden, it's smiles and handshakes all round. Hamish takes out his hanky and wipes his face. Phew!



Hamish's 'fag packet' sketch of the exhibition design concept.



Timeline graphic of Crystal Palace and Croydon history.



A display 'stand' in the finished exhibition, resplendent in red and blue.

Here is my second main point: Make sure your sponsors are happy with what you are doing. An important and time consuming part of our role, particularly during the development of *100 Years of Passion and Pride*, was to ensure that we were meeting the diverse objectives of each of the partners listed above. Most of the partners, of course, had time-consuming day jobs and could not always be involved as much as they may have liked to. We could have surged ahead and delivered exactly what we thought the exhibition needed to be, but that would not have meant a successful exhibition. We had to bring each organisation along with us. There is no secret to how we achieved this: communication, keeping people involved as much as possible; taking on board constraints and requests, like the example of the Nestlé history of *Kit Kat*.

We were conscious that we had to do a good job for the fans. This meant not only creating an exhibition that met with the formal conventions of a museum, but one that could engage people not necessarily familiar with visiting a museum exhibition. To achieve this we made the decision to use primarily content from fans collections. Not a difficult decision as it turned out, as we had very little in the way of CPFC artefacts in the museum stores.

Text-based personal recollections were added to the display cases. These stories of drunken exploits, violence, romance and sporting prowess were collected as we received loans from fans. We also wanted interest to develop during the exhibition run, rather than being a static exhibition for the entire 8 or 9 months. So we made the display cases easy to update and made regular changes to displays and printed materials. One of the cases also became something of a temporary exhibition case featuring a series of community-led exhibitions that we commissioned.

To make the exhibition space easy to navigate we created the timeline, annotated with the highs and lows of Palace's history (or, as we had it – the “Oohs!”, the “Aahs!” and the Goals!). We wanted to ensure that we featured the most important people and happenings in the history of the Club, missing out nothing obvious, but we also wanted to gather experiences of being a fan or being involved in the life of a football Club from the widest range of people possible.

For example: Hy Money. Hy was one of the first professional female sports photographers who started her career at Crystal Palace in the 1970s. Over the years, her portfolio was filled with iconic photographs of Palace players (like 1980s 'dream team' members Ian Wright and Mark Bright) and managers (like Steve Coppell - virtually a God as far as fans are concerned - and sheepskin coat wearing Malcolm Allison, who looked like he had just stepped off the set of BBC series *Life On Mars*).

To get immediate comment, we set up a 'washing line' so that visitors could write comments about Palace or the Exhibition and immediately display them to the public. We found many comments from unlikely Palace fans:

“I'm a Liverpool fan of over 40 years and have lived in Croydon for 30. Palace are now in my heart...great exhibition, really enjoyed it”

“A 41 year old mother of 2 who has no interest in football whatsoever, but thinks this display of our local football team is excellent”

“I enjoyed most the picture of striker Peter Simpson. I was at the game on 15 October 1930 to see Peter score 5 goals. I was 5 years old and have been a regular supporter ever since.”

The cards added to the immediacy of the exhibition as we could act quickly on suggestions and ensure that visitors felt involved in the process.

As the exhibition run continued, fans took ownership of certain elements of it. For example, a statistics mad fan supplied complex weekly stats on Palace games, leaving them in a space in our interactive box and becoming a semi-official part of the exhibition. *100 Years of Passion and Pride* also featured on one of the Palace fan websites *The Holmesdale Online* (www.holmesdale.net) in their discussion forum. Football fans are not known for holding back when it comes to protecting the honour of their Club, but most comments were positive, and it was great to see fans defending the exhibition against what they judged to be unfair criticism, therefore taking some kind of ownership of it. The exhibition really developed a life of its own beyond the walls of the Croydon Clocktower.

Apart from the large shining silver-plated Zenith Data Full Members Cup, proudly displayed in the centre of one of our custom made display stands, possibly the most popular exhibit was a fans video of the 1990 FA Cup final. The video showed Manager Steve Coppell's low-budget underdogs Palace holding the mighty Manchester United to a 3-3 draw on 12 May at Wembley Stadium, before losing 1-0 in a replay the following week. Taken from a view in a distant stand and with a picture wobbling uncontrollably when the final Palace goal is scored, the video may be low in technical quality, but there is little doubt that it was almost a spiritual experience for every fan who viewed it. While watching a mute version of the match on the video, visitors could hear, via another fan's CD, chanting from that same Cup Final match on a continuous loop, providing, as far as we could, a taste of the big-match atmosphere.

As football is a moving and visual experience, it was essential to bring movement into the space, hence the video and CD soundscape. We were planning to use oral history looped, but decided to keep it simple and use the chanting as a kind of mood enhancer. The Palace chants on the loop did not detract from the content of the messages being passed on through the exhibits, but passed sub-consciously into the mind of each visitor, like a mantra.

Despite the lack of football objects in the Croydon collection, we did uncover some hidden gems within the Croydon Clocktower. Our guides were the magical staff in the Croydon Local Studies Library, who conjured from their metaphorical top hat: ta-dah! - 50 years of Palace Programmes; boom! - two scorched pages from a 1950 players' wages ledger; kazam! (the real jewel) original 1920s architectural plans for the new Selhurst Park designed by the Norman Foster of football stadia, Archibald Leitch, who also created the grounds for Rangers, Liverpool and Chelsea.

Each of these artefacts was virtually unknown before we started work on the exhibition. During the exhibition run, we made the link to Local Studies clear, and the footfall in that part of the library did increase significantly, particularly visits by the 'hard to reach' male of a certain age, usually diehard Palace fans. This has been one of the enduring legacies of *100 Years of Passion and Pride*.

We were constantly surprised by the range of people who visited and added to the exhibition and the strong links with generations of families from all over the country. For example, Betty Ball's father was one of the many men from the Midlands, Ireland, Scotland and the North East, who migrated to south London to play professional football. We also know of two cases of local families who discovered 'lost' cousins by reading the old scrapbooks and programmes on display.



Betty Ball and her dad George Clarke, a Crystal Palace player in the 1920s and 1930s.

Here is my third main point: think of your visitors. If you create something that is interesting to your target audience, you will get local commitment and visitors to the exhibition. Am I stating the obvious? Maybe, but it is interesting how many exhibitions in local spaces feature fairly esoteric subject matter, often because, particularly County Museum Services tend to ship exhibitions around their patch, regardless of the requirements of local audiences. I could name names, but our legal team has advised against it.

Even the people-oriented museum at Croydon has been guilty of this to a certain extent in the past. I am not advocating giving people what they think they want, only to be criticised by the much overused term, 'dumbing down'. I suggest that curators try to find an intrinsic connection with local communities, regardless of the subject matter and to angle the exhibition around the needs of the community. With *100 Years of Passion and Pride* we had a ready made popular subject, but we made sure that the exhibition was as accessible and interactive as possible, and that the identity of the exhibition was able to be influenced by the people who were its potential visitors.

There is currently plenty of debate about co-production within the museum community. We found it liberating to provide a basic physical structure, albeit one that contained references to the subject of the exhibition and contained an outline narrative, and then to launch an appeal to groups and individuals to provide content, by way of objects and memories. Not once did we feel threatened as museum professionals by allowing fans to steer the direction of the exhibition. We felt sure that we were learning from families in south London and nationwide, who had at some time used Crystal Palace Football Club to share the experiences of turbulent times, on and off the pitch, within their own lives and in the context of the history of the UK.

If you would like to try something like this in the future, here follows a simple checklist of key lessons we learned from the project:

- Do not be afraid of football fans – they hold a wealth of oral history and personal ephemera that future historians will be only too happy to discover. Note: Be prepared to drink lots of tea or beer, or both, late into the evening;
- You can use any available display space - you don't have to use a traditional museum setting;
- Encourage ownership with fans – go the extra mile, visit pubs and the terraces, learn from the fans about their favourite players, managers and family rituals on match day;
- Rotate displays often – this will encourage repeat visits and will demonstrate that you are listening to fans who want to discuss a theme or tell a personal story;
- Develop low-tech interactives, for example 'Spot the Ball' or toy rattles, try to appeal to each sense;
- Use audio to create the magic atmosphere of a stadium filled to capacity, it's easy to do using basic digital technology; and finally
- Remember the 'Colemanball' statement made by Stuart Pearce, one of the great thinkers in the British game: *"I can see the carrot at the end of the tunnel."*

Further Reading

The Acme Museum Services website to see behind the scenes summary of this project <http://www.acmemuseumservices.co.uk/behind-the-scenes.html>

Crystal Palace Football Club (www.cpfc.co.uk)

Holmesdale.net – the Palace Supporters Website (www.holmesdale.net)

London Borough of Croydon (www.croydon.gov.uk)

Crystal Palace Fans Centenary Project – “Eagles 100” (www.eagles100.org)

Crystal Palace Supporters' Trust (www.cpstrust.org.uk)

Jumpers for Goalposts: an exhibition on football and childhood

Alexander Jackson from Leeds Metropolitan University and the National Football Museum in Preston, describes his experiences of developing an exhibition which explores sport and childhood.

Introduction

Jumpers for Goalposts is an exhibition that explores the place of football in childhood between 1880 and the modern day. This exhibition is a product of an Arts and Humanities Research Council's (AHRC) Collaborative Doctoral Award scheme. The scheme aims to encourage academic use of collections belonging to non-academic institutions. Award holders use these collections as the basis for their research for doctoral awards. The award holders are also expected to help translate elements of their research for display in the host institution. From 2007 I undertook research into Football Fan Culture between 1880 and 1960 at the National Football Museum, Preston (NFM). The following article examines both the nature of the partnership between the NFM and myself, and the exhibition that was produced.

Cooperation and Planning

My studentship was jointly supervised by Kevin Moore, director of the NFM and Professor Dave Russell, of the Institute of Northern Studies at Leeds Metropolitan University. Between January and October 2007 I embarked on my initial research. In essence I was enjoying an old style curatorial role of delving into the collections to improve my own knowledge. Research at the NFM was supported by research trips to other museums, archives and libraries. Having produced some exhibition ideas in February, formal planning started in October with NFM staff. Initial plans had been produced for exhibitions on childhood and toys and games. At first the latter idea selected since it was deemed more manageable in terms of the work I was expected to put in. However, the childhood exhibition was deemed to be more interesting and have more appeal for the family audience expected in the summer period when the exhibition would be open. The NFM was also looking into developing alternative sources of exhibition funding and had highlighted The Foundation for Sports and the Arts as a potential funder. Having examined the funding criteria our public programme manager decided that an exhibition on childhood would stand a better chance of successful funding. By including replica games and an oral history point in the exhibition meant that the NFM could use the money to obtain items with long term use. A bid for £25,000 was awarded in March 2008, leaving three months for the design, production and mounting of the exhibition.

Why Childhood and football?

Childhood and football was an excellent choice for four reasons. Firstly, and most importantly from my point of view, childhood had emerged as a central part of my thesis. Producing an exhibition on the topic allowed me develop my ideas and made any further research twice as useful. Secondly, childhood experiences of football were something of a hidden history within the NFM's displays, which emphasised the adult experience of football. Thirdly, it stimulated research into the NFM's collections of childhood related material in the stores. Finally, and most importantly from our marketing perspective, it was a theme with broad appeal, an important factor given that the exhibition would be open throughout the summer. Whilst being an exhibition about childhood, it was not solely for children.

Aims, design and content

The main challenge of this exhibition was tackling a broad topic over a long period of time for a general audience. Space, health and safety restrictions and large cases made it difficult to place text, images and objects closely together to contextualise them. The second challenge was providing the right mixture of activities for different ages and learning styles.



Memory Lane

memories of childhood and a film of clips like the match in *Kes* (1969). Also included in the exhibition was an audio point which included extracts from an oral history project I had conducted in Sheffield on memories of childhood and football from the 1950s and 1960s.

Memory Lane had a very simple aim. The text aimed to reveal how childhood has lengthened since the 1880s and how more and more football consumer goods are now affordable and available. The case studies aimed to highlight particular strands of boyhood such as Baines cards, the first collectable football cards (produced in Bradford in the 1880s), *Roy of the Rovers* and boys literature and *Subbuteo* and indoor games. The objects were themed around games, collectables, balls and books. Where possible they were enlivened by oral history extracts and quotes from player autobiographies. The oral history extracts covered a variety of experience, including selling the local sports paper and arguing over *Subbuteo* as well as watching and playing the game.



Stanley Bagshaw, as drawn by Bob Wilson

A long main wall became 'memory lane' which took visitors chronologically through developments in childhood and football, interspersed with small case studies of particular objects. The cases in the centre of the room aimed to pair similar types of objects, like games, from different periods to allow visitors to compare and contrast. On the opposite side from the memory lane we had a more interactive area with a table football game, memory wall where visitors could write down their own

Stakeholders

There were two main groups that had some stake in the exhibition; the author and artist Bob Wilson, author of *Stanley Bagshaw and the Short Sighted Football Trainer* and Egmont Ltd, owners of the *Roy of the Rovers* brand and copyright. Engaging with Egmont Ltd was interesting for me since they were both keen about Roy appearing in the exhibition and approving the design of his panel in the exhibition. Their website manager and *Roy of the Rovers* expert was able to contribute material and check relevant texts which was immensely useful. Bob Wilson was incredibly enthusiastic about the use of his children's character Stanley Bagshaw in the exhibition design. He also provided original artwork for display as well his old football cuttings. In both cases the assistance rendered greatly helped the exhibition.

Activities

Part of the grant was allocated to an associated public programme of family activities. Although my involvement was limited to providing information and suitable images and objects from the collection, it was most rewarding to see some of my research being adapted for another form of public consumption. The best example of this is has been the creation of activity session based around Baines cards. These cards are visually attractive and the session involves participants being given a small pack containing background information and cut-out cards to colour in and decorate. Other activities involved making your own comic book, scrapbook and a coaching session in partnership with Preston North End F.C.

A specific family trail for the exhibition was produced by our Education Officer. This aimed to reinforce some of the key messages from the Memory Lane whilst helping visitors explore the objects on display. This was made visually attractive by the use of scanned images of the story book character Stanley Bagshaw.

Opening

We had a good opening event with around 100 guests, including Sir Tom Finney (Preston North End and England in the 1940s and 1950s) Gordon Taylor, head of the Players Union and his friend and guest speaker, the artist Paul Trevillion. Paul Trevillion drew *Roy of the Rovers* in the 1950s and 1960s and has produced the cartoon strip *You are the Ref* since the 1950s and which currently features in *The Guardian* and *The Observer*.



Roy of the Rovers, as drawn by Paul Trevillion

Gender

Gender has been one of the most interesting academic issues that I have come across during my studies. Perceptive commentators have enquired about the space given to female experiences of football in childhood. The answer here has to be a blunt, 'not much' for two reasons. Firstly, the space is small and scope broad. Therefore we have to cover the broad outline of historical developments. This leads onto the second reason: historically women playing football were always in a minority, even during a popular period in the 1910s and 1920s. It has only been in the last 20 years that girl's football at school has been widely accepted and we sought to present this simplified narrative to our visitors. I wish that was clearer and that we had more space to explore the nuances of this area.

Gender and adult-child relationships

At a broader level I think football and childhood is an excellent topic for other museums to explore. It can allow museums to explore how masculinity is constructed and football's role in this process. One academic has argued that the fan progresses through a 'career' as we might a job (Crawford (2004): pp42-51). I adopted this idea when conducting my oral history interviews. I aimed to explore the fan careers of the people I was interviewing and how their fandom changed at different points in their life, like leaving school or after getting married. Perhaps the most crucial stage is when fans are inducted into fandom. McPherson (1976) identifies that family, peers, school and community (sports stars, the media) are the four main factors in this socialization.

Interestingly, he identifies gender differences in the importance of these groups. For men it is peers, family and school (in that order) whilst for women it is family, peers and community.

One aspect to consider is the potential for exploring adult-child relationships through football. How far do fathers go in shaping their boys interest in football (or Sport) and how might they behave in doing so? One example comes from one of the extracts from our oral history point. Sam Wadsworth was a professional player and captain of England in the inter-war period. He recorded his own autobiography onto audio tape in the 1960s and recalled how his father made him practise with a football boot on his weakest foot and a slipper on the other to make him two footed. He recalled how he saw his father as his 'tormenter' in his early years but greatly appreciated it later in life. Sam Wadsworth also recalled being hit over the head by his father during a game for leaving his position on the wing. This kind of 'tough love' is but one kind of parental model. My own oral history research revealed a variety of father-son relationships. Fathers might be absent through work demands, others determined to be able to find half an hour on the way back from work to play whilst others might frustrate their sons through over competitiveness.

The Student as Curator

Collaborative doctoral awards are challenging but enjoyable projects. For those either currently working with such a student or investigating the possibility of organising the project the following might prove useful. The student is faced by a number of challenges. Firstly, they are often being asked to work on exhibition alongside their own thesis work. Time management is a key issue as is explaining the student's role to museum staff. The NFM staff were always keen to make sure I wasn't doing too much. At the same time, the award envisions that the student works full time for a short period of 3 months on the project in order to gain a proper measure of work experience.

Secondly, there is the issue of understanding how daunting it sometimes seems for the student. Working at prestigious venues with experienced staff on highly visible public products is very different from individual and often isolated research that is presented to small academic audiences. Perhaps the key thing is to encourage the student to gain confidence in their newly developed area of expertise. In terms of their curatorial role, it perhaps the nearest thing to an old style curatorial job. The most important things they bring to the project are their expertise, and hopefully their enthusiasm for the topic.

Conclusions

Jumpers for Goalposts demonstrates the potential of AHRC collaborative doctoral awards in the knowledge transfer arena. The NFM is benefiting through sustained and detailed research of its collections and through the presentation of a well funded exhibition. Leeds Metropolitan University is benefiting through its role in supporting the interpretation of academic work into an accessible public exhibition. As a student I have benefited immensely not only from being allowed access to an excellent research collection but from tackling an academic project from an entirely different angle. Selecting material for interpretation and deciding how it is presented to the public is excellent practise for the tackling the thesis itself.

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McPherson, B (1976), 'Socialization Into the Role of Sport Consumer: A Theory and Casual Model', *Canadian review of Sociology and Anthropology*, 13, 111-119

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Sam Wadsworth's recording of his unpublished autobiography may be found at the North West Sound Archive.

Bats, Boots and Balls: making an exhibition out of a city's sporting history

Victoria Rogers, Project Officer for the Cardiff Museum Project, describes the creation of a temporary exhibition exploring Cardiff's sporting past.

Writing in the forerunner of this very journal in 1982, Sam Mullins mused that “the history of sport seems to be a subject from which many curators distance themselves” (Mullins, 1982 p.13). It had not been until the 1950s that sport-specific museums began to be established in Britain, and whereas sport itself seemed still to be overlooked by curators as a potential social history topic in the early part of the decade, the 1980s and '90s saw an increase in temporary exhibitions and sections within permanent galleries dedicated to sporting histories. These included some major projects like the National Football Museum in Preston which opened in 2001 (Tyler, 1996). Given the importance that sport has long held with a large proportion of the population, it is interesting that this increase seemed to echo rather the acceptance of sports history and sport science as academic disciplines.

Indeed nationally the public's participation in sporting activities is hardly insignificant. In 2002 it was found that 59% of adults questioned had taken part in a sport, game or physical activity in the previous 4 weeks (Office of National Statistics: 2004). In 2005 it was found that on average adults spent 10 minutes a day taking part in sport and outdoor activities and 30 on hobbies and games (Office of National Statistics: 2006). Neither report logged the time spent watching sport, either actually at games or on the television. If they had, the figures detailing the time sport takes up in the nation's psyche would surely have been much more impressive.

In Cardiff the year 2007 brought together the present and the past in the city's sporting heritage: the 80th anniversary of Cardiff City winning the FA Cup, and the Millennium Stadium playing host to games in that year's Rugby World Cup. As such it seemed the perfect opportunity to put together an exhibition about Cardiff's sporting history. *Bats, Boots and Balls: the highs and lows of sport in Cardiff* opened in the summer and during its four month run attracted over 14,000 visitors.

As with most summer exhibitions we wanted to appeal to as many visitors as possible and so had a very broad target audience. The exhibition needed to interest our core adult and family audience and we hoped to attract a younger adult visitor too. We aimed to interest those who knew about and enjoyed watching or playing sport, and those who did not – two very different audiences.

Like most towns and cities, Cardiff's population has a great deal of pride in its sporting life. But the sheer variety and volume of sporting endeavour that takes place in the city made framing the exhibition content and interpreting the subject particularly complicated, and liable to disappoint visitors. There are the usual suspects of rugby, football, cricket, tennis; the not so usual suspects of ice hockey, rowing, tennis, bowls, water polo, sailing, basketball, Gaelic football...the list goes on. Within all of those individual sports there are then a variety of teams and leagues established based around age of participants, geographical location in the city, ethnicity, disability and sex; and then within most of those you have a community level, a regional, a national and, as Cardiff's a capital city, an international level too.

We sensed that there was an expectation that our exhibition would be a 'hall of fame' type display, listing the great and the good of Cardiff's sporting past. However, our point

of view echoed that of Wray Vamplew's that "... 'good' sports history should venture beyond match results" and "...sports history should venture beyond a concern with 'who won what, where and by how many'. Whilst still appreciating the value of such 'sportifacts', we should be seeking social, economic, political and cultural significance in our data." (Vamplew: 1996 p.32). In our research we had come across, in our opinion, a much better story to tell. *Bats, Boots and Balls* would not be an exhibition of the definitive histories of the city's teams or a discussion of its greatest players. Instead it would be one about the people of Cardiff and how sport had impacted on their lives: how it literally helped to shape Cardiff socially, culturally, physically, and created a Cardiff identity.

We ensured this 'people focus' from the outset. Research for the exhibition content was undertaken in conjunction with sports historians, team archivists, fans, players (both past and present) and community groups. These relationships not only gave us a sense of the context, the 'history' and the facts and figures, but more crucially, when added to the results of our appeals in the local paper and our newsletter, enabled a true consultation. The public contributed to the exhibition: the 'people story' was not in addition to or an added extra to the exhibition, it was integral. This was done through borrowing objects, photographs and gathering the stories they represented, but also in the very decisions over what would be interpreted.

This is not a new way of working for the Cardiff Museum Project, it is the basis of our whole project to establish a new city history museum. Our consultation cannot be separated from our content development. The core objective of working with the community to create, at all levels, a museum or exhibition finds its origins in the wish to create something that truly speaks to, and of, the community. As Graham Black puts it,

"The attitude among communities that a museum 'doesn't relate to me' will only fully disappear when those communities are not only welcomed into the museum but also properly represented in it – in the collections, in the histories presented, in the programming, in the development of multiple perspectives within exhibitions..." (Black: 2005 p.59)

Bats, Boots and Balls had five main themes, together building a sense of how sport produced the city we know today. *A Sporting Community* explored how sport was actively promoted as a way to bind together the tens of thousands of new migrants coming into the city in the late 19th and early 20th centuries, engendering a sense of cohesion and pride in their new town. *Sport and the City* looked at how Cardiff teams' success on the national sports field, and its increasing role as host to international sporting events, gave rise to a feeling that Cardiff was the hub of Wales' cultural life which in turn helped Cardiff become the nation's capital city in 1955.

Cardiff and the World examined Cardiff as an international sporting venue and the impact that hosting major events like the Empire and Commonwealth Games in 1958, the FA Cup Finals 2001-05 or the 1999 Rugby World Cup has had, and continues to have, on the city and its inhabitants. The experience of being a fan was highlighted in *C'mon Cardiff* which also looked at the crucial role fans play in a team or Club's survival. The last section, *Cardiff's Sporting Future* examined grass roots development and the major stadium improvements under way in the city today. The International canoe slalom centre, new Cardiff City football/Cardiff Blues rugby shared stadium, Glamorgan County Cricket Club stadium, again, the list goes on.

Given our broad target audience, the themes were designed to encourage both those who were not interested in sport, and those who were and who knew something about

their favourite team, to find an alternative history or view. We also included trails around the gallery, for people to dip in and out of the aspects in which they were most interested. Quirky, fun, 'did you know' facts and panels detailing a 'high' and a 'low' from each of the major teams or sports in Cardiff's history, as chosen by a fan, player, sports historian or team archivist.

The exhibition itself was quite traditional and comprised graphic panels, objects, simple interactives and some oral history and film footage. We included a great deal of images, but limited numbers of 'team photos'. Although the core of the panel information was in a 'curator's voice' to set context, we aimed to emphasise the personal throughout the exhibition. Quotes from interviews were used to expand the contextual information, giving a personal take on the 'official' narrative, a way to provide a different stance for those who knew something about the sporting history of the city, or a way to attract those not interested in the subject. Object labels were headed as "Mohamed's trophy" or "Cliff's wooden rattle" and the label itself was a short quote from that person explaining its significance. Objects represented both the past and the present, most on loan from individuals, teams and National Museum Wales, although some modern objects were bought especially for the *C'mon Cardiff* section.

We encouraged alternative viewpoints by actively engaging visitors, on a very low tech level, to input into the exhibition. Visitors were encouraged to write their own memories, stories or knowledge onto story cards, which were then displayed throughout the gallery. We also included an area for visitors to vote for their Cardiff sporting great, deciding who they thought deserved the title and asking why. Suggestions included the obvious, well known and famous, but also children voting for their coach, or their father because of his contribution to his local Sunday League team. Both engendered a feeling that everyone's story or opinion is valued, encouraged a sense of ownership of the exhibition for those visiting as well as those who had directly input into the content development, and enabled us to represent more viewpoints, sports or experiences in the exhibition itself.

When framing the content of the exhibition, there was pressure from certain sectors for the exhibition to be very celebratory. We were keen, as indeed many of those who helped put the exhibition together, to cover some of the overlooked and more difficult histories associated with sport in the city. Again, these were told through people's own stories of being there or the impact it has on sport or the city from their point of view. Stories representing the experience of women, Black and minority ethnic people, and those with disabilities, were interwoven throughout. Our wish to include more controversial stories, such as Cardiff City hooligans and the Cardiff Devils fans' boycotts, had to be justified to senior management, but it was eventually agreed that it was important to represent these stories in the exhibition. The fact that those we had consulted had felt they were important stories to tell certainly helped to make the case that they were major stories in Cardiff's sporting history, that by not including them we would be in danger of whitewashing less positive aspects of the city's heritage. Indeed often such stories can be seen as constructive, for example the way that the South Wales Police, Cardiff City and the Club's fans have fought the hooligan problem over the last 20 years.

Less obviously negative or controversial stories were also examined, for instance the ecological footprint of a Six Nations rugby game, the cost to the city of hosting big sporting events in policing, cleaning up, and so on, versus the money it brings into the city. Two of the more powerful images in the exhibition showed the crowd watching the 2005 Six Nations Grand Slam match on a big screen in the Civic Centre, and the rubbish they subsequently left behind.

Overall visitor feedback was very positive. 100% of those completing feedback forms would recommend a visit to the exhibition, and 99% found their visit enjoyable or very enjoyable. Criticism was generally related to aspects that we had anticipated. We knew that everyone visiting would have a formed opinion of *what* the exhibition should include (be that a particular sport, event, match, sports man or woman), or of *how* the exhibition should be interpreted (a 'hall of fame' or a more historical viewpoint). We recognised that there was potential for people to be left rather disappointed by the fact that we had not mentioned a particular sport, person or event which they believed to be important to the city's history.

To counter it, we had made a conscious effort to include *something* about as much as possible, even if that was simply a photograph, a film clip or a 'did you know' fact. We clearly made the point in our introduction panel that Cardiff's sporting heritage is vast, that we could not include everything but that we hoped visitors would add to the exhibition through our story cards. We also briefed our front of house staff carefully, so they could respond to any queries or criticism in the gallery.

However, comments such as "despite great success of Cardiff Devils over 20 years, a large panel devoted to one unfortunate non-typical year", "too heavy on football" and "would like to see something on lawn bowls" (Cardiff Council, 2007) showed that our fears had not been unfounded. Yet pleasingly, visitor comments also indicated that many had appreciated that this sporting exhibition contained more than simply team photographs, statistics and well known sports men and women. We certainly felt that our decision to make this about Cardiff's social sporting history was borne out by feedback such as "I liked the approach of putting sport in Cardiff in its social and culture setting", "I loved the social commentary on the role of sport", and our personal favourite, "very enjoyable, wife enjoyed even though she dislikes sport, thank you very much" (Cardiff Council, 2007).

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Social History in Sharjah

Alaa Al Qassimi and Alison Kelly from the Sharjah Museums Department describe their work developing a new social history museum in the Emirate

Since the formation of the UAE in 1971 (uniting seven existing Emirates) the preservation of the history and culture of the people who live (and lived) in the region, has been recognised as essential to the development of the country. Sheikh Zayed, the first president of the UAE famously said; 'He who does not know his past cannot make the best of his present and future, for it is from the past that we learn'. Dubai and Abu Dhabi are perhaps more familiar names for some, and the recent European and North American museum co-operation with these Emirates is certainly making the international headlines. In this article however, we wish to communicate the work that is being carried out in the Emirate of Sharjah in museums in general and more specifically in the area of social history.

Sharjah has, for many years, set in place a programme to raise the profile of culture and heritage across the Emirate. His Highness Sheikh Dr. Sultan bin Mohammed Al Qasimi, Ruler of Sharjah and Member of the Supreme Council of the UAE, has instigated conservation and restoration projects for Sharjah's historic buildings and precincts, supported archaeological excavations and founded museums and nature reserves. In 2006 Sharjah Museums Department was founded to 'deliver the highest quality of museums services for the people of the Emirate of Sharjah and all its visitors, through its facilities, exhibitions, and programmes of learning, research and community outreach.' The mission of the department is to serve both local national and visitor alike, with a prime focus on the involvement, training and professional development of local Emirati nationals. Although this training is largely (though not exclusively) carried out by foreign museum professionals, it is hoped that the local involvement at the very core of the Museum service will enhance the development of museums in the Emirate making them truly Sharjah museums.

An example of the work being carried out by Sharjah Museums Department, and which involves the authors of this paper, is the development and re-display of the historical houses within Old Sharjah. The first venue being re-displayed is Al Hisn, also known as Sharjah fort¹. The fort was originally the home and the official residence of the ruling Al Qasimi family, whose tribe, the *Qawasim* were the maritime power who ruled the coast and against whom the British fought at Ras al Khaimah in 1819. Sheikh Sultan bin Saqr I, who signed the peace treaty with the British, built the fort in the 1820s and the building functioned as central physical and symbolic landmark until its demolition in 1969. Only one tower remained as a memory of its former glory. In the 1990s the fort was rebuilt at the instigation of Sheikh Dr Sultan bin Mohammad al Qasimi and in 1996 it opened as a museum. The current collections include a wealth of photographs that document the era of the rule of Sheikh Sultan bin Saqr II, one of the last Sheikhs to use Al Hisn as his official residence and the Sheikh, who in the eyes of many rejuvenated Sharjah's fortunes during his rule 1924-1951. The challenge for the team working on the redisplay is how to tell the stories of the region and the people who made Sharjah what it is today, while also sensitively exploring the political history witnessed by Al Hisn. It is a desire to engage with contemporary museum theory while making sure that the theory works within the particularity of the context within which it finds itself.

There are therefore two distinct yet related questions to consider when looking at the development of a social history museum in Sharjah. Firstly, how does one create a museum that explores the history of the region without making it a history that is told by those who are coming from the outside? And secondly, how can the museum

present history in a way that is inclusive, while remaining sensitive to the particularities of life in Sharjah, where certain things are not yet spoken about openly?

To explore the first question it is worth reminding ourselves that museums are new in the region. Rather than being colonial enterprises for the European traveller, as seen in 19th century Palestine or Egypt, the museum in the UAE was a western concept adopted in the post independence period as a genuine attempt to preserve heritage and educate society. As mentioned at the beginning of this article, we would argue that museums in the region need to develop as local museums. No museum can be redisplayed without a careful consideration of the context within which one is working and the audiences one is working with. Neither can the museum itself become a replica of a museum from Western Europe. A museum should (and needs to) grow organically within the cultural context that it finds itself.

With Al Hisn we began with a clear aim for the redisplay. As a social history museum, it will have the people of Sharjah as its focus. The new display wishes to instil pride amongst UAE Nationals and visitors and to encourage wider learning about the themes related to Al Hisn – the history of the Al Qasimi family, the history of Sharjah and the people who made Sharjah what it is today. Through both quantitative evaluation carried out amongst visitors to al Hisn and wider focus group consultation we realised that there was a need not only to communicate the story of the history of Sharjah and its people to residents and visitors to Sharjah, but also to the younger nationals. Younger Emiratis may feel a dislocation from the past while an older generation may feel nostalgia for the same. This is of course not particular to Sharjah (European museums face similar problems in trying to engage young people with social history) but the dramatic social and physical transformation in the region over the past 30 years cannot be underestimated. Al Hisn is itself symbolic of this transformation. For the first 140 years of its existence it was situated at the edge of the town, looking onto a vast expanse of desert. Today that location is a roundabout in a densely populated urban area, and the old town is a restored heritage area. The established families from old Sharjah have moved into air conditioned villas on the outskirts of the modern city. History for locals is therefore both very recent and still within the living memory of many – but also a distant country to a generation born in the new UAE.

To reconstruct the history we have three important sources: written documents; photographic archives; and oral histories. The written sources and photographic archives are largely found in archives across the UK, a legacy of Britain's long involvement in the region and the airport founded in Sharjah in the 1930s. Our aim was to balance these sources and to interpret these archives by speaking to as many people as possible to gather stories of old Sharjah. These are day to day stories about life in a small yet strategically important town, about how the town was governed, about education and the about the presence of the British. Some stories are from the living memory of the interviewee while others are stories or pieces of poetry passed down the generations.

This collecting of oral histories and recognising their importance for the local context leads us to the challenge of working within certain local societal structures. Many people are reticent to speak openly about their opinions on certain historical events. Museums can develop as a place for dialogue and debate, but in Sharjah not only is the concept of a museum so recent but social and family structures are still strong enough to discourage what is perceived of as 'impoliteness'. With a small closely knit population many families know and respect each other. There is a desire not to inadvertently and unintentionally offend current family members and descendants of some of the key players in Sharjah's history by sharing opinions on the complex history of the region. Many women also do not feel comfortable with their names and stories

being made public, preferring to speak in private. However with growing confidence that their privacy can be respected within a museum context, many stories have been recorded on the condition that names will not be used or voices heard. It has been a privilege to be able to listen to some personal stories such as a lady recalling how as a young child she used to play in old Sharjah near the home of the Sheikh. Another lady wanted to remind women today of how hard their grandmothers worked. She recalled how women used to sell goods on the streets as the men were away at sea, pearl diving or trading. She urged women to take a strong role in the present as they had in the past. Another interviewee wanted young people to move beyond the stereotype of the past as merely being about poverty and hardship in contrast to the new UAE being is about independence and wealth. He wanted young locals to have a pride in their historic identity and their culture. The Arabic word *entima'a* best describes how many older people wish to see the new Al Hisn function. *Entima'a* is a word that means literally 'belonging' to a place, but it embraces much more than physical rootedness. It is the lifestyle, the shared sense of community, the morals and ethics of a society that unifies the past and present. It is an identity that shapes your character rather than purely being about where you live or how you dress. It is this feeling of belonging, this *entima'a* that many older people want to share with and see flowering amongst the younger generation. It is through this, they feel, that the past can truly come alive.

Therefore we are trying to situate this new museum on the landscape of Sharjah as a space where people can feel safe and comfortable speaking about and sharing stories, and learning in a dynamic way about the history of the Emirate. We believe that this learning must be shaped by listening and consultation with local people as well as following international guidelines for best museum practice. With pride and confidence in ones' identity encouraged, self-analysis, introspection and debate can follow.

Endnotes

1. Al Hisn is currently undergoing extensive renovation, research and evaluation with an anticipated opening in 2010

Book Reviews

The Uses of Heritage

Laurajane Smith

Routledge

Oxford, 2006, pp. 351, pb, ISBN: 978 04153 183 9

Uses of Heritage explores and challenges the definition and employment of heritage in a range of different settings. It uses research from the UK, Australia and the United States to take the reader on a journey from the literature and theories of heritage, onto a discussion of the individual concepts of heritage, and finally, detailed case studies which display how those concepts exist at heritage sites and how visitors use them. Laurajane Smith is well placed to take such an overview as she is a Senior Lecturer in Cultural Heritage Studies and Archaeology at the University of York who has also taught Indigenous Studies at the University of New South Wales, Sydney. Her work with archaeology in Australia brought her into contact with Indigenous communities and she observed how they engaged with their heritage sites and began to question what heritage really means.

Part One *The Idea of Heritage* sets out the focal challenge. For Smith this is the Western definition of heritage, which she terms as the Authorised Heritage Discourse (AHD). She sees the AHD as outlining heritage as tangible, unchanging and politically subjective. It assumes visitors to be passive and without interaction. They are 'tourists' who unquestioningly consume the message put before them by heritage experts. She, on the other hand, believes that heritage is intangible, 'it is not a thing, it is not a site, building or other material object' but a cultural and social process. 'Heritage... is a cultural tool that engages with acts of remembering that work to create ways to understand and engage with the present.' Heritage is what goes on at the site not the site itself. The cultural themes of experience, identity, intangibility, performance, place and dissonance are closely examined making reference to heritage literature. It is a very deep analysis and is sometimes difficult to read due to the length of some sentences. But the extra effort is worthwhile as her arguments are persuasive. If, as a reader, you cannot be persuaded by theory alone, parts two and three use case studies to show how heritage can be expressed actively or passively within the Authorised Heritage Discourse or actively and without any reference to the AHD at all.

Part Two focuses on the AHD, how it has developed and how it is used through documents such as the Venice Charter, World Heritage Convention and the Burra Charter. Smith uses a survey of Country House visiting to illustrate the AHD at work. This case study displays the power of Authorised Heritage to affirm a group's identity or to marginalise and exclude other groups. The Country House case study confirms AHD legitimising a certain group of visitors but also presents the fact that visitors are more than just passive tourists taking in the offered message. Only twenty per cent of respondents requested more interpretation about the lives of the estate workers and servants who worked at the house. The second case study presents the political strength of AHD at a national level. Smith argues that it is a political tool used by different groups to legitimise their claims to heritage and express their power. This ignores multi-vocality and minority groups because they cannot 'assert the legitimacy of the value and meaning of their heritage'. These groups get socially excluded because they often have a different understanding of what heritage is and what it means to them.

Part Three focuses on contesting ideas of national narratives and how different ideas about heritage are used to subvert the power of the AHD. One of the chapters focuses on Social History and Labour History museums. The survey presented is very similar to the survey for Country House visitors but was taken at museums of Industrial history; Beamish, National Coal Mining Museum and Tolpuddle Martyrs museum. Respondents here came out very strongly with regard to their identity, connections with the social economic issues today and in the past. They commemorated, reminisced and told their children or grandchildren their memories. This chapter displays direct opposition to the AHD, in that visitors were not empty vessels to be filled with a predetermined message, they actively engaged with the message and critically evaluated the past and made connections to themselves today.

Although I am not convinced that the AHD is the monster that it is portrayed to be in this book, I also do not think it should exist unchallenged. Intangibility, memories and a sense of place are just as important as material culture. After all it is the memories and perceived meanings that bring objects to life. Neither should sections of society be excluded from heritage as Smith argues the AHD actively does. But a certain amount of definition and rules should be regarded as acceptable. Without guidelines, there would be chaos. AHD and its opposition need each other as one cannot exist without the other. One approach to heritage, whether tangible or intangible, is not enough. Both are required in order to engage the widest possible audiences in a variety of different ways.

Laurajane Smith has tried to encapsulate the massive, multi-layered concept of heritage into what is a fairly short book at 308 pages. I'm sure she could have written a whole series on the nature of heritage and how it is used. Nevertheless, it is a challenging, thought-provoking book that deserves to be read by all heritage professionals.

Michelle Day is a SHCG Committee Member

Exhibit Makeovers: A Do-it-Yourself Workbook for Small Museums

Alice Parman and Jeffrey Jane Flowers

Altamira Press

Maryland, USA, 2008, pp. 98, pb, ISBN: 9780759109971

The use of the word 'make-over' in the title of this book, I admit, initially conjured images of Lawrence Llewellyn-Bowen, velour window-treatments, artex and flocked wallpaper. However, the subtitle quickly re-assured me, as did the outline of the authors' experience on the back cover. Alice Parman's background is in museum education, as well as exhibit design, and Jeffrey Jane Flowers is a graphic designer with experience in publishing, events and museums.

The premise of the book is set out in the first paragraph: it is a resource for affordable, do-it-yourself exhibit development, encouraging the use of thoughtful planning, energetic execution and a spirit of openness and collaboration, regardless of budget or previous experience. It provides a set of fundamental guidelines for inexpensive, easy methods of updating or overhauling existing museum displays, and is primarily aimed at small, community museums with few or no specialist staff.

The book is divided into three sections: The first deals with a single display case, the second shows how similar principles can be applied to a gallery redisplay, and the third expands into updating an entire small museum. Worksheets are included at appropriate points to assist in making decisions.

The two concise chapters of Section I provide step-by-step guidance through the necessary intellectual and practical processes, from deciding why you want to make the display over and what you hope to achieve by it, through to placing and arranging the material.

The reader is led logically through each stage: who to consider including in the team; defining the purpose of the display; choosing the artefacts, images and information to include; considering how to encourage visitors to engage with the display; sources of design ideas; a practical guide to 'mock-ups' and a common sense guide to installation. All this is in plain English – avoiding the kind of museum- speak or designer- jargon that so often creeps into such books.

Part II re-applies the basic system to the larger scale of a gallery. New exercises and ideas are introduced to help the team to take a wider view.

The simple mock-up idea is expanded into a gallery plan, encouraging the makeover team to consider the different levels of interest that potential visitors may have and various ways to arrange the gallery to appeal to as many as possible. A basic guide to project planning is supplied, along with accessibility guidelines, and the interpretative effects of design are explained in greater detail.

It also includes information on preventative conservation in non-specialist terms, explaining what materials are suitable or unsuitable for use in the vicinity of original artefacts and why; suggests and explains different methods of mounting various items;

and lists inexpensive, but indispensable tools and items to have in an installation kit. It also points out vital information such as to keep objects and visitors safely away from any construction work, or decorating materials.

Part III addresses the wider issue of up-dating the whole museum and introduces the further considerations which become essential in such situations, and suggests ways to address them, such as methods of involving the community and building a larger team for a bigger project; setting targets and defining objectives; practical scheduling (not forgetting Parkinson's Law) and budgeting.

It also outlines interpretative theories in greater detail including Tilden's and Whitehead's ideas and Gardner's theory of multiple intelligences.

It also provides advice on fundraising, marketing, evaluation and education; and guidelines on regular maintenance – outlining daily, weekly, monthly and annual programs of regular checks, cleaning, fixing and replacement.

Brief case studies are provided, all of which are USA based, but draw on the personal experience of the authors, as visitors or staff. Some may seem too specifically American in their subject matter, but most are easily applicable to UK equivalents. For example, the Lincoln Museum, Fort Wayne, Indiana could be equated to an artist's or military leader's house and those referring to Native Americans are equally relevant to any ethnic or potentially marginalised community.

The final section lists useful resources. The general ideas are very helpful, however this is where the American provenance of the book may become an issue for the absolute beginner in the UK; the specific institutions and organisations listed are USA-based. Also all financial information is given in US dollars, so converting to Sterling may prove a difficult task in the current economic climate.

In general this is a very useful publication. The tone manages to neatly walk the difficult line between explaining things simply and clearly, without appearing patronising or condescending.

It has certainly provided me with some good ideas and much of the information will find its way into my institution's exhibition guidelines. The conservation advice will help greatly in explaining to volunteers or assistants without a collections background precisely why certain materials or working methods should be avoided.

I found the worksheets (which can be photocopied) particularly useful. They are designed to guide the make-over crew's thoughts in brainstorming sessions, listing the questions to consider, and providing a way to record and group ideas. They also supply places to list objects and group sets of interpretative material. I will certainly make use of them when planning new displays.

To conclude, this book serves as a useful aide-memoir for those with some knowledge and a good introduction for those with little or no experience and deserves a place on the bookshelf of every museum.

Jill Holmen works at Epping Forest District Museum

Hidden Chains: The Slavery Business and North East England, 1600–1865

John Charlton

Tyne Bridge Publishing

Newcastle-upon-Tyne, 2008, pp. 180, pb, ISBN: 9781857951233

The bicentenary of the slave trade abolition act was marked in 2007 with an unprecedented wave of activity as museums, galleries, archives, libraries and a whole host of other organisations and groups marked the anniversary. Up and down the country, exhibitions, publications and events recalled this landmark date, but also provided an opportunity to reflect on centuries of British involvement in the trade before 1807 and on the legacies of this history. Many of these activities were ephemeral. This publication, however, is one of the more tangible and durable products of 2007, and will doubtless continue to make an important contribution to the historical debate for years to come.

Responding to the bicentenary, and transatlantic slavery in general, raised significant questions for cultural institutions and regions that were previously considered as having little or no connection with the Atlantic Ocean trading network. In the case of the North East, geography has encouraged historians and curators to think primarily about the region's links with the Baltic Sea and the North Sea. *Hidden Chains* is an important corrective to that approach, bringing to light the strong links that existed between the North East and slave-holding Atlantic economies, as well as foregrounding the personal involvement of people from the region both in that slave-trading system as well as the campaign that brought about its parliamentary abolition. Presented in a well-illustrated format, this book is scrupulously researched and lucidly written. It is the result of a wide-ranging research project, which drew together Newcastle Literary and Philosophical Society, Northumberland Collections Service, the Robinson Library Special Collections and Tyne and Wear Archives (and Tyne and Wear Museums). These institutions had their collections and archives trawled for information relating to local involvement in slavery, the slave trade and its abolition. As a way of uncovering previously untold stories, as well as ensuring that personal accounts were brought to the fore, the approach adopted by the research team is to be commended. In academic terms too, the results have been truly revelatory, providing not just new ways of understanding the North East's local history, but also contributing to a wider debate about slavery and abolition. Enormous credit is due to the volunteers who undertook this work. The vision to implement such an approach also deserves acknowledgment and this could provide a useful model for future work of this kind.

Hidden Chains uncovers the personal and business networks of people like John Graham Clarke, whose involvement in slavery and the slave trade is indicative of their pervasive reach in eighteenth-century European society. Through a similar web of personal friendships and familial connections, other locals like Thomas Trotter, James Field Stanfield and Thomas Winterbottom provide evidence of a vibrant culture of abolition in the area. William Turner, a non-conformist minister and founder of the Newcastle Literary and Philosophical Society, is a classic example of someone who is both an Enlightenment as well as an enlightened individual. His involvement in the abolition movement, traced through archival records, highlights the crucial importance of understanding how local networks contributed to the national and global picture.

There are plenty of other examples. The letter written by 'Humanus' to the *Newcastle Courant*, lauding the abstention of Tynesiders from eating slave-produced sugar, affords a tangible and concrete example of what can sometimes appear to be abstract notions of political campaigning (p. 27). Further material gleaned from local press, such as information about the Baptist Wars in Jamaica, is a significant addition to the scholarship on abolition in general (p. 64).

There were some points that raised queries. It is suggested, for example, that one of the most famous icons of abolition may have been designed by Thomas Bewick (p. 55). Most of the literature that this reviewer has encountered suggests that William Hackwood designed the original at the behest of his employer, Josiah Wedgwood. If new information contradicting this view has been unearthed by the project, then it needs to be highlighted more clearly. It is also important not to conflate abolitionism with political radicalism, the career of William Wilberforce being a case in point. Similarly it should be noted that, while he was a pious and committed Christian, Wilberforce was never an ordained cleric (p. 31).

Notwithstanding these minor points, this book is the fruit of strategic vision and a significant amount of hard work. It contributes in two crucial ways. First of all, it corrects a prevailing supposition that the economic focus of the North East was exclusively on the local, Baltic and North Sea economies. It is, however, much more than merely a record of the North East's involvement in the slave trade and its abolition. Many who took part in the bicentenary programme expressed a concern that the knowledge generated by the commemoration would be lost. John Charlton has ensured that this will not be the case here. This book records and preserves an important part of the history of the North East. It illustrates not just the power of local history, and the research into people that sustains it, but also what an important contribution this can make to a broader, global picture.

John McAleer is Curator of 18th Century Imperial and Maritime History at the National Maritime Museum, Greenwich

Notes for contributors

Social History in Museums is published annually, and the editor welcomes proposals for articles from museum professionals, researchers, academics and students. Please send an abstract of no more than 200 words to michael.tervey@nationalmediamuseum.org.uk. Articles should be between 2,000, and 4,000 words long.

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