

Kinship with the Past



The quarterly newsletter
of the NAI
Cultural Interpretation
& Living History Section

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Juxtaposing cultural images...
Photo by Andrew A. Kling

Notes from the Chair Janice Elvidge

I am looking forward to another 2 years of serving CILH and NAI. I have appreciated everyone's support over the last four years as vice chair. Thanks! The section has accomplished many things since its inception and we should be proud of where we are today. Thanks to the excellent leadership of John Luzader as Chair for the last 4 years, we have been able to create and maintain a professional and quality section that has the potential for continued success. Thank you, John!

As we look to the future I am eager to take up the staff and continue moving our section forward. One of my main goals is to gain greater involvement from section members and keep a high profile of member activities. Keep your eyes open for upcoming volunteer opportunities that may be of interest you as well as section activities for you to partake.

At the CILH section meeting, held during the 2003 NIW in Sparks,

See “Notes,” p. 2.

Kinship with the Past
NAI Cultural Interpretation
& Living History Section
2003-2004 Leadership Team
Chair - Janice Elvidge
(503) 861-2471 ext. 221
janice_elvidge@nps.gov
Vice-Chair - John Luzader
(970) 663-2342
lmow@juno.com
Secretary - Kay Cynova
(308) 385-5316
kcyn@charter.net
Treasurer - Terry Del Bene
(307) 875-8179
tdelbene@fascination.com
Editor - Andrew A. Kling
(406) 761-4682
chester@montana.com

Upcoming Events

Feb 13, 2004

Dance Party

Live music, English Country Dances of the late 18th and early 19th centuries. Dances called so no experience necessary.

Palo Alto, California

Feb 21, 2004

Cyprian's Ball

A flirtatious evening of country dances and waltzes. Live music, called dances and pot-luck buffet refreshments. \$20 at the door. Discount for early registration.

San Mateo, California.

Contact:

Bay Area English Regency Society

650-365-2913 or web site

<http://www.geocities.com/Vienna/Strasse/1815/>

March 8-11, 2004

Region 4 Workshop

**"Rooted in Our Past,
Branching Toward Our Future"**

Bradford Woods, Martinsville, Indiana

Contact:

Vicki Loveland

(812) 335-1393

vickiml@bluemarble.net

**October 29, November 2, 9,
23, and December 7, 2003**

Certified Interpretive Guide Course

Carson Nature Center
Littleton, Colorado

Contact:

Information: Phil Waltz (x10)
or Skot Latona (x14)
at (303) 730-1022.

Register: (303) 347-5999

"Notes" from p. 1.

Nevada, we were blessed by members volunteering to assist the section! These new volunteers are serving as Regional Representatives, Webpage committee members, and awards committee members. Thank you for volunteering your time to help your section!

We now have 8 Regional Representatives! These Reps will be assisting our newsletter editor, Andy Kling, with writing and obtaining articles about what is happening in their region. We are still in need of a Rep for region 4 and region 6-any volunteers? Let me know.

2004 marks our fourth sectional workshop! This year we have teamed up with the Council for Interpreting Native Peoples and the African American Experience sections of NAI for "Cultures at a Crossroads" in Washington DC, March 11-13, 2004. (*See p. 8. Ed.*) Each section will be presenting its own concurrent session training track, which looks to be exciting and invigorating. The CILH Training Team will have sessions for old and new alike. We hope to see you in Washington DC!

It's never too early to plan for the NIW! The call for papers is out for the 2004 NIW in Grand Rapids, Michigan. I would like to put a bug in everyone's ear to submit concurrent session proposals as there never seems to be enough quality cultural and historical interpretation sessions. If you would like to submit a proposal, but want to make sure it is accu-

rate and professionally done first, send a copy of your proposal to me. I'll share it with the CILH officers and Training Team and we can help you.

For the 2004 NIW CILH would like to create a "hotpicks" list of presentations by CILH members. Sessions on this "hotpicks" list will have the added benefit of being recommended by the CILH Section. If you would like your session to be on the "hotpicks" list, send me a copy of your proposal for review!

2004 looks to be an exciting year for both NAI and CILH. The Section Leaders Committee voted during its meeting at the 2003 NIW to increase its representation to the NAI board from 3 to 4 representatives. As a result of this vote I was elected to be one of the Section Leaders Committee NAI Board representatives. Board members representing the Section Leaders Committee bring information from sections to the NAI Board, from the NAI Board to the section leaders, and to our membership. I am looking forward to this new level of involvement with NAI and will share news on a regular basis. The next NAI Board meeting will be in June 2004.

As this newsletter reaches you we are just beginning a new year. May this new year bring you all that you need, continued success and treasured friendships! Happy New Year!

Jeu des Dames (Game of the Ladies)

John Salicco

This is a popular early board game played largely by the French Canadians in the early fur trade era. It is no longer common in North America, but is still popular enough to have a Quebecois Players Association in modern day Quebec. The 10 x 10 board draughts game is still quite common in many European quarters. Whether played as an exhibition game for onlookers or used to interactively involve the public, it is a great tool for historic interpretation. It also helps to pass the time in a "period-correct" way while relaxing by the fire at the end of the day.

RÈGLEMENTS DE JEU

(Rules of Play)

The rules of the game are simple. Everyone should be able to play Jeu des Dames and to play well. However, the game can involve lengthy deliberations, which may have to be controlled by the use of a clock. The game of Jeu des Dames, despite an apparent simplicity, can in fact be at the same time so subtle and so difficult that few will ever master the possible intricacies of play.

Among the rules of the 100 or 144 squares:

The pawns are generally indicated under the name of whites and blacks. All pieces move on the diagonal. One can capture an opponent's piece in a forward or backward direction.

A piece (pawn or Dame) is obliged to capture when capture is

possible. The pawns move only forward, one square at a time, except in a capture. The Dame, which is obtained when the pawn reaches the last row, can move in any direction, either one or several squares at a time.

Here are the official International and Canadian rules, applicable to the Jeu des Dames:

- The game of Jeu des Dames is played by two on a checkerboard of one hundred squares, with fifty black squares and fifty white squares. (In the early 18th Century (after 1812) the 10 x 10 board came to Canada as well as the 12 x 12. Originally called the Polish game, the 12 x 12 became known as the French Canadian game. This form was played in Ontario and Quebec as well as parts of New England. The 8 x 8 square board is the older European form of play and survives as the English game of checkers. 10 x 10 has become the modern international standard of play and is called Draughts.)
- The checkerboard must be placed so that the square on the far right of each player is a white square.
- The forty game pieces are placed on the first four rows of the white squares of each side, twenty pieces per player. (In International Draughts, the Dames are called Kings,

and the pieces are played on the black squares. All other rules of play are the same as with Jeu des Dames.) The objective of the game is to take or immobilize all the pieces of the adversary. The game is null if neither adversary can take all of the other's pieces or immobilize the other.

- To begin, the players blindly draw lots from the pawns. The player who draws the white starts.
- The players advance pawns one square at a time diagonally, in turn.
- The pawns cannot move backwards except when capturing.
- A piece touched is deemed played.
- When a pawn lands on a square adjacent to an opponent's piece with an open square behind it, it jumps over this pawn, and takes it; the jump can continue in a single turn for a second, a third pawn, etc...
- The captures can be made in either the forward or backward direction. CAPTURES ARE OBLIGATORY.
- When one can capture from various sides, one must carry out the capture which comprises the GREATEST NUMBER of pieces. If the captures are equal, one may take either. If there is a choice between taking two

See "Jeu des Dames," p. 5.

"Jeu des Dames" from p. 4 .

Dames or taking three pawns, the three pawns must be taken. The number of pieces is the deciding factor, not the worth of the pieces being taken.

- The pieces taken should be removed only after the COMPLETE execution of the move.
- One must remove the pieces in the order that they were taken.
- In a raid of several pieces, one may pass again a square already passed, but may not jump a pawn already taken.
- The checkerboard is numbered on the white squares from ONE to FIFTY. The first line starts with a black box, the following white box is the box "1 ", the following white box "2", etc..., resuming count on the left for each new row. The pieces taken should be removed only after the COMPLETE execution of the raid.
- If a white pawn reaches one of boxes 1 to 5, or a black one of boxes 46 to 50, one covers it with another pawn of his color. These two super-imposed pawns are now a "Dame".
- When at the end of a capture, a pawn stops on one of these squares, one transforms it into Dame. The pawn must stop on the row to become a Dame. It does not become a

Dame if it continues past the row while completing a capture.

- The old rule of the souflage* was abolished over one hundred years ago.

Movement of the Dame

- The Dame may capture any unobstructed pawn on the diagonal if there is a free square behind it. The Dame need not be adjacent to the piece.
- The Dame can move any number of unobstructed squares and can change directions in a multiple capture of opponent's pawns. At the end of its turn, the Dame may stop on any vacant square passed over during a multiple capture, not just the square adjacent to or even in the same diagonal as the last captured piece.

End of Play

- All the opponent's pieces are taken.
- An opponent cannot play.
- An opponent gives up.
- When there are three Dames remaining against one Dame, the player with the three has a total of 15 moves to take the opponent's single Dame. If unsuccessful, the game is null.

In order to shorten the game, when one player has one Dame remaining and the other player has three remaining pieces, not yet all

of them Dames, the remaining pieces are made Dames on the square where they stand. Play then continues according to the 15-move rule above.

At the end of a turn, if the adversaries have repeated play of the same moves three times ("bilateral shuttle"), the game is null.

Before putting a piece in play, one must announce play saying, "j'adoube."

- When a player makes a mistake in play, moves to the wrong square, moves or takes the wrong piece, or forgets to take a piece(s), the opposing player has the right to maintain the play as is, or to make the play correct.

*It is not clear, from the sources I had at my disposal, exactly what the rule of the "souflage" was. In its context one could infer that this was the making of a Dame once a piece touched the last row, whether its turn ended there or not.

Translated and summarized by John Salicco from the Association québécoise des joueurs de dames (web site: www.fqjr.qc.ca/dames/144/histoire.html).

Formerly active in several Northern California Living History events, John Salicco is a re-enactor who currently resides in Tacoma, WA and is a member of the Fort Nisqually Foundation.

**In the end, everything is a gag.
-- Charlie Chaplin**

Advertise in future issues of "Kinship with the Past"

"Kinship with the Past" welcomes paid advertisements from business and individuals related to our readers' interests. Ad copy needs to be camera ready.

Ad Deadlines are:

February 15, 2004 for the
Spring 2004 issue
May 15, 2004 for the
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November 15, 2004 for the
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Fees:

	<u>NAI/CILH Members</u>		<u>Non- Members</u>	
	1x	4x (one year)	1x	4x
Business card	\$15	\$50	\$30	\$100
1/4 page	\$25	\$85	\$50	\$170
1/2 page	\$50	\$175	\$100	\$250
Full page	\$100	\$350	\$200	\$700

** Checks payable to NAI/CILH **

Fort Clatsop National Memorial



CAMP OF INSTRUCTIONS

First Person Living History Training Opportunity

June 25-30, 2004

Fort Clatsop National Memorial is offering First-Person Living History training in preparation for the Lewis and Clark Bicentennial. This is a full-immersion training program taking place in Astoria, Oregon.

Training Includes:

Classroom Instruction of the time period
(turn of century from late 1700 to early 1800)
Cultural Lessons
Period Dress
Living History Techniques
Two days of Program Experience
Practical Training through experiential immersion

Camp Experience:

18th Century Military Camp
18th Century Civilian Camp

Meals provided (period and modern)

Housing Included

Must be 16 years or older to participate

FOR DETAILS, FEES, AND A REGISTRATION PACKET

CALL (503) 861-4422

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CAMP OF INSTRUCTIONS IS A RECRUITING TOOL FOR THE FORT CLATSOP NATIONAL MEMORIAL FIRST-PERSON LIVING HISTORY PROGRAM.

ISSUING A CHALLENGE:
LOOKING FOR THE BEST OF THE BEST!

Graduates are eligible for becoming a member of the Corps of Discovery created for Lewis and Clark Bicentennial Signature Event activities!

WWW.NPS.GOV/FOCL

THIS PROGRAM IS UNDERWRITTEN BY MEYER MEMORIAL TRUST, LEWIS AND CLARK BICENTENNIAL IN OREGON, OREGON HERITAGE COMMISSION, OREGON PARKS AND RECREATION, AND THE LEWIS AND CLARK BICENTENNIAL ASSOCIATION FOR DESTINATION: THE PACIFIC

THE PROGRAM IS SPONSORED IN PARTNERSHIP WITH THE LEWIS AND CLARK BICENTENNIAL ASSOCIATION FOR CLATSOP COUNTY, OREGON.

**Shared Principles:
Heritage Interpreters promoting sustainable development
Vth WORLD PARKS CONGRESS 2003
Durban, South Africa, 8 – 17 September 2003**

Editor's note:

It is important to remember that interpretation is an evolving art form. The following reflects some of the work done on the international scene. Note that they have chosen NAI's definition of interpretation as a starting point.

Foreword

Undoubtedly, heritage interpretation will play a leading role in the progress of sustainable development in the 21st century.

It is vital, however, that rangers work collectively and proactively to engender and promote the ethos of sustainability. In so doing, it is hoped that strategies will be developed to ensure its successful implementation in our national parks, nature reserves, and other protected areas.

"Shared Principles: Heritage Interpreters promoting sustainable development" offers a tool for promoting sustainable development, by providing rangers and site interpreters with standards for dealing with sustainable development.

Shared Principles

To increase understanding and implementation of sustainable development practices, a professional interpreter applies the following eleven principles. The first principles apply to all interpretation, while the second set refers to specific focus on the impact interpreters can have with sustainable

development.

Practices the fundamentals of high quality interpretation:

- Develops an in-depth knowledge of the natural or cultural protected area that is being interpreted and applies that knowledge to build a range of relevant messages/ compelling stories.
- Develops an in-depth knowledge of the audience. Recognises the perceptions, experience and knowledge of the audience members and develops the interpretive project with respect for a diversity of audiences, including those with cultural, age and gender differences.
- Applies effective communication techniques: develops clear objectives, organises each program or product around a central relevant idea or ideas, plans for all aspects of the project and evaluates the success of the interpretive work.
- Provides the audience members with multiple opportunities to find their own connections between the interpretive messages/ interpretive experiences and their daily lives and motivations, thus providing the stimulation to reflect on their lifestyle.
- Recognises that it is inspiration, passion and emotion that often drive action.

- Uses specific local sites, applies practical hands-on and active methods and involves multiple senses.

Encourages and models sustainable development practices:

- Incorporates sustainability principles throughout interpretive programs/ projects and develops with audience members ideas for actions that are practical and realistic locally while considering broader or global impacts.
- Plans all aspects of interpretive events in a way that demonstrate sustainable development principles.
- Uses materials from suppliers who exhibit responsible actions that support sustainable development.
- Strengthens the capacity of people to be involved in the decision making process about lifestyle and development.
- Demonstrates an honest, ethical and clear approach to sustainability.

Prepared as a proposal for an international conference about sustainable development and heritage interpretation by the Danish Nature Interpretation Service in co-operation with the International Ranger Federation, IUCN and Heritage Interpretation International.

See "Shared Principles," p. 7.

"Shared Principles" from p. 7.

Shared Principles:

Heritage Interpreters promoting sustainable development

The issue of sustainable development is gaining increased visibility in international forums, although the term is still not globally defined. Two definitions that reflect current discussions:

- Sustainable development or sustainability is "improving the quality of life while living within the carrying capacity of supporting ecosystems" (World Conservation Strategy, IUCN, 1980)

- Sustainable development is "development that meets the needs of the present without compromising the ability of future generations to meet their own needs."

(Our Common Future, Oxford University Press, 1987).

The profession of heritage interpretation in protected areas is growing throughout the world and description of the profession continues to evolve. "Heritage" reflects that interpreters work in protected areas that care for both natural and cultural heritage resources. Recent definitions from professional organisations in the USA and in Australia:

- "Interpretation is a commu-

nication process that forges emotional and intellectual connections between the interests of the audience and the inherent meanings in the resource."

(National Association for Interpretation [USA] website: <http://www.interpnet.org>).

- "Interpretation is a means of communicating ideas and feelings which help people understand more about themselves and their environment."

(Interpretation Australia website: <http://www.interpretationaustralia.asn.au>)

Shared Principles:

Heritage Interpreters promoting sustainable development

Many working in the arena of global conservation and preservation see implementing sustainable development practices as key to meeting the needs of humans in this generation while also protecting limited resources for the future. Heritage interpreters working in protected areas have a special responsibility to provide their audiences with opportunities to learn and to implement sustainable development practices. Interpreters are often a main contact point for many visitors to natural and cultural protected areas, either through

personal contact or through interpretive publications, exhibits or films. Therefore, they influence the reputation of the organisation, the credibility of its work and its ability to build support for its work in the community. Interpreters can play a critical role in increasing sustainable development practices.

By being sensitive to the visitors and their interests, an interpreter can create powerful and memorable experiences. Professional interpreters provide an experience that provides multiple perspectives on answers to questions from the audience and provokes critical reflection on what is sustainable development. While many protected area sites will not have much development within their boundaries, the practice of sustainable development in surrounding communities will meet global needs and can greatly contribute to the goals of protected areas.

This set of shared principles provides heritage interpreters with standards for dealing with sustainable development issues. In addition, these principles may be of value in gaining organisational support, and could be used as a means of accreditation.

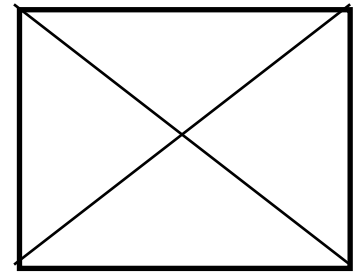
Submission Deadlines for *Kinship with the Past*

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Kinship with the Past

NAI Cultural Interpretation &
Living History Section

Vol. 7, No. 4

Winter, 2003

Cultures at a Crossroads
Washington DC March 11-13, 2004

*A Joint Interpretive Workshop sponsored by
The African American Experience, the Council for
the Interpretation of Native Peoples, and the
Cultural Interpretation and Living History Sections*

The site of the nation's capitol was chosen in the Constitution of "We the People," because it was at a crossroads, geographically, politically and culturally. That makes it an ideal gathering place for present day cultural interpreters. Join us in D.C. next March for a dialogue about the past, present and future of our profession.

Our present day culture is changing dramatically, and moving ever faster from a national to a more global focus. This conference gives us a great opportunity to reexamine the critical role and relevance of interpretation of diverse cultures and history to our contemporary audience.

Presentations for the workshop should feature a cultural and/or historical theme. We invite submissions that provoke awareness and challenge conventional notions about culture, living history, material culture (including period dress), historical research and educational theory as related to the art of cultural and living history interpretation.

The workshop will include a special evening of cultural interpretation and living history presentations as inspiration and example for other interpreters. For more information, visit the Council for the Interpretation of Native Peoples website at http://216.247.190.122/CINP/index_files/page0006.htm, or contact Janice Elvidge (janice_elvidge@nps.gov) or Bill Weldon (bweldon@cwf.org) for more information. 