



Interpreting living urban-industrial heritage: The Jewellery Quarter, Birmingham

Mert Nezh Rifaioğlu* 

Abstract

In light of the studies related to the theory of interpretation of cultural heritage sites, the holistic interpretation approach of heritage areas has developed, and a new interpretation culture has emerged. It includes new approaches, local and regional interpretation strategies, new policies and comprehensive analysis and evaluations. The new interpretation culture is important not only to produce interpretation themes, but also to the transfer and sustainability of the values of heritage sites that need to be preserved to the society. In this context, studies are being brought up in order to find the most appropriate ways to understand and transfer living urban heritage sites; tangible and intangible values, existing or non-existent urban structures, ongoing or non-existent social and cultural practices, used or ongoing structures and all cultural and historical layers of areas. Beyond the current interpretation studies carried out for the heritage sites, it is important to develop interpretation strategies including the historical importance of the areas for living urban heritage sites and therefore complex cultural heritage areas, the connections to the places, cultural and social relations networks, urban memory, and the spirit of the place. For this purpose, the study focuses primarily on the critical viewpoint of theoretical content of the interpretation of cultural heritage sites. In the light of theoretical and practical knowledge, the research then concentrates on key themes and discussions on heritage interpretation in the UK. Accordingly, the research discusses the interpretation strategies in the Jewellery Quarter, Birmingham which is the one of the most influential areas by means of historical urban-industrial heritage site.

Keywords: heritage interpretation, interpretation theory, Jewellery Quarter, Birmingham.

1. Introduction

From the mid-19th century onwards, interpretation as a concept has evolved from gaining knowledge on nature via interpreters to a key activity to have consciousness for heritage places by structured interpretation programs. Early attempts of interpretation were developed in Europe and the United States respectively to realize the aspects of the heritage and transferring the knowledge through site visiting, establishing museums and exhibitions. Thomas Coglean Horsfall, a British schoolteacher and follower of John Ruskin, can be accepted as an early interpreter who had conducted site visits for Manchester schoolchildren into the surrounding countryside (Uzzell, 1989, 2). Additionally, Artur Hazelius, who created the Nordiska Museum in Stockholm in 1886 and the first open-air museum at Skansen in 1891, is also cited as the pioneer of interpreters in the Europe (Phillips, 1989). Uzzell (1989) reminds that "stimulated by the Great Exhibitions in London and Paris earlier in the nineteenth century, it was the Scandinavian open-air museums which inspired the establishment of reconstructed Colonial Williamsburg and its progeny throughout the rest of the world" (Uzzell, 1989, 2).

*(Corresponding author), Assoc. Prof. Dr., Iskenderun Technical University, Türkiye, mertnezh@gmail.com

Article history: Received 25 October 2022, Accepted 23 November 2022, Published 21 December 2022

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**This paper is based on author's on-site research while he was appointed as long-term and then short-term visiting academic scholar at Birmingham City University, UK. The theoretical framework of this research is based on author's post-doctoral fellowship studies at ICCROM, Rome conducted by 2021-2022



Parallel to these attempts, US national parks, founded in 1916, worked on the issue of interpretation in order to "conserve not only some of the most beautiful places in the world, but places which had a national cultural and ideological significance" (Runte, 1979; also cited in Uzzell, 1989, 2). John Muir, Enos Mills, and Charles M. Goethe were important people in interpreting the history of the United States. They both helped to save many wildlife areas in the United States and published many written documents for interpreting the nature. The studies of Charles M. Goethe made a difference in interpretation studies with the idea of Nature Guide to the America after making several visits to Europe and observation of their interpretation efforts (Goethe, 1960).

It is seen from the early attempts of interpretation studies that the knowledge and practices on interpretation were transferred and/or interacted within and between the continents. Overall, the mission of the National Park Service, U.S. Department of the Interior focusing the roles of interpreters on the interpretation of "the value of preserving park resources by helping audiences discover the meanings and significance associated with those resources" (NPS, 2007, 1).

In 1957, Freeman Tilden put forward original insights for the main theories and principles of interpretation for the first time. Besides its first emphasis on the principles of interpretation, one of the main inputs of his work was put more emphasis on the power of interpretation in the education especially for children, having the origin of knowledge (Tilden, 1957). It is obviously taken into consideration that, through interpretation understanding, appreciation, and protection of natural and cultural heritage can be realized by stimulating each other.

Accordingly, interpretation literature and practice has been growing in time and defining the importance of holistic understanding of heritage sites. Under the current developments in heritage interpretation, the concept has spread from single heritage sites into the combination of various scales and types of heritage. Recently, parallel to the scope of the interpretation, interdisciplinary studies have been discussed and developed in urban heritage sites in order to find the most suitable ways to understand and express the knowledge of the visible or in-visible values, existing or non-existing structures, continuing or not-continuing social and cultural practices and principles, used or un-used buildings, open spaces and areas, historical importance of the areas, linked narratives and memories in relation to the spaces, changed or un-changed fundamentals and formation principles of the area and overall networks of an urban heritage site.

This holistic understanding of heritage sites has been created to develop new bodies, local and regional level conservation trusts, new policies, and comprehensive assessment methods, creating a new interpretation culture. Recent interpretation culture consists of on-site and off-site studies carried out by different disciplines and related bodies in order not only to generate interpretation themes but also for the sustainability of the heritage sites.

Gaining and transferring knowledge through the interpretation to provide consciousness of values of the heritage sites is accepted as one of the key components of sustaining urban heritage sites. It is dealt with the major complex task for which needs to deal not only with complex spatial and functional interrelationships established and activated at any one time in the urban contexts, but with the modification of these patterns over time (Alfrey and Putnam, 1992, 182).

Responding to the complexity of urban heritage sites, the new interpretation studies has formulated the application of range of disciplines in order to provide more detailed understandings of heritage areas. It is the fact that "our understanding of the past has grown because inquiries have experienced various aspects of the evidence at different periods of the discipline's development and so more complex understandings have been constructed" (Copeland, 2006, 84).

Closely related to the constructed understandings, two way of interpretation approach becomes significant; constructive and positivist interpretation approaches (Table 1). Constructivist theory deals with knowledge, learning and understanding the ways of our living environment (Brooks and Brooks, 1993). By doing so, self-regulatory process of understanding is the main task of constructive interpretation approach. It identifies a set of knowledge for "understanding the past through the tools of concrete experience of the historic site, providing the opportunities for collaborative

discourse and allowing reflection” (Copeland, 2006, 84). Constructive interpretation consists of chronological expressions, evidence of interpretation, visitor exploration and developing strategies for improving the interpretation. As Copeland (2006) discussed; positivist interpretation approaches will generally give ready constructed facts and fixed view of the site as it 'was' in the past and require little of the visitor in understanding the place or the processes that formed it (Lewthwaite, 1988, 86). Getting a deeper understanding of the site will necessarily encompass going beyond the simple and portraying the complexities of the site and how constructions about it have been made (Potter, 1997, 37). A constructivist approach needs to be challenging and allow the visitor to make their own meanings (Hein, 1998, 155).

Table 1 The main issues of positivist and constructivist interpretation approaches (Copeland, 2006, 88).

Positivist Approach	Constructivist Approach
The site is presented part to whole with emphasis on locational and factual knowledge	The site presented whole to part with emphasis on concepts of chronology, change, evidence of interpretation
Sites rely heavily on guiding and intermediary technology such as audio-visual techniques	Sites rely heavily on the use of evidence
Visitors are viewed as consumers of knowledge	Visitors are viewed as thinkers with present conceptions and emerging ideas about the past
Interpretation is didactic	Interpretation mediates the historic environment for visitors
Strict adherence to set-out routes and explanations is highly valued	Visitor exploration is highly valued
Interpretation strategies are aimed at the individual	Interpretation strategies are aimed to encourage discourse
Assessment and evaluation seek the correct response to validate success of strategies	Assessment and evaluation seek to discover perspectives and improve interpretation

Parallel to these developments, ICOMOS has started to work on the preparation of a specific charter on interpretation and presentation of cultural heritage sites. Firstly, the ICOMOS Venice Charter (1964) indirectly mentioned the importance of interpreting archaeological ruins as stressed that; "every means must be taken to facilitate the understanding of the monument and to reveal it without ever distorting its meaning" (Venice Charter, 1964, Article 15). Following, ICOMOS Charter for Protection and Management of the Archaeological Heritage which was inspired by the success of the Venice Charter (ICOMOS, 1990) directly introduced the needs of interpretation in archaeological sites for understanding the origins of the site by the public. The charter especially noted that experts should be more conscious for interpreting archaeological sites by means of doing reconstructions in order to prevent possible misunderstandings and/or misapplications. It is pointed that; "Reconstructions serve two important functions: experimental research and interpretation. They should, however, be carried out with great caution, so as to avoid disturbing any surviving archaeological evidence, and they should take account of evidence from all sources in order to achieve authenticity. Where possible and appropriate, reconstructions should not be built immediately on the archaeological remains, and should be identifiable as such" (ICOMOS, 1990, Article 7). The Australian ICOMOS Burra Charter (1999) is one of the earliest documents that covers the concept of interpretation in a comprehensive way. The Charter is of particular significance due to its definition of place which comprises site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views. That place forms with cultural significance, which consists of aesthetic, historic, scientific, social and spiritual values for past, present or future generations (Rifaioğlu and Şahin Güçhan, 2008) and it defined interpretation as "means all the ways of presenting the cultural significance of a place" (ICOMOS, 1999, Article 1.17). Overall, the Australian ICOMOS Burra Charter (1999) put a special emphasis on the issue of interpretation by pointing out that any kind of interventions should not damage the interpretation knowledge of the place. It also firstly mentioned the participation of people to the interpretation of a place which "has special associations and meanings, or who have social or other cultural responsibilities for the place" (ICOMOS, 1999, Article 12). Finally, it

mentioned that "interpretation should enhance understanding and enjoyment, and be culturally appropriate" (ICOMOS, 1999, Article 25).

After almost seven years of working process the ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites called as Ename Charter was officially approved and announced at the 16th General Assembly of ICOMOS in Quebec City, Canada¹. With this charter, interpretation evolves more than merely a terminology to the methodology for the conservation of cultural heritage sites. The charter should be taken into consideration as a comprehensive methodological framework for interpretation and presentation of cultural heritage sites. It defines seven and close inter-related principles in order to achieve ethically and technically correct interventions via interpretation through the cultural sites.

Within this context, interpretation and presentation of heritage places can be defined as an act which deals with hidden, unseen or may be unrealized visual, written, oral information regarding heritage places that can become more visible and apprehensible for everybody. It is closely related to knowing the significance of heritage places, awareness of conservation values and needs for sustaining heritage places.

At this point, the Council of Europe's Faro Convention of 2005 become more critical and important for realizing and interpreting common heritage of Europe by participating social and cultural life to the community. It was stressed "as a dimension of the right to participate in the cultural life of the community, as well as the right to education and to be informed" (Jameson, 2020, 4). In this context, Interpret Europe's Freiburg Declaration focuses on responsibilities of governmental and non-governmental bodies to the interpretation efforts in cultural heritage sites (Interpret Europe, 2019).

However, interpretation of heritage places is relatively new and difficult task for heritage experts and needs more "empirical research on the examples of heritage interpretation are essential" (Yildirim Esen, 2007, 6). Through the world, interventions for interpretations of heritage sites most commonly apply on small scales or uniform areas like single or group of buildings with their nearby surroundings, archaeological areas, and natural landscapes. On the other hand, interpretation and presentation in living urban heritage areas is very complex and difficult subject since they have layers of meanings, witnesses of significant events, old and new buildings, traditional and new functions, traditional and new lifestyles, different property relations, old and new residents, material and immaterial cultures and so forth. Therefore, there should be more than signage, guided tours, leaflets, statues, any kind of written and visual things for the interpretation of urban heritage areas and they necessitate comprehensive interpretation programs.

Under these circumstances, this paper focuses on the interpretation studies on urban conservation areas in the UK and discusses their reflections through a special living urban-industrial conservation area, The Jewellery Quarter, Birmingham. The Jewellery Quarter is a unique urban conservation area where industrial heritage and modern urban dynamics have been merged and an extensive urban interpretation and presentation program has been conducted by related bodies.

2. Key Themes and Discussions on Heritage Interpretation in the UK

In the United Kingdom, interpretation activities have been occurred from the beginning of the concept and hotly discussed both theoretically and practically developed key themes through last decades. Theoretical perspectives firstly centre on the issue of objectivity and subjectivity of interpretation activities. Peter Rumble, former the Chief Executive of English Heritage, discusses interpretation activities in heritage sites theoretically and mentions that interpretation activities need an overall understanding of heritage. Rumble (1989) argues that, without overall

¹ The author has been attended to the Scientific Committee Meetings at the 16th General Assembly of ICOMOS and presented a methodological framework for understanding and preserving the spirit of place. The Ename Charter was announced one of the most comprehensive and important documents on interpreting cultural heritage sites at that Assembly and appreciated from all scholars from all over the world.

understanding, incomplete interpretations can occur, and they can be produced subjective interpretations of the knowledge of heritage and called as "incomplete interpretations".

Incomplete interpretations classified as subjective studies where it is not seeing the heritage as a component of a larger canvas like where the story starts and where it finishes. Interpretation should consist of any aspect that lies behind the formation of heritage sites and should avoid any less rigorous approach on understanding and presenting heritage. Without doing so, heritage sites are under "a greater danger in any interpretation based on a selective standpoint is the risk of the personal attitude of the interpreter coming through too strongly, particularly in the use of the past to point to a political lesson for today" (Rumble, 1989, 30-31).

Fundamentally, the subjective approach in interpreting the heritage sites can mainly be seen where the economic benefit of interpretation exists. Within the last four decades, especially in the UK, heritage interpretation has been used to get economic benefits from the visitors by organizing living history presentations, which are called as "live interpretation". It has become popular and commonplace in many Western countries (Evans, 1991). Within the scope of this approach, heritage interpretation focuses on setting an amusement activity place by using any kind of historical reference. Initially it is defined as "being any presentation using people, usually costumed, whether in an historical environment or not, which aims to place artefacts, places or events in context against the background of the human environment of the past" (Robertshaw, 2006, 42). This approach creates manufactured heritage interpretation, in which heritage sites become stages for historical amusements and create economic benefit to the investors. It is mainly focus on tourist attractions by various living history activities on the heritage sites and create illusions for having tourists' motivations (Figure 1). This form of interpretation has been criticized not only for blurring the lines between education and entertainment but also perceived as inherently 'fake' simply because of its theatrical overtones (Malcom-Davies, 2004, 281).



Figure 1 The living history interpretation activities at Warwick Castle (Photographs taken by the author).

This approach in the interpretation studies is discussed in relation to the "heritage industry", which is regarded as a big threat to heritage sites. Considering the heritage industry in the UK, Hewison (1989) points out that "heritage is in danger, but not from external threats such as decay or redevelopment, nor even, it would appear anymore, from economic recession. The danger is internal, the enemy is within, and it is carrying out a massive subversion of those very 'outstanding universal values'" (Hewison, 1989, 18). The main argument is still present in heritage industry and the challenge of how far the living history presentations represent historical truth, and just how far scholarship can be translated into authenticity of representation.

At this point, the debate on living history presentations continues with the debate of "hot interpretation". It is coming from the discussion of "how to represent the inhumanity, the cruelty, the squalor, the filth and stench of some events... We can't kill people on the battlefields; we can't have dysentery and disease in medieval re-enactments" (Rumble, 1989, 29). The combination of "hot interpretation" with "heritage industry" results in another debate on creating prejudices on the history of countries. As Laenen (1989) states "one of the most fundamental problems is the subjective and often inaccurate interpretation and presentation of the past, originating in our

inevitable links with our own time and culture and in our own prejudices and projections" (Laenen, 1989, 89). Literally, it is a difficult subject and needs surely highly scholar knowledge, objective and ethical principles.

Besides the above-mentioned themes and debates, the importance of interpretation studies for the public benefits are discussed among the related bodies and one major topic is produced in the interpretation studies as "public-archaeology" (Merriman, 2004). Public archaeology is related to interpretation efforts on archaeological sites, the reason of which is that archaeological investigations are conducted by public money and therefore the public should in some way benefit from them. Interpretation activities for public archaeology bring an important discussion which is commonly referred to as "reconstructing interpretation". In order to express the knowledge of archaeological sites to the public, reconstruction activities can sometimes be chosen as a best way of interpretation. However, these interventions can also be classified as subjective interpretations if there is not enough knowledge of reconstruction.

When heritage interpretation themes are evaluated, it can be concluded that natural and cultural heritage interpretation should be fostered in an inclusive assessment and needed to have holistic achievements not only for analysing the heritage sites itself but also for the understanding of their outstanding universal values for both local and non-local participants. Thus, heritage interpretation studies should "ought to be seeking a passionate detachment from the past, passionate in the story it tells, and passionate in the intention to preserve objectivity in the telling of what may be an intensely subjective story" (Rumble, 1989, 31).

For this reason, it is necessary to analyse the approaches that allow the revealing of simple, objective senses in the presentation and interpretation of cultural heritage sites. Rather than indirectly interpreting the cultural heritage site, it is necessary to provide opportunities for individual interpretation of cultural heritage sites by providing the environments, interfaces, and opportunities where those who visit or live in the cultural heritage site can make their individual experiences, sensory intuitions, their internal relations with the heritage site and their observations. In order to do this, it is necessary to transfer objective scientific information about the field of cultural heritage and to determine strategies that will contribute to the interpretation and interpretation of each individual's environment with their perceptions and experiences, together with the transferred information.

3. Interpretation Strategies in Birmingham

Birmingham is the second largest city of England and one of the pioneering cities of industrial movement of the United Kingdom. From the early sixteenth century onwards, the city has the big part of the UK's metal trades. According to providing vital transport links of fragile and valuable products, a network of canals was built with other cities and with the country's ports. After the industrialization and the coming of the railway in the middle of the nineteenth century the city became an industry capital of the UK and it has been called "the cradle of invention" (Zuckerman and Eley, 1979, 21).

As it is noted in Birmingham Heritage Strategy document published by Birmingham City Council; the purpose of interpretation practice in Birmingham heritage areas is raising awareness of heritage sites including the physical and non-physical values of them to build a constructive sense of local identity and attracts visitors to the city. Therefore, Birmingham Heritage Strategy focuses on interpretation practice in Birmingham for developing interest to Birmingham's living heritage traditions. It draws "inspiration from cultural legacies of thought, artefacts and buildings and the vibrant cultural mix that is Birmingham today and connects with the themes of the Cultural Strategy: Culture on your Doorstep, Next Generation, Creative Industries and Great International City" (BHS, 2014, 5).

In this context, many museums, historic parks, botanic gardens, water reservoirs, aquariums, science centres were established to exhibit and experience the cultural, natural and historical

values of the city. On the other hand, the development of Birmingham as a settlement and the interpretation strategies for the integrity of the cultural and physical values that it has acquired in the historical process are discussed together with the factors that contribute to the strengthening of the city as an industrial city. By preserving the roots that make up the industrial city identity of Birmingham on an urban scale, it is tried to interpret the spatial and contextual relations they establish with each other. This approach, which can be considered as the upper scale interpretation strategy of the city, contributes to the preservation and interpretation of urban morphology. From this point of view, this approach can also be characterized as a very important urban conservation strategy. The holistic preservation of the urban organism and its evaluation together with interpretation strategies contribute to the perception and continuity of the values belonging to the city at a higher scale. In this context, the interpretation studies carried out in Birmingham can be grouped in relation to socio-cultural structure, historical structure, physical structure, and natural structure.

Canals, railway heritage, streets and squares stand out in relation to urban structures. Canals are an important urban structure of Birmingham because it is a movement spine of industrial products before the railways. It is 55 km. long within the Birmingham which is longer than Venice. As Haddleton stressed (1987) "During the late 19th century Birmingham's canals carried 9 million tons of cargo annually – and in 1965 virtually none! This decline in canal traffic led to a general expectation of the loss of the canals themselves but in 1982 a Programme of Canal Improvements was set up by Birmingham Inner City Partnership which enabled 1,25 million pounds to be spent on creating six miles of attractive and imaginative canal side walkway through inner Birmingham" (Haddleton, 1987, 8).

In this way, local information about the canals can be obtained from the signs along the canals. In addition, the traditional technology used in the canals is preserved and used today, allowing the principles of movement in the canals to be interpreted and understood within the framework of the physics rules of the bots. (Figure 2-3).

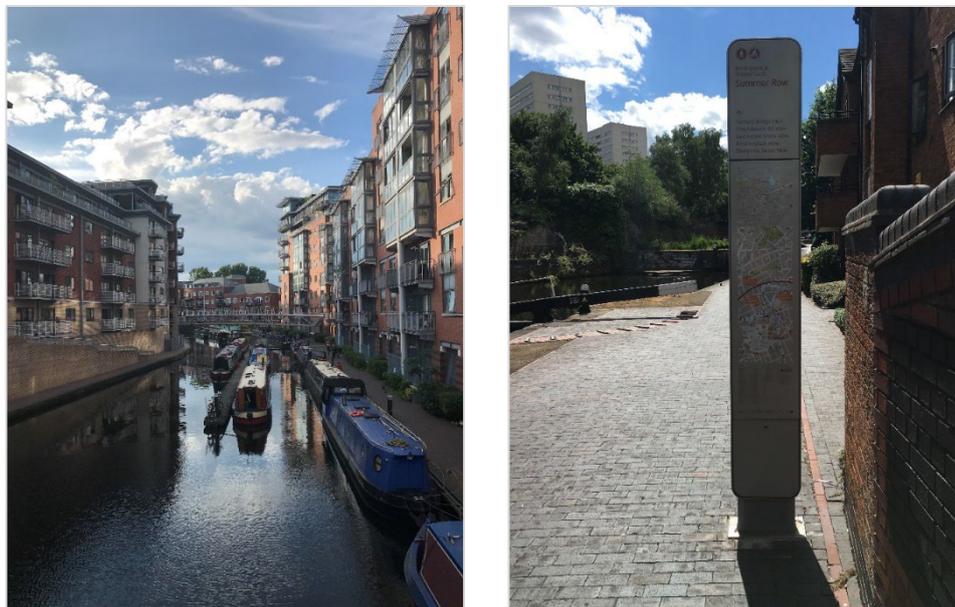


Figure 2 Interpretation signs around the canals (Photographs taken by the author).



Figure 3 Birmingham canals and near surrounding (Photograph taken by the author).

The railway network and architectural heritage, which started to be used actively in Birmingham right after the canals, is another interpretation element in the urban structure. Preserving and using the railway stations today and presenting the histories of the buildings in the station buildings allow the railway heritage to be interpreted and understood (Figure 4).



Figure 4 Railway stations allow to interpret railway heritage in Birmingham (Photograph taken by the author).

It is observed that the use of streets and squares continues in Birmingham in line with the decisions taken to preserve the original street texture and squares. Squares are actively used as the city's entertainment and event venues, especially on weekends (Figure 5). In the events taking place in the squares, themes that will highlight the physical and socio-cultural values of Birmingham come to the fore. On the other hand, in the events taking place in the streets and squares, experience can be gained with multidimensional dynamics that include the tangible and intangible values of the city, such as local productions, festivals, representation of multicultural urban identity, and street arts (Figure 6).



Figure 5 Victoria square in the city centre (Photograph taken by the author).



Figure 6 Squares are actively used for local events (Photograph taken by the author).

The scientific, artistic, archaeological, cultural, and social values of the city are interpreted in thematically designed museums such as jewellery museum, pen museum, coffin museum, etc. It is designed as a static and/or dynamic-interactive museum in accordance with the museum's themes. It is observed that traditional and/or innovative interpretation-experience tools related to the themes of museums are designed in addition to the principles of digital interpretation equipped with the opportunities of the age in interactive museums. The cemeteries in the city are protected together with their landscape as urban spaces where the urban memory can be perceived as an open-air museum.

4. Interpretation Strategies in The Jewellery Quarter

The Jewellery Quarter is known as a settlement in England in the 16th century, where metal production and the design and mass production of metal-related products were made. The quarter was designated as a cultural industrial heritage site to be protected in 1980, with its jewellery production workshops, which constitute its unique architectural heritage, and buildings containing residential and commercial activities.

After the designation of conservation area, design and conservation guidelines through the building and conservation management plans for the cultural heritage area were prepared. In parallel with the studies carried out for the conservation of the area, strategies and practices have been developed for the interpretation of the heritage area with the participation of the residents by organizing workshops, site trips, sport activities, special occasions of the Jewellery Quarter and the people who come to the area as visitors.

The main objective of the interpretation strategies of the Jewellery Quarter is the preservation of the original character formed by the integrity of tangible and intangible heritage values. In line with this goal, the interpretation strategies implemented in the Jewellery Quarter are designed to include actions to ensure that the values of the area are understood or perceived by everyone who comes to the quarter.

In order to provide education in the art of jewellery, which developed based on the master-apprentice system, the first Jewellery School of Birmingham was established in a metal factory located on Vittoria Street in 1890 in the Jewellery Quarter. Today, the education continues in the same building under the Birmingham City University, School of Jewellery. Sustainability of jewellery art is ensured by the inclusion of jewellery workshops, which form the character of the area, within the school, where the education of jewellery production is provided by both traditional and contemporary methods. The library in the school contains all local resources related to the Jewellery Quarter. The school's location in the Jewellery quarter contributes to the continuation of the functional identity of the area (Figure 7-8).



Figure 7 Birmingham City University, School of Jewellery in the Jewellery Quarter (Photograph taken by the author).



Figure 8 School of Jewellery classrooms (Photograph taken by the author).

The interpretation of the area is provided through the museums in the Jewellery Quarter. Through the thematic museums in the area, the different and various historical values of the heritage site are interpreted. The different themes of the museums allow visitors to understand and interpret the different values of the area. Some of the thematic museums are Pen Museum, Coffin Museum, J&W Evans Silver Factory Museum and Museum of the Jewellery Quarter. In the Pen Museum, there are activities and presentations about the contribution of the Birmingham Jewellery Quarter to the production of pen in England and the interpretation of the pen as one of the cultural heritage values of Jewellery Quarter. The Coffin Museum also known as Newman Brothers Coffin Works another very well conserved and designed museum in order to interpret the original coffin works in the original factory building (Figure 9).



Figure 9 Newman Brothers the Coffin Museum in the Jewellery Quarter (Photograph taken by the author).

All production system and items of the factory are conserved and experienced while visiting the museum. The traditional production system of the factory is interpreted by the interpreters. The museum has ordinary public events and programs including school tours by setting up interpretation experience to get information about one of the unique and not very well-known cultural heritage value of the Jewellery Quarter. (Figure 10-11).



Figure 10 The metal works of coffins are interpreted by the interpreters (Photograph taken by the author).



Figure 11 The original production system and metal moulds (Photograph taken by the author).

The J&W Evans Silver Factory is one of the most influential places to interpret the unique traditional atmosphere of the silver production factory and learn about the industrial heritage of the Jewellery District (Figure 12).



Figure 12 The inside of J&W Evans Silver Factory (Photograph taken by the author).

Besides the museums, participatory interpretation strategies have been developed in the Jewellery Quarter. Interpretation and presentation of the cultural heritage values of the area are ensured through the events held regularly throughout the year. In this way, not only the people living in the area better understand the cultural heritage values of the living areas, but also the promotion of the area helps the visitors who come to the area to understand and interpret the cultural heritage values more actively. In the events held as part of the Birmingham heritage week in September every year, a wide variety of activities are held to interpret the heritage sites of the Jewellery Quarter. Such as factory tours, walking and discovering activities, art and artistic workshops, several activities in Key Hill and Warstone Lane cemeteries, hands on conservation workshops and guided street tours (Figure 13).



Figure 13 The historical cemetery area in the Jewellery Quarter turns into a public activity area especially on important days. For example, the Halloween event takes place in the cemeteries. The historical values of the cemetery area are shared with the participants and the interpretation of the area is carried out (Photograph taken by the author).

Interpretation items in the Jewellery Quarter are located at every point of the area. There are statements and signboards describing important moments and memories on pavements, roadsides, open areas, building facades, and so forth (Figure 14). From the moment you enter the protected area, information about the area is systematically transferred to the visitors.



Figure 14 Some examples of interpretation items in the Jewellery Quarter (Photographs taken by the author).

Social media accounts such as JQ Townscape Heritage, JQ Neighbourhood plan, JQNF, JQ Cemeteries Project related to the Jewellery Quarter are regularly shared about the interpretation of the area. NGOs like as Birmingham Conservation Trust, The Jewellery Quarter Development Trust in the area contribute to the interpretation of the area by organizing regular exhibitions and excursions. Interpretation of the heritage values of the Jewellery Quarter is carried out with alternative sports activities such as orienteering, run and walk Jewellery Quarter.

As a long-time resident of the Jewellery Quarter, I obtained several information on heritage values of Jewellery Quarter in every day. While living in the area, everybody can interpret the

significance of space and create a dialogue between the past and the future (Figure 15). Accordingly, the presence of old factories producing with traditional and modern techniques around the residential areas contributes to the continuity of the spirit of the place. In this way, the area has an urban-living industrial heritage identity. Thanks to the information and activities related to cultural heritage values at every point of the area, awareness of the place they live in increases and the interpretation of heritage values is ensured.



Figure 15 Residential area in the Jewellery Quarter (Photograph taken by the author).

5. Conclusion

In the light of developing perspectives and theoretical approaches about interpretation of cultural heritage areas; it is understood that the interpretation studies carried out in Birmingham, Jewellery Quarter have a content that sheds light on current theoretical approaches and practices

and inspires the formation of innovative and original strategies. The participatory, holistic interpretation approach is handled in a context that covers all the stakeholders who are familiar or foreign to the heritage area by considering the original tangible and intangible values of the cultural heritage area and can provide all people with a sense of belonging to the heritage area. Interpretation studies carried out in the Jewellery Quarter overlap with the innovative-participatory interpretation approach, which is intended to be considered as a new interpretation culture and allow the cultural heritage area to be perceived as common heritage and allow everyone who is in the area, living or visiting, to suddenly experience the state of being a common about the area.

For this reason, education in the field of cultural heritage, with interpretation strategies created entirely by the dynamics and values of the cultural heritage area, without overdoing it, creating a misleading or false environment, science, ethical principles, professional interventions, economy, participation, social norms-principles, originality, new and contemporary uses together form the collective voice of the cultural heritage field.

The interpretation and presentation of cultural heritage sites contributes to the preservation and sustainability of heritage sites, as well as increasing the interest of national and international visitors and/or the public in heritage areas by making the unique qualities of heritage sites more understandable.

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Resume

Assoc. Prof. Dr. Mert Nezih Rifaiođlu received his Ph.D. degree at Middle East Technical University, Department of Architecture, Graduate Programme in Restoration. He is currently working as an academic staff at İskenderun Technical University, Faculty of Architecture, Department of Architecture. His main academic and professional interest areas are conservation of cultural heritage, urban morphology, management, planning and interpretation of heritage sites, architectural design in historic environments. He has been involved in professional and academic works on interpretation and presentation of cultural heritage sites at both national and international levels. He has completed his ICCROM (Rome-Italy) post-doctoral fellowship, during which he undertook research on "Heritage Interpretation Strategies in Multi-Layered Cultural Heritage Sites" between November 2021 and September 2022. He is member of ICOMOS Turkey National Committee and selected expert member of CIVVIH-ICOMOS (Historic Cities, Towns and Villages) and ICIP-ICOMOS (Interpretation and Presentation of Cultural Heritage Sites) international scientific committees.
