

# Journal of Education in Museums

ISSN 0260-9126

# 40





Cover image: Sara Zagni, Artspace, Leeds Art Gallery

© Copyright GEM 2020. All rights reserved.  
No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior permission of the copyright owner.

**Editor: Neil Herrington**  
**Deputy editor: Eirini Gkouskou**  
**Book Review editor: Lauren Mihaljek**

The views expressed are those of the contributors and not necessarily those of GEM.

# Advertise with GEM



Reach the tuned-in professionals and organisations that matter

- Advertise in *Case Studies* and the *Journal of Education in Museums* from just £156.
- Spread word of your activities or services in a GEM update email to all GEM members from £108.
- Place a recruitment ad on the GEM website for £106.
- Advertise your freelance services on the website for £92.

GEM's publications have a total worldwide professional readership of about 5,000 who work across the heritage sector in a variety of positions and organisations.

**For more information contact us at [office@gem.org.uk](mailto:office@gem.org.uk), call 01634 816 280 or visit our website, [www.gem.org.uk](http://www.gem.org.uk)**

**Special discounts for GEM members!**

# Nelson, Narrative and National Identity

## A Contested History?

Tanya Wilson

The parameters are changing for whom we venerate and why. Monuments still stand to historical figures whose actions, policies and attitudes are condemnable by our contemporary standards. As part of a global protest movement to bring down statues that 'reinforce racism', (Stiem, 2018) attention has turned to British monuments, among them Admiral Lord Nelson. In an article written for the Guardian in 2017, Afua Hirsch argues why, in light of the confederate statues being pulled down in the US, she believes Nelson's column in Trafalgar Square in London should be next. Labelling the naval hero a 'white supremacist', she claims that Nelson is just one part of a bigger problem Britain has with facing its colonial past. As the darker side of British colonialism within the heritage industry comes increasingly under the spotlight, the ways in which we interpret this heritage are being questioned and challenged. In this article, using the British heritage surrounding Nelson as a point of focus, I intend to examine how and why there are calls upon the heritage sector to reconsider the ways in which colonialism is interpreted. Upon a closer examination of heritage sites including Trafalgar Square and the National Maritime Museum in Greenwich, we might then establish how, if at all, these issues are being addressed.

To begin with, it is first necessary to assess the accusation of 'white supremacy'. Horatio Nelson, hero of the Battle of Trafalgar (1805) - a decisive naval victory against the threat of invasion from Napoleon Bonaparte - has been memorialised across the country with 'quasi-religious veneration' (Petley, 2018). The sentiments of national pride and British naval prowess that surround his name have left little room for any other interpretation of his legacy. And yet, a fact largely overlooked in most accounts of his life, the Admiral used his power and influence within the House of Lords to speak out against William Wilberforce and the Abolitionist movement. In a letter to Samuel Taylor, an owner of Jamaican plantations and the lives of over 2000 slaves, Nelson wrote:

I have ever been and shall die a firm friend to our colonial system. I was bred, as you know, in the good old school, and taught to appreciate the value of our West India possessions; and neither in the field or in the senate [House of Lords] shall their interest be infringed whilst I have an arm to fight in their defence or a tongue to launch my voice against the damnable and cursed doctrine of Wilberforce and his hypocritical allies.  
(Petley, 2018)

Taylor was a powerful voice among those who spoke out against the abolitionists and was a close ally to those conservative members of parliament who moved to block Wilberforce's calls to end the slave trade. Although Nelson's views were not in keeping with the rising humanitarianism of his time, he was not alone amongst his fellow British naval officers in valuing 'West Indian possessions' over human lives. In fact, at this time, the Royal Navy was intrinsically connected and dependent upon Britain's 'colonial system'. Slave-produced sugar from the colonies was Britain's 'most valuable import', the import duties of which helped to fund the defence of the realm and, by extension, the Navy's war fleet. Additionally, trade depended on British ships and British mariners who could be pressed into the navy at times of war. (Petley, 2018) What this tells us is that evidently, Nelson was pro-slavery, for it was the slave trade that upheld the colonial system that became the foundation of British greatness that Nelson so patriotically defended. The issue then is that by celebrating Nelson, we are upholding sentiments of British greatness that are now inextricably connected to colonialism, and by extension, slavery.

Considering this, the question arises: how should we interpret this contentious heritage? Afua Hirsch would argue that Nelson's column must be pulled down. Surely there is no question to bringing down a statue that elevates racist thought? The issue, however, is considerably more complex. Foremost is the backlash Hirsch faced following the publication of her article. Talking with Dan Snow on his podcast *History Hit Toppling Statues, Why Nelson's Column Should be Next with Afua Hirsch*, (2017) Hirsch tells of how she came under attack by numerous tabloids, criticising both her and her article. The ubiquitous sentiment was that 'the past is the past', and that Nelson was 'of his time'. However, Hirsch argues that the reality is quite the opposite. She argues that there is an 'intellectual laziness' within Britain

when addressing the colonial past, and that Imperial legacy is still prevalent today (Snow, 2017). That much would seem evident in the articles that criticise Hirsch, unwilling to give credence to evidence that would besmirch a national hero. The trouble with this school of thought is that, as a nation, by dismissing crimes of the past as 'of its time' that would otherwise contest this image of heroism and British greatness, we are shaping the narrative to fit a national ideology, ignoring that which does not fit, essentially constructing a national identity built upon a false narrative.

Tyler Stiem, also writing for *The Guardian* in 2018, explores in some depth what he labels 'Statue Wars', looking at the broader picture of the protest movement surrounding problematic statues that has spread from South Africa to the United States and now to Britain. He would go so far as to argue that this false narrative - 'that the moral failures of the past are, in fact, the triumphs we once thought they were' - created the nostalgia that has influenced current affairs such as Brexit as well as Donald Trump's 'Make America Great Again' (Stiem, 2018). While we don't have the room here to explore the political nuances of such current affairs, it is certainly valuable to consider the broader question of how such statues are not only reflective of the narratives and national identities from the time that they were built, but can also shape and influence contemporary thought and politics, and thus, why it is essential that this issue is addressed.

Stiem identifies three possible approaches to such statues. Firstly, 'conservatism'; to leave the statues alone. Secondly, 'agonism'; modifying statues to 'reflect contemporary sensibilities'. And finally, 'antagonism'; the removal of the offending statues. Ignoring the issue and leaving statues as they are is clearly no longer an option as statues are being defaced and protests turning violent, as was the case in Charlottesville, Virginia, resulting in the death of a 32-year-old woman

(Black, 2018:27). The 'antagonistic' removal of statues is equally problematic. As we have already seen, in Britain there is an evident reluctance to do so, not only with regards to Nelson's column, but with other statues that have similarly come under fire, including a statue of Cecil Rhodes in Oxford and Edward Colston in Bristol (Black, 2018). In such debates, phrases such as 'cultural terrorism' have been thrown around, with comparisons being drawn to the cultural cleansing undertaken by the Islamic State and earlier the Taliban on ancient sites in the Middle East (McInkstry, 2017). While perhaps this is an extreme example, the essential motives are comparable; the removal of heritage that does not conform with contemporary values. Another issue that pulling down the column would present is that in doing so, we completely erase this contentious history, thereby erasing both good and bad from public memory. This, too, would be problematic as there would be no point for discussion, removing challenging history, even 'white washing' history as Subhadra Das, curator of UCL Collections, argues (Das in Black, 2018:28). Where would it end? How many statues must fall?

This leaves us with 'agonism', modifying statues in order to acknowledge their historical truths, essentially reinterpreting them to comply with contemporary values. For example, such modifications might include a plaque, as has been proposed for Colston's statue in Bristol, highlighting his involvement in the slave trade (Cork, 2018). Afua Hirsch in conversation with Dan Snow, similarly recognises this option (Snow, 2017). Backtracking somewhat from her initial article for *The Guardian*, Hirsch suggests that pulling down Nelson's column is not necessarily the solution. Rather, it must be contextualised, as currently, elevated above Trafalgar Square, there is nothing to offer a narrative that counters Nelson the Hero. However, as Stiem would argue, such a modification might 'perform a kind of apology,

but that's as far as agonism goes' (Stiem, 2018). Though apologetic, it would appear to be a limited solution, even tokenistic, as has been suggested by responses to the newly proposed plaque on Colston's statue (Parkes, 2018). I would agree that the narrative surrounding Nelson and the part that he played countering the Abolitionists must be 'contextualised', but in order to do so, we must go deeper than simply a plaque and look to the bigger picture of the heritage sector and its many platforms and how it can offer a counter narrative.

To begin with, we must first look to museums, and how they approach contested histories and have themselves become contested heritage sites. The concept of contested history is deeply embedded within the history of modern museums as we know them. From the age of Enlightenment to an era of postcolonial, postmodern new museology, there has been a shift in the ways in which history is being presented and interpreted within museums (Kidd, 2014:3). The modern museum, born out of the age of Enlightenment, has always had education at the heart of its function. This education, however, was largely didactic, authorial, elitist, and passively received (Hein, 1998:2, Reeve and Wollard, 2014:3). However, over the past twenty to thirty years, as there has been a shift towards postmodernist practise within museums in which individual and social meaning-making is at its core, the authorial voice of the museum has been undermined (Reeve and Wollard, 2014:4). As a result, museums have become 'live sites of struggle' (Kidd, 2014:3), in which groups and individuals now question the 'authority, authenticity, ownership, voice, absence and silence' of the museum (Kidd, 2014:3). The historical 'truths' presented by museums are being contested. I use the term 'contested history' loosely. As Jenny Kidd identifies, there is no common terminology within the sector and many different terms have been used within the same context, from 'chal-

lenging' to 'difficult', 'sensitive' or 'emotive' (Kidd, 2014:2). For the purposes of this article, I use the term relating to histories that are challenging or being challenged or revised in light of this new museology; relating to the contested historical narrative that Admiral Nelson is a National Hero.

The scope of this museological shift is vast and complex and at the heart of much museum theory, but for the purposes of this discussion, what I believe is important to take away from it is the focus on the individual, which is necessary to explore in more depth. In the introduction to *Hot Topics, Public Culture, Museums* (2010) Fiona Cameron explains the necessity for museums in the 21st century to engage with what she terms 'hot topics' as an extension of the museum's role of 'representing diversity and pluralism' (Cameron, 2010:1). Introducing John Rawls' political theories, she demonstrates how the very nature of diversity is inherently political as "the political culture of a democratic society is marked by a diversity of opposing and irreconcilable religious, philosophical and moral doctrines" (Rawls in Cameron, 2010:2). As a result, according to cultural theorist Zygmunt Bauman "morality in a postmodern world... has become re-personalised and individual rather than based on a consensual, collective morality, all traits characteristic of modernist institutions" (Cameron, 2010:4). Further, as Jenny Kidd argues, museums are no longer sites that simply explore past identities, but are sites that in which individual identity is constructed (Kidd, 2014:4). However, in a postmodern world of individual identity construction with 'opposing and irreconcilable' moral doctrines, points of contention are inevitable.

These points of contention are particularly loaded throughout much of the sector as it has moved away from 18th and 19th century values towards 21st century societal demands, as Lisa Maya Knauer and Daniel J. Walkowitz explain in their introduc-

tion to *Contested Histories in Public Space: Memory, Race and Nation* (2009). They posit that monuments, museums and other public history sites in Western democracies are representative of national identity, but that as multiculturalism and identity politics have challenged these national identities, they have become sites of struggle between 'modernist notions of a unified nation-state' and postmodern, postcolonial interrogations of race and national identity (2009:2). Such public spaces imply a singular 'public' with a collective voice, yet as we have already seen, and as Knauer and Walkowitz stress, in multi-racial and multiethnic societies, there is no collective set of values, and therefore factors such as race, class and gender, shape one's individual relationship to the public sphere and the narrative of national identity. Further, Knauer and Walkowitz highlight a period of New Left and other social movements in the 1960s and 1970s that looked to the voices and histories of 'minority' groups (2009:3). It saw an expansion of historical knowledge 'beyond the ivory tower', giving a voice to those that had previously been silenced. The counter response to this, however, was the fear that history was being destabilised, even discredited, particularly in the eyes of politicians and state actors, who sought to revive the histories and achievements of 'Great White Men', resulting in what is often referred to as 'the culture wars' (Knauer and Walkowitz, 2009:4). What we see here, is that our 'Statue Wars' is evidently an extension of 'the culture wars'. By challenging Nelson on his column, we are destabilising the notion of Nelson as a Great White Man, and the sense of national identity that has been built around him. Yet, by celebrating him, we are silencing the voices of the 'minority', excluding their individual national identity.

With this in mind, we may now look to the National Maritime Museum in Greenwich, London, and how, if at all, the museum has addressed this contested history in the *Nelson, Navy, Nation* gallery. I want to first

draw attention to the title of the gallery. The tidy and succinct alliteration perfectly encapsulates all that the gallery intends to cover; 'The story of the Royal Navy and the British people, 1688-1815'. (See Fig.1)

From bustling dockyards to ferocious sea battles, it brings to life the tumultuous 18th century, exploring how the Royal Navy shaped everyday lives as it became a central part of society and turned seafaring heroes into national celebrities. (Nelson, Navy, Nation Gallery (n.d.))

The gallery leads us on a journey through the story of the British Navy during the height of its power, building up towards the Napoleonic Wars, The Battle of Trafalgar and, of course, Nelson. In the first half of the gallery we learn how naval ships were not just weapons in warfare, but symbols of 'national power and prestige' (See Fig.2). We are also told of the hierarchy, discipline and not-so-glamorous life on board. In the second half, as we reach the Napoleonic Wars, much of the gallery is dominated by displays and artefacts relating to Nelson and his Naval career. There are portraits, letters, jewellery and a chess set, a case filled with commemorative memorabilia of the Admiral, fragments of flags from ships he'd served on, and, taking centre stage, the uniform in which Nelson was shot and killed during the Battle of

Trafalgar. It's almost like a shrine. There is no mention of Nelson's sentiments or involvement in countering the Abolitionists. Instead, he is portrayed, as quoted in a promotional video for the gallery, as 'a hero and a saviour for the British People, elevated beyond mere mortality and into a god'. (Nelson, Navy, Nation Gallery (n.d.))

It is perhaps impossible for a contemporary mind to ever fully comprehend the threat of invasion from Napoleon Bonaparte and the extent to which Nelson really was a saviour to the British people. The gallery aims to convey that narrative and how Nelson and the Navy built a national identity, as evidenced in the gallery's name. It is an important story to tell, as Nelson's actions have shaped the Britain we live in today. However, as we well know, Nelson was not this untouchable god-like figure that history has painted him to be. He was a flawed human being. By choosing to ignore this, the museum is not adopting a postcolonial interrogation of identity, but rather favouring a modernist notion of national identity built on the achievements of the Great White Man, again, silencing the voices of the 'minorities', offering no opportunity for individual interpretation. The gallery impresses a deeply engrained sentiment of national pride that still surrounds Nelson and it could be argued that the risk of destabilising this notion is the reason for the



Figure 1. Nelson, Navy, Nation gallery.



Figure 2. 'symbols of national power and prestige', Nelson, Navy, Nation gallery.

evident reluctance to even acknowledge this counter narrative.

This isn't to say that the National Maritime Museum completely neglects postcolonial thought and museum practice. The *Tudor and Stuart Seafarers* gallery presents maritime exploration of this period. On a display entitled 'Encounters' its reads:

Exploration brought Europeans into contact with the peoples of Africa, the Americas and Asia. These encounters sometimes led to diplomatic and trading relationships, but also to hostility and exploitation. From the 1490s Europeans began to establish settlements in these regions, hoping to take advantage of the rich resources in the 'new worlds'. The spread of these European empires often had a devastating effect on indigenous populations and continues to shape the world we live in today.

(See Fig.3)

This might seem somewhat tokenistic given the scale of exploitation and devastation that followed the exploration of the European empires. However, a further gallery: *The Atlantic Galley: Slavery, Trade, Empire*, addresses this exploration and exploitation in much more depth, looking at the movement of people, goods and ideas across the

Atlantic Ocean between the 17th and 19th centuries. In this gallery, we see on the one hand narratives celebrating exploration, but on the other, narratives of those exploited and enslaved by this period, offering a more critical, multivocal perspective, allowing for individual interpretation. It would therefore appear that the National Maritime Museum is open to postmodern practise and post-colonial theory. However, Nelson, it would appear, remains untouchable. How might the museum be persuaded to confront this contested heritage?

In answering this question, I turn to examples elsewhere in the British heritage sector. It is important to note that the ethnographic collections that built many of the national museums of the Enlightenment are themselves contested, much of it having been acquired during the period of colonial conquest, often immorally or without native permission, further implicating museums within the narrative of colonialism and post-colonialism (Thomas, 2018). As such, these national museums have become "important sites of struggle for groups seeking redress for past wrongs" (Knauer and Walkwoitz, 2008:8). The British Museum in London is one such example. Objects within its collection have become the centre of heated debates surrounding repatriation. In 2006, the then director of the British Museum Neil MacGregor said 'repatriation is yesterday's question' (Thomas, 2018), and yet it is still a hot topic today. Only in December 2018, performance troupe BP or Not BP? led an unofficial 'Stolen Goods Tour' around the British Museum where activists from around the world called for the repatriation of cultural artefacts acquired during the colonial period (Polonsky, 2018). An Act of Parliament from 1963 prevents the British Museum from deaccessioning objects within its collection and therefore the question of repatriation is beyond the immediate control of the museum, however, the tour demonstrates a movement of mounting pressure



Figure 3. 'Encounters' - Tudor and Stuart Seafarers gallery.

upon museums to address contentious connections to colonialism.

In a similar manner, in 2017 MA student Alice Procter began leading free and independent 'Uncomfortable Art Tours' in which she addressed the role that colonialism played in shaping and funding the national collections of the National Gallery, National Portrait Gallery, British Museum, Victoria and Albert Museum, Tate Britain and Queens House at the National Maritime Museum (Procter, (n.d.)). Her website, The Exhibitionist, features portraits of famous British figures, defaced by bright red spray painted accusations. For example, across the Armada Portrait of Queen Elizabeth I is emblazoned 'slaver', across Queen Victoria; 'thief'. Nelson also features across which is written 'white supremacist' (Fig 4,5,6). Both the 'Stolen Goods Tour' and the 'Uncomfortable Art Tours' share a similar purpose in challenging the narratives that are being presented within these national institutions, calling upon the institutions to consider these conflicting narratives and provoking public debate surrounding such issues. Both tours were highly popular events and reached the attention of the media, for better and for worse. Whether these museums will act on the calls being made upon them is yet to be seen,

but what these tours have already achieved is the opening up of discussions surrounding contested histories, allowing the opportunity for individual interpretation and meaning making, challenging the modernist authorial voice of the museum.

Another way we might address such contested history, and the counter narrative of Nelson, is rather than looking to redress the past, we might look to the future. Rather than looking to rewrite the past according to contemporary values, we ought to celebrate those who live up to and embody such standards. For example, Hirsch in conversation with Snow raises the issue that the majority of statues across Britain, and particularly in London, are of white men, often military figures, embodying imperial power. According to The Public Monuments and Sculpture Association, of the 828 statues they have recorded across the country, only 174 of them are female (Reality Check, 2018). However, earlier in 2018, a statue of suffragist Millicent Fawcett was erected in Parliament Square, becoming the first woman to be represented in the square (Black, 2018:27). As Stiem suggests, part of the issue surrounding 'statue wars' is a matter of representation (Stiem, 2018). If more efforts such as this are made to venerate people from 'minority' groups as earlier



Figure 4, 5, 6. Alice Procter - <https://www.theexhibitionist.org/>

discussed, a more diverse representation and celebration might encourage a change of focus away from the modernist, colonial national identity upheld by such imperial military monuments, embracing a postcolonial individual identity.

Another example of looking forward may be seen in Yinka Shonibare's *Nelson's Ship in a Bottle* (Fig. 7). Commissioned in 2009 by the Great London Authority for Trafalgar Square's Fourth Plinth, the installation is a corked glass bottle, within which is a scaled down replica of HMS Victory, the flagship on which Nelson served during the Battle of Trafalgar (Art Fund, 2012). In place of what would have been white sails however, are sails made from colourfully patterned Dutch Wax fabric, a trade mark of the artist and commonly associated with African dress

and African identity. Being the first black artist to secure a commission for the Fourth Plinth, the *Dutch Wax* prompts complex associations with 'colonialism, industrialisation, emigration, cultural appropriation, and the invention (and reinvention) of tradition' (Royal Museums Greenwich (n.d.)). It can be seen as both a celebration of multiculturalism yet also as a consideration of colonialism, allowing for the artist to construct his own identity as a black British man within this narrative. The *Ship in a Bottle* has since been acquired by the National Maritime Museum where it is now a permanent fixture and has become part of a social media campaign, encouraging visitors to 'grab a selfie'; #ExploreGreenwich (Royal Museums Greenwich (n.d.)). This demonstrates Kidd's argument that 'our understanding of the past (and what is challenging about it) is informed



Figure 7. *Nelson's Ship in a Bottle*, Yinka Shonibare (2010) <https://www.artfund.org/supporting-muse-ums/art-weve-helped-buy/artwork/11795/nelsons-ship-in-a-bottle>

by the performance of heritage being played out across other media' (Kidd, 2014:4). Not only have we seen challenging history taking place within the museum, and in public spaces, discussion and debate has been addressed in the media, through podcast and protest movements as well as in social media. What this demonstrates is a vast and expanding network of platforms across which history, heritage and identity are being confronted and constructed.

Ultimately, what is apparent is that in questioning how we might reconsider and reinterpret the heritage surrounding Admiral Lord Nelson, we enter a much larger discussion concerning the heritage sector and the parameters that are changing in addressing contested histories. I believe there is no doubt that this damning evidence implicating Nelson as a white supremacist should be addressed more so than it currently is. Granted he served his country dutifully and achieved great things, but given the evidence, he should not be upheld with untouchable veneration. However, as we have seen, there is an evident reluctance to acknowledge the evidence that would destabilise the portrayal of Nelson as a National Hero and the reason for this helps us to establish what this means for interpretive practice. It would appear that there are two conflicting approaches within the heritage sector; the outdated modernist practise that projects an authorial and absolute identity, versus a postmodernist practise that embraces individual voice and identity and postcolonial ideology. In a time of diversity and multiculturalism, museums ought to favour such postmodern practise. However, from what we have seen at the National Maritime Museum in Greenwich, the ideology may be present in some aspects, but the practice is arguably lacking. Regardless of the fact that the *Nelson, Navy, Nation* gallery

makes no mention of Nelson's sentiments toward the abolitionists, there is very little to offer a narrative other than absolute glorification. The trouble with this is that this narrative upholds and celebrates a national identity of British Greatness deeply rooted in colonialism that we know was built on exploitation and enslavement and so should not be glorified as it once was.

The question remains if and how this challenging history should be reinterpreted. Britain cannot deny its colonial history. For better and for worse it has shaped the Britain we know today. Therefore, erasing points of contention such as problematic statues like Nelson's column risks erasing such history from public memory, or at least as a point of discussion. It falls to the heritage sector and the many platforms through which heritage is constructed, to offer a more balanced representation and narratives open to individual interpretation, embracing postcolonial theory. We have seen such examples in the unofficial tours we earlier explored and the contemporary efforts to embrace diversity in Shonibare's *Nelson's Ship in a Bottle* and the statue of Millicent Fawcett in Parliament Square. National institutions however, appear to remain reluctant to fully embrace postcolonialism, evident in the representation of Nelson at the National Maritime Museum. But perhaps if more positive efforts are made across other heritage platforms to embrace this ideology of diversity and individualism, interpretive practice surrounding such contested history will itself become more positive and constructive, embracing ever evolving ideologies to suit contemporary values.

## Bibliography

- Art Fund (2010) 'Nelson's Ship in a Bottle' at [www.artfund.org/supporting-museums/art-weve-helped-buy/artwork/11795/nelsons-ship-in-a-bottle](http://www.artfund.org/supporting-museums/art-weve-helped-buy/artwork/11795/nelsons-ship-in-a-bottle) (accessed 27 January 2018).
- Cameron, F. and Kelly, L. (eds) (2010) *Hot Topics, Public Culture, Museums*. Newcastle upon Tyne: Cambridge Scholars Publishing.
- Cork, T. (2018) at [www.bristolpost.co.uk/news/bristol-news/wording-second-plaque-proposed-edward-1810137](http://www.bristolpost.co.uk/news/bristol-news/wording-second-plaque-proposed-edward-1810137) (accessed 27 January 2018).
- Hirsch, A. (2017) at 'Toppling statues? Here's why Nelson's column should be next' at [www.theguardian.com/commentisfree/2017/aug/22/toppling-statues-nelsons-column-should-be-next-slavery](http://www.theguardian.com/commentisfree/2017/aug/22/toppling-statues-nelsons-column-should-be-next-slavery) (accessed 27 January 2018).
- Kidd, J (et al.) (2014) *Challenging History in the Museum: International Perspectives*. Farnham: Ashgate.
- Knauer, L. and Walkowitz, D (eds) (2008) *Contested Histories in Public Space: Memory Race and Nation*. Durham and London: Duke University Press.
- McInstry, L. (2017) 'Nelson's Column: The Left's purge of statues is absurd - who's next?' at [www.express.co.uk/comment/columnists/leo-mckinstry/845142/nelson-column-traffic-square-left-agenda-absurd](http://www.express.co.uk/comment/columnists/leo-mckinstry/845142/nelson-column-traffic-square-left-agenda-absurd) (accessed 27 January 2018).
- Parkes, P. (2018) 'Edward Colston: The Slave Trader Dividing Bristol' at [www.bbc.co.uk/news/uk-england-bristol-42404825](http://www.bbc.co.uk/news/uk-england-bristol-42404825) (accessed 27 January 2018).
- Polonsky, N. (2018) 'Hundreds Attend Guerrilla, Activist-led Tour of Looted Artifacts at the British Museum' at <https://hyperallergic.com/475256/hundreds-attend-guerrilla-activist-led-tour-of-looted-artifacts-at-the-british-museum/> (accessed 27 January 2018).
- Petley, C. (2018) 'Lord Nelson and Slavery: Nelson's Dark Side' at [www.historyextra.com/period/georgian/lord-nelson-slavery-abolition-william-wilberforce-dark-side/](http://www.historyextra.com/period/georgian/lord-nelson-slavery-abolition-william-wilberforce-dark-side/) (accessed 27 January 2018).
- Procter, A. (n.d.) 'The Exhibitionist' at [www.theexhibitionist.org/](http://www.theexhibitionist.org/) (accessed 27 January 2018).
- 'Reality Check: How Many UK Statues are of Women?' (2018) at [www.bbc.co.uk/news/uk-43884726](http://www.bbc.co.uk/news/uk-43884726) (accessed 27 January 2018).
- Royal Museums Greenwich (n.d.) 'Grab a Selfie at Nelson's Ship in a Bottle' at [www.rmg.co.uk/see-do/we-recommend/attractions/grab-selfie-nelsons-ship-bottle](http://www.rmg.co.uk/see-do/we-recommend/attractions/grab-selfie-nelsons-ship-bottle) (accessed 27 January 2018).
- Royal Museums Greenwich (n.d.) 'Nelson, Navy, Nation Gallery' at [www.google.co.uk/search?q=multivocal&oq=multivocal&aqs=chrome..69i57j0l5.2034j0j8&sourceid=chrome&ie=UTF-8](http://www.google.co.uk/search?q=multivocal&oq=multivocal&aqs=chrome..69i57j0l5.2034j0j8&sourceid=chrome&ie=UTF-8) (accessed 27 January 2018).
- Snow, D (2017) 'Toppling Statues, here's why Nelson's column should be next with Afua Hirsch' in *History Hit* [Podcast] at <https://play.acast.com/s/dansnowshistoryhit/topplingstatues-whynelson-columnshouldbenext-afuahirsch> (accessed 27 January 2018).
- Stiem, T. (2018) 'Statue wars: what should we do with troublesome monuments?' at [www.theguardian.com/cities/2018/sep/26/statue-wars-what-should-we-do-with-troublesome-monuments](http://www.theguardian.com/cities/2018/sep/26/statue-wars-what-should-we-do-with-troublesome-monuments) (accessed 27 January 2018).
- Thomas, N. (2018) 'Should Colonial Art be Returned Home?' at [www.ft.com/content/6c61c6e6-f7ed-11e8-af46-2022a0b02a6c](http://www.ft.com/content/6c61c6e6-f7ed-11e8-af46-2022a0b02a6c) (accessed 27 January 2018).

# 40

- 1** Editorial  
**Neil Herrington**
- 3** Editorial  
**Nicola Wallis, Kate Noble and Lawrence Bradby**
- 8** Museum and Gallery Learning in the Early Years Manchester Art Gallery: Co-designing and space for early years children and service delivery.  
**Katy McCall and Ruthie Boycott-Garnett**
- 16** Embodied Learning in Museums: exhibit design for preschool scientists  
**Jamie Menzies, Dr Zayba Ghazali-Mohammed, Dr Sharon Macnab, Susan Meikleham, Graham Rose and Dr Andrew Manches**
- 26** Curiouser and curiouser: exploring what makes an effective EYFS visit to a museum or gallery in the Tees Valley  
**Claire Pounder and Jo Graham**
- 36** Rocky road to chocolate fudge cake  
How do we change the outcomes for children across a whole city?  
**Kate Fellows**
- 46** Nelson, Narrative and National Identity: A Contested History?  
**Tanya Wilson**
- 56** The learning value of a fashion exhibition  
**Dr Eleni Kostarigka**
- 64** The CWGC Experience: how a much-loved institution at the heart of remembrance has found a new way to tell its story to the next generation  
**Peter Francis**
- 72** GEM Conference 2019  
**Devon Turner, Helen Henley, Kathrin Lewis and Becky Russell**
- 79** Book reviews  
**Lauren Mihaljek, Ruthie Boycott-Garnett**