

Summer 1985

HERITAGE INTERPRETATION

THE SOCIETY FOR THE
INTERPRETATION OF
BRITAIN'S HERITAGE

Nº 30



Field studies at Rheidol Hydro Electric Power Station (see page 8).

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courses & conferences

5-9 September
Museum Professionals Group Annual Study Weekend: "Museums - an obsolete medium?". Glasgow, with speakers and local visits. Contact: Loraine Knowles, Prescot Museum, 34 Church St, Prescot, L34 3LA. Tel: 051-430 7787.

6-7 September
Youth Environment Conference, Aberystwyth, for young people to discuss how they can be involved in the conservation of their environment. Contact: Council for the Protection of Rural Wales, Tŷ Gwyn, 31 High St., Welshpool, Powys SY21 7JP. Tel: 0938 2525.

13-15 September
British Association of Friends of Museums Conference, Glasgow, with visits to local museums. Contact: Stewart Coulter, Education Dept, Art Gallery & Museum, Kelvingrove, Glasgow G3 8AG. Tel: 041-334 1131.

14 September
Working with Children in the Countryside: a day course for volunteers, rangers and countryside staff which will look at WATCH as the natural choice for environmental education, at Croxteth Country Park, Liverpool. Sponsored by RSN, the Countryside Commission and the Ernest Cook Trust in association with Merseyside County Council. Details from Chris Lines, Croxteth Hall, Liverpool L12 0HB, Tel: 051-228 5311 ext. 37.



18-22 September

SIBH/Carnegie Anniversary Conference: "Interpretation and the Challenge of Leisure". Details should have reached you by now, or contact Conference Office, Alan Courtney, 33 Lansdowne Road, Worcester WR1 1SP, Tel: 0905 22653. (Please note that there is a very small fund available to help with attendance costs in cases of hardship where there is no possibility of support from employers. Contact Ian Parkin).

27 September

Celebrating Volunteers: Volunteer Centre Annual Conference, University of London, with 'Marketplace' for demonstrations and exhibits by volunteer groups. Contact: The Volunteer Centre, 29 Lower King's Rd., Berkhamsted, Herts HP4 2AB. Tel: 04427 73311.

11-13 October
Historic Farm Buildings Group Autumn Conference, Weald & Downland Open Air Museum, Singleton, including contributions on recording, listing and restoration, field trip and practical session. Contact: Roy Brigden, Museum of English Rural Life, The University, Whiteknights, Reading RG6 2AG. Tel: 0734 875123 Ext. 475.

17-18 October
Taking Conservation Home: progress and prospects in countryside interpretation, a national debate and critical review of the direction of countryside interpretation in the UK and the role of interpreters in modern conservation management. At Kettlewell, organised by the British Association of Nature Conservationists and the Yorkshire Dales National Park Authority, with a number of speakers prominent in interpretive practice plus case studies. Leaflet with full details from Dr Chris Wood, Information Officer, Yorkshire Dales National Park, Hebden Rd, Grassington, N. Yorks BD23 5LB. Tel: 0756 752748.

19-24 October
Communications for the countryside: Countryside Commission course on communication techniques for rangers, at Brathay Hall Trust, Ambleside. Contact: Course Registrar, Centre for Youth Learning, Old Brathay, Ambleside, Cumbria LA22 0HP. Tel: 0966 32768.

1 November
SIBH/Nottinghamshire County Council Workshop, "Marketing the Countryside". All you ever wanted to know about marketing. Why, when the countryside is under pressure? Learn more about simple, effective promotion, and the importance of interpretation in the development of your product. Booking by early August please - places limited; cost £8 incl. lunch. Contact: Tim Laker, Tel. 0705 595040, address on back page.

18-22 November
Design and graphics in interpretation: Countryside Commission course at Losehill Hall. Contact: Peter Townsend, Peak National Park Study Centre, Losehill Hall, Castleton, Derbys S30 2WB. Tel: 0433 20373.

24 November - 1 December
Audio-visual aids in interpretation: CEI/Countryside Commission course at Losehill Hall, address above.

2-6 December
Countryside management and recreation for rangers: Countryside Commission course on organisation, management and communications for field staff, at Losehill Hall, address above.

Other events

Chiltern Open Air Museum, Newland Park, Chalfont St. Giles, Bucks (Tel. 02407 71117): 2nd Chiltern Sheep Dog Trials on 11th August, Living Crafts on 14th-15th September.

London Ecology Centre, Covent Garden: 'The Environment: Involving Young People'. Exhibition by various organisations involved in environmental education, 21st August - 14th September.

Norwich and the Broads Re-visited

Sue Forster

National Trust East Anglian Region

Returning to Norwich after five years, the Society's Spring Conference and AGM was held from 12th to 14th April. The invitation from the Broads Authority and the Norwich Tourist Office to examine *Interpretation for all... by all* was well received, and the great diversity of problems faced by these bodies - and the solutions adopted - provoked much discussion.

The Broads Authority was formed six years ago in order to give some direction to the management and conservation of this wetland of great natural interest. The Broads, originally thought to be naturally formed lakes, were proved through research to be man-made, the result of peat-digging to meet the need for fuel of what was, in medieval times, the most densely populated area in East Anglia. Today on a summer's afternoon one might feel that history had repeated itself; the 130 miles of lock-free navigation are visited by hundreds of thousands of people each year, keen to take out motor launches, yachts and rowing boats. The Broads Authority is working to co-ordinate the efforts of the Anglian Water Authority (responsible for the quality of the water), the Great Yarmouth Port and Haven Commissioners (controlling the waterways) and the Tourist Board, receiving help and co-operation from the Norfolk Naturalists' Trust. In their *Information and Interpretation Group Report* of July 1982, the Broads Authority summarises its policy thus:

To increase the enjoyment of visitors to the Broads area. A vital adjunct to these measures is the provision of information about and interpretation of the Broads to ensure that visitors enjoy to the full all that the region has to offer. Interpretation will also enable them to understand the fragility of the natural environment and hence the need for care and restraint in the use of the water and in the countryside. The Broads Authority regards the development and implementation of sound and imaginative policies for these aspects of its responsibility as basic to its whole strategy for the Broads.

In describing the attitude of the Authority to its 'sound and imaginative policies', Diana Shipp, Publicity Officer, made it clear that this meant one thing: *fun*. It is vital to impress upon the minds of all types of holidaymakers that it does not take much effort to take an active part in reducing damage to the Broads. The group were highly impressed by the means used by the Authority to persuade the visitor that the required restraint can be enjoyable: brightly coloured badges, signposts, leaflets, games and mobiles were all part of the 'fun' side of conservation.



On the second day the group had the chance to witness the interpretation of Norwich, and the problems faced by the Norwich Tourist Office, Mary Green, Manager of the Tourist Information Centre, explained that a budget of £10,000 was their limit and therefore an all-embracing policy of interpreting Norwich was not possible. The group admired the innovative approach to the various self-guided walks on offer, but showed concern that perhaps more thought should nevertheless be given to an overall interpretive strategy for the city. Although each element was dealt with to a high standard, the general impression was somewhat piecemeal, and it was felt that if a more long-term strategy were established, the problems of how to develop the Tourist Office's work would be more satisfactorily solved.

The general consensus on both examples was that, as heritage interpretation is the aim, then it is vital to use the public as a sounding board. The only way to discover if the interpretation is successful is to ask the audience. If one does not maintain and use the contact one is trying to establish, then interpretation becomes insular and the self-generating '...by all' aspect which must be its greatest strength, is lost.

Site visits

The Broadland Conservation Centre, Ranworth, was built by the Norfolk Naturalists' Trust in 1976 (see *Interpretation* no. 7, 1977). It is reached by following a winding timber walkway across 500 yards of Ranworth Marshes to the thatched Centre, floating on pontoons and moored between Malthouse and Ranworth Broads.

The ground floor houses an interpretive display which sets out to explain the problems of managing a nature reserve

Conference Report

Forty years ago guidebooks to the Norfolk Broads lamented the perils of property development, sewage effluent, flooding and competing interests, and urged a unified authority on the lines of a National Park. Following the formation of the Broads Authority in 1978, only now is a Bill to go before Parliament proposing a special statutory body with the planning and environmental responsibilities possessed by the National Parks, together with those for navigation, land drainage and water quality. The Draft Broads Bill is promoted by the Norfolk and Suffolk County Councils and six district councils with Countryside Commission backing.

which is at the same time a nationally popular tourist resort. As the only such centre in Broadland, its role is a very significant one; its prime site provides the opportunity of interpreting to the full the landscape in which it lies. Great advantage is taken of this by the upstairs gallery, where the visitor can use the binoculars provided to observe the wildlife and surrounding wetland at first hand.

The display evoked a mixed reaction from the group. The diversity of the panels won praise: they varied from simple mounted panels to electronic devices for the visitor to test his knowledge of the wildlife. Most people felt that the exhibition could now be revised to produce a more coherent package, and that greater use should be made of the landscape itself, displayed through the windows rather than in photographs. The group also wondered if the admission charge of 60p was too high and might deter visitors as yet another item on an already costly holiday. The Trust has plans to improve the exhibition to make it even more informative and rewarding for its 17,000 visitors a year.

A short walk from the Conservation

Recent Back Numbers

Issues 25 onwards (in the new typeset A4 format) are available from the Editor at Croxteth Country Park, Liverpool 12. They cost £1 each, post free for up to 3 copies, thereafter add 20p per copy for postage and packing. Cheques should be made payable to SIBH.

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Members of Norwich Tourist Association at the press launch of the Macabre Heritage Trail in Norwich Castle.

Centre is Ranworth Staithe, a popular mooring for boats and the site of the **Broadland Information Centre**. It is one of three information centres opened by the Broads Authority in 1984 and is run jointly by them and Blakes Holidays. The total cost of the project was £53,000. Visitor figures suggest that the centre is providing much needed information, many of the enquiries being boat-related as 50% of visitors arrive by boat. A significant number arrive by car, bike and on foot, however, and it was gratifying to see that the centre could cope with the various demands equally well. Diana Shipp explained that teamwork-style partnership with the Norfolk Naturalists' Trust was vital to the success of Ranworth. The Trust had feared that the new information centre might deplete numbers at their Conservation Centre, but both have separate and clearly defined roles: those of information and of conservation interpretation. They combine together well to provide a highly workable visitor reception facility at Ranworth.

The chance of a boat trip is always greeted with enthusiasm. Couple that with the magic words 'tea available on board' and the group were aboard before you could say 'Cockshoot'. The trip to **Cockshoot Broad** proved not only enjoyable but extremely informative, clarifying the unique problems faced by the Broads management and emphasising that these problems can only be truly understood when seen from the water.

The Cockshoot Broad project was, all agreed, interpretation at its most effective, to be able to witness at close quarters this small experiment was a most powerful indication of how interpretation must be part of any conservation policy. Aikman Clark, Principal Adviser to the Broads Authority, explained the impetus behind the project and emphasised that, although

it was a 'one-off' project, it should not be seen in isolation but as a crucial pointer to the whole problem of Broads management.

The Broads have, over this century, been subject to an increase in nitrate and phosphate levels, so that whereas a Scottish loch might have some 5/10mg phosphorus per litre, the Broads have a staggering 2000mg per litre. The enrichment has led to a build up of algae and a drastic reduction in water plants. The water became cloudy and the wildlife began to disappear. The plant life had also served as a natural bank-protection system; once gone, the banks became exposed to boat wash, and the ensuing build up of silt from both algal growth and bank erosion left Cockshoot Broad with just six inches of water covering several feet of thick mud.

The programme to resurrect Cockshoot began in July 1981 and was funded by the NCC and Broads Authority. The Broad was dammed to isolate it from its neighbours, and vast quantities of mud were pumped out. Immediately, previously buried seeds began to germinate and the bottom of the Broad became visible. The Broad was re-stocked with 8,000 water plants and wildlife once more returned to the revitalised habitat. To ensure against renewed abnormal build up of nutrients, the Anglian Water Authority undertook a programme to reduce phosphorus in sewage effluent, one of the main contributing factors.

Once again the Broads Authority and the Norfolk Naturalists' Trust co-operated in building a boarded walkway to allow visitors (by land and water) to visit Cockshoot Broad. A reeded hide has been erected from where the visitor can observe the increased numbers and variety of wildlife, and judge for himself the success

of the project. At a cost of £70,000 for as small a Broad as Cockshoot, it is clear that a programme to improve all 42 Broads would be prohibitive. However, this project can be used by the Broads Authority to impress upon people the original appearance of a Broad, and to persuade them that consideration - in reducing their boating speeds and following the Broadland code - can only help to prevent this historic wetland from silting up and disappearing completely.

A complete change of scene was heralded by a **Floodlit Tour of Norwich**, just one of a series of bus trips available through the Tourist Information Centre. In a city studded with great medieval churches, four miles of surviving medieval city walls and impressive civil architecture - most of them illuminated at night - the bus trip with commentary was a fitting introduction to 'Norwich, A Fine City' as the slogan has it. Indeed, the group acknowledged the efforts made by tourism staff in providing the visitor with varied ways of viewing the city.

A boat trip complete with refreshments and commentary by the boat company owner, Cedric Lovewell, gave the group another view of the city and Cathedral. There are also self-guiding town trails on different themes: for example the *Macabre Trail*, *Silver Trail* and the favourite *Pub Trail*. The Broads Authority and Tourist Office had combined to produce a *Riverside Walks* leaflet which proved a great success when undertaken by the group.

The **Guildhall**, a medieval flint-dressed building, stands in the central market place and has housed the law courts since the 18th century. These have now found a new home in a purpose-built complex and thus the Guildhall will become redundant. In 1984 the City Council proposed that the Tourist Information Centre should take over the building, which could offer much-needed space to accommodate increasing demands. Mary Green and Pam Peterson of the Norwich Tourist Office explained that this proposed new central location would enable them to provide a more effective service. There are plans for an AV display area, a display of the City Regalia, a bureau-de-change, an interpretation area and, it is hoped, space for talks and meetings. The move is planned for August 1986.

As the group walked round the Guildhall, which is not normally open to the public, remarks were passed concerning the special atmosphere of the courtrooms and the present-day detention cells. It was clear that there were strong feelings about the move, and a five-minute discussion in the Georgian courtroom showed exactly who was on trial. The majority felt that this building was not a suitable place for an information centre; some felt the building would be better served opened to the public just as it was. Once the existing TIC had been visited they were even more convinced that the move was inadvisable. The present office is well sited opposite the gateway to the Cathedral Close. Its size seemed perfect for providing both information and the

incentive to get out and see Norwich. The Guildhall would be difficult to negotiate and its size might discourage visitors from getting out into the city. The reasons for the planned move were fully appreciated but some more careful thought was urged, particularly as to how exactly the Guildhall would be used.

The problem of how to utilise to good effect specialised buildings and the space they provide was again raised by the **Old Barge**, King Street. It was built in the mid 15th century by Robert Toppes, a wealthy wool merchant and textile trader who became Mayor of Norwich.

Originally thought to be a row of five separate timber-framed buildings, it has recently proved on restoration to be a seven-bay hall merchant's house. Project architect Vic Neirop-Reading explained the many problems he had encountered and, with contagious enthusiasm, the way in which these problems had been overcome. The building has been successfully restored, financed by the City Council and grants from the HBMC. The question remains of how to use and show the space to the public. In its chequered history the Old Barge was at one stage a public house. Vic Neirop-Reading felt, however, that the specialised nature of the building ruled out any form of commercial use. A role as some kind of study centre, perhaps in conjunction with the neighbouring Adult Education Centre at Wensum Lodge, was the option most favoured by both the architect and the tourism staff. The group thought that commercial use should not be altogether ruled out.

The dominating feature of the Norwich cityscape is undoubtedly the spire of the **Cathedral**. Dating from the 11th century, this magnificent building was built largely by the Normans, using imported stone from Caen in Normandy. Entering the Close through the 13th century flint St. Ethelbert Gate, and witnessing the great spire soaring into the skies, the challenge 'How can you interpret this?' really struck home. As if to answer the question, the group was able to see the Visitors Centre adjacent to the Cathedral. Here the visitor can enjoy a free exhibition of selected thought-provoking photography and a slide-tape show introducing the Cathedral, and then contemplate what has been learnt over a cup of tea.

Moya Feehally, the Cathedral Visitors' Officer and author of the SIBH publication *Helping the Stones to Speak*, was well placed to lead a discussion on the interpretation of religious buildings in general and Norwich Cathedral in particular. She explained that the visitor reception area had been set up by Dean Webster who, ten years before, had felt there was a definite need to help people on their visit to the Cathedral. The reception facilities had remained unchanged since then, and now might be a good time to stand back and review their success. She emphasised that the running of the shop, tearoom, guiding and flower-arranging is all carried out by a team of 400 volunteers; any change in the system must produce one that can be run

on similar grounds. The group agreed that the present site of the visitor area worked well, separate from the main building. Interpretation of a cathedral such as Norwich is a complex matter, not least because a large proportion of those who visit are either non-believers or non-attenders.

As Moya writes in her booklet: Although Christianity is still at the heart of our culture, many people today have little or no experience of churches and Christian worship, although interest in spirituality in general seems as great as ever. We cannot assume that everyone knows what a font is, why a nave is called a nave, what happens at the altar, or even why there is a cross in the building.

It seems that the interpretation must strike the right balance in the level of understanding it assumes in its audience. In a museum there may be only a limited number of reasons for entering, but people enter religious buildings for many different and personal reasons. However, some of the group thought that the interpretation could be bolder in its approach. As one cannot separate the church from the religious fervour which built it, one cannot in turn ignore the involvement of religion in its interpretation. If a visitor wishes to experience architecture alone, he can visit the castle, where the building can be appreciated in purely social terms. A cathedral is the legacy of a powerful religious movement, and this should be the starting point for any effective interpretation.

Interpretation and commercial success all too rarely go hand in hand. The **Colman's Mustard Shop** combines the two with impressive ease. The shop was opened in 1973 to mark the 150th

anniversary of the founding of the Norwich mustard firm. The shop's location, in the quaint 18th century Bridewell Alley, is a foretaste of the 'journeying back in time' one experiences on entering.

Jenny Mantle, Public Relations Officer for Colmans, has been with the project from the outset and is, for this reason, Shop Administrator. She apologises for being unable to hide her dedication to the enterprise and admits that, at the start, making a profit was secondary to the main commemorative aim; the subsequent phenomenal success of the shop took everyone by surprise. The Mustard Shop, Victorian in furniture, fittings and atmosphere, succeeds in "restoring 19th century standards of customer service and personal attention".

Jenny Mantle confirmed that people are willing to wait that bit longer and pay that bit extra in order to have their purchases gift-wrapped, and to be welcomed by the Shop Manager Don Hoffman, dressed in morning suit complete with gold hunter watch. If there is a queue, one can pass the time looking at the high quality and amusing displays, which tell the story of Colman's from the early years to the present day. The chance to sample the 18 different mustards on offer was surely interpretation at its most satisfactory. Washing them down with a glass of Norfolk punch, the group confirmed that, where interpretation is concerned, in the end it is always a matter of taste!

The Society extends its grateful thanks to Diana Shipp and all those concerned with the organisation of the weekend.

Stories behind the symbols - 1



Cadw
WELSH
HISTORIC
MONUMENTS

Cadw, meaning to keep and conserve, is the new body which will carry out the statutory responsibilities of the Secretary of State for Wales for protecting and helping to conserve Welsh monuments and historic buildings.

Chosen as their logo is an adaptation of the wheel head of one of the finest 11th century crosses in Britain, which stands near the entrance to Carew Castle in Pembrokeshire. The cross is decorated with designs from long-vanished Welsh Gospel books, and inscribed in commemoration of Maredudd ap Edwin, King of Dyfed, who was killed in battle in 1035.

Cadw is charged with conserving, presenting and marketing 127 different monuments, from prehistoric tombs to castles, abbeys and industrial sites. The logo will be an integral part of all Cadw marketing and presentation activities, and will appear on site signs. (Cadw's address is Brunel House, 2 Fitzalan Road, Cardiff).

The Editor would welcome other contributions to this 'logo-spot'.

Understanding through Doing with NTS Volunteers

Marista Leishman

Education Adviser, National Trust for Scotland

*This article was first published in **Involve**, the journal of The Volunteer Centre, in November 1984 and is reproduced with permission.*

'Heritage' is an overworked word but there is no other to replace it by which history, culture, tradition, engineering and unspoilt country can be represented. Heritage means the people of the past, our antecedents, and all the signs which we can read today like a book of their earlier life. These signs are to be found in the construction of a 17th century tower house, the skill in the filigree work of a Georgian salt cellar or in the civil engineering expertise which constructed the Forth Railway Bridge.

Heritage can be as intricate as a Raeburn portrait or as expansive as a mountain range. The National Trust for Scotland (NTS) was formed 53 years ago and its rubric, in its slightly dated language, says that it exists to promote permanent preservation of places of natural beauty and historic interest for the benefit of the nation. That is a wide coverage indeed and professionals in the fields of wildlife and the natural sciences, of planning and architecture, of the fine and decorative arts are required to ensure effective management and conservation.

The professional approach is that of those who by training and experience take decisions and responsibility for those decisions. This perhaps implies that the amateur, by contrast, is a dabbler who cultivates an interest merely as a pastime.

But that would not be right: the word 'amateur' has lost status somewhere along the line and has moved away from its root origin which is from the Latin *amare*: one who loves, or is fond of, or has a taste for.

Volunteers are amateurs in the field they have selected, who have made that choice because they are drawn to do so for the love of the thing without regard to pecuniary advantage.

In the NTS, many volunteers work as guides or interpreters in historic houses. A fine building may recommend itself to a potential volunteer as offering agreeable surroundings in which to work; and there are different levels at which it may be approached.

Learning about a house, its social history, its context, about the people who lived there, their place in society and the whole structure and hierarchy which revolved around the house, opens up fruitful areas for study. It is a fair assumption that the knowledge of the visitor will be limited; this can be quickly

sussed out by the nature of the questions he asks. It is not fair to expect him to receive and absorb a flow of information: rather he be provided with a foot-hold of knowledge, a fact which kindles imagination, arouses interest and recalls something within his own experience. Standing in the kitchen of the Georgian House, the hand operated water pump is evident. The water supply to a house is within nearly everyone's experience but a system like this is an intriguing variation. What is its source? Is it connected to a well or to a piped system? How is it conveyed throughout the house, manually or mechanically? A whole new field of enquiry is opened up. Better for the visitor to leave the kitchen with his interest kindled and his faculty for enquiry aroused on this one point, even to the exclusion of all others.

And so the skill of the volunteer comes to the fore: the arrangement of material into themes and connected themes and the restriction of his own utterances in terms of disciplined attention to the visitor's needs.

Without this the motivation necessary for directed study and effective communication falters. Dependability declines as a result. Will the volunteer appear as arranged on schedule? What are the chances of the public being bored, trapped by information delivered by an ancient mariner and disenchanted with the whole property and with the organisation of which it is a representative?

There is a risk element in volunteering, both for the organisation and the individual concerned. If it is to succeed it must conform to exacting standards. The Trust, though heavily dependent on its volunteer force, is unyielding in this regard and never more so than in the demand for discipline in the use of knowledge, placing this in a higher priority even than the acquisition of knowledge. Knowledge which is used in a structured way with the objective of engaging both comprehension and interest on the part of the visitor is in itself a stimulus to the acquisition of more.

Among the many Trust volunteers are those who specialise in the reception of school parties and understand the Trust's developing theory of learning. This is away from the classroom atmosphere to learning by doing, the embodiment of the old adage: 'I hear and I forget, I see and I remember, I do and I understand'. The Trust's objective is doing and understanding — at Culloden you will not understand the significance of the plaid and how it was worn and how it is the

forerunner of the kilt by reading a notice pinned on the wall or shuffled in your hand among other work papers. You will certainly not be interested. If, on the other hand, you are invited to arrange it in pleats on the floor and fasten it to your person by dint of lying on it and gathering it up around you, there is little chance that you will ever forget. The objectives towards which the Trust is working are warmly commended as backing up good learning theory and contemporary thought.

Many of the guides who receive school parties at specialist properties such as the Weaver's Cottage, themselves are very familiar with the spinning and weaving processes and of the story of a weaving village such as Kilbarchan. Again, those who work in the Tenement House in Glasgow understand the significance of the house in the social history of the West of Scotland, the migration from the Highlands, from the little weaving villages, and the changes following the Industrial Revolution.

Other volunteers lead guided parties in Edinburgh from the Old Town to the New, from Gladstone's Land to the Georgian House and through the migration in history of the dwellers of the Old Town with its own particular social structure to those of the New with the new social segregation, the success syndrome of those who got out and the decline of those who didn't. They follow the course of the brave new Edinburgh, the draining of the Nor Loch, the building of the great bridges, the late coming of the railway and the struggle of the first of the conservationists, Lord Cockburn, to keep the groundwork beneath the Castle rock unsullied by building.

For a body like the Trust, public understanding of its aims, sympathy for its cause, back-up for its financial requirements and promotion of its overall objectives are essential to its survival. It must not only become but remain in the forefront of the consciousness and be many things to many people, be their interests mountains and wildlife, history and buildings, fine and decorative art or industrial archaeology. Television has not yet usurped the place of the local meeting or the body with specialist interest which extends its attention to other and allied bodies; and for this purpose panels of volunteer lecturers make it their business to supply the steady demand of lectures on the Trust that are required. However many beautiful places and things the Trust has in its care, it is essentially for and about people: 'the

Trust is in being for the benefit of the nation'.

Volunteers for the Trust need highly developed social skills. Those who work in the Trust's shops would agree on this. No matter how beautiful the property, how delectable its contents or the goods available on sale, the memorable factor is to do with the people met there, who succeed or fail in persuading you of the worthwhileness of a return visit or of a recommendation.

To be a volunteer, to be the proper amateur, is exacting. The body that engages volunteers and to some measure depends upon them for its continuance takes a heavy responsibility. If this is evaded the volunteers lose heart and feel they are undervalued. The role of the inviting agency is to act as the provider of all the tools for the task and as a forum for assessing that task.

A training programme must be provided. It operates from two bases: first is the availability of all relevant factual information about the property. That is specific and empirical. The second is essential but sometimes elusive and concerns the techniques of communication. One of the virtues of this subject is that it is better explored together with those in similar although not identical tasks. It is a dimension which is held in common by many similarly placed organisations and whose encouragement is a priority for all. But the technique of training in the gentle art produces no ready answer. And the subject is presently under close attention.

Reliance on volunteers sometimes gives rise to uneasy feelings as to the demands made of time, talents, and financial outlay. But this view fails to take account of the value to the volunteer of the task which he has set himself, the acquisition of status very often in his own eyes and in those he meets, of interests retained and new ones developed, of challenges and skills, of social satisfaction of working with others in a common task and a shared objective and of the companionship of 'amateurs'. Not for nothing has it been remarked by some for whom, for one reason or another, much of the meaning and value has disappeared from life, that this work has been a therapy and has made literally all the difference. In fact, it is not so much demand that is being talked about but reward. Nobody is demanding anything, but is asking on behalf of wider horizons. And for the volunteer this is life enhancing and expansive.

"None genuine unless . . ."

. . . or, beware of imitations! The Society has expressed its concern to CEI over their use of the short title *Interpretation* for their bulletin. SIBH have of course been using this title since 1975, as registered with the UK National Serials Data Centre.

Duty-free Warehouse to Award-winning Heritage Centre

Peter J.M. Fairlie *Glenturret Distillery Ltd*



Coopering display at Glenturret Visitors Heritage Centre.

Glenturret Distillery near Crieff opened its doors to visitors in 1980, since when many expansions have been made to cater for the visitor.

With high and increasing numbers of visitors, it was felt that Scotland's oldest working distillery could offer more than the free guided tour of the distillery plant and a free taste of their award-winning pure malt whisky. Plans were accordingly drawn up to convert 'Glenturret Duty-Free Warehouse No. 2' into the Visitors Heritage Centre.

In this solid 18th-century thick-walled building with an old earthen floor, casks of maturing whisky were stowed three high throughout the warehouse, which had to be 'de-banded' before work could begin. Great care was taken to retain the atmosphere of the old building. "To think that this building is about as old as our country!" said one American visitor to his friend last year.

Having had a 25-minute guided tour of the Distillery, the visitors are given their free dram in the sampling bar in the Heritage Centre, and then go through to the audio visual theatre, which seats seventy. The theatre is tiered, and when all are comfortably seated the AV show is automatically turned on, the lights dim and for the next 20 minutes the visitors are 'educated and entertained'. The AV programme explains not only about the history of Scotch Whisky, but also defines the process in detail, which lets the visitors fully understand the process. Russell Hunter, who does the commentary, also explains how Glenturret was closed for a period between 1927 and 1957 until Mr James Fairlie (currently Managing Director) revived the Distillery, transforming it from an empty shell to its present glory of today.

After the AV show, the visitors make their way through the 3-D exhibition museum, which has plenty of informative panels with large headings and photographs for those who might just scan over the panel, and smaller detailed text for the extra-interested visitor. The 3-D display sets show the different stages of the distilling process, and include an illicit still as it would have been (or might still be) in the Highlands. There is also an old 'sample safe' which was the original from the Distillery, where the spirit is tested for strength. The visitors can experiment for themselves, turning the taps, but alas it runs on water, as does the illicit still and a cask-filling set - all extremely lifelike, as most visitors who come round Glenturret do not know that it is the oak casks which give the colouring to malt whisky, and when it runs from the stills it does look exactly like water. However, the strength of the spirit from the stills is almost double the bottle strength which is displayed in the museum in the old grocer's shop window. Here all the old packaging shows the different strengths and sizes of bottles and flagons.

The audio visual theatre and exhibition museum were completed in 1983; when Chairman of the Scottish Tourist Board Mr Alan Devereaux CBE opened the building. In 1984, a larger visitors' shop was built on to the Heritage Centre, selling not only whisky but all sorts of 'whisky accessories' - glasses, measures, T-shirts, V-necks etc.

In about an hour the visitors have had an exciting, educational and enjoyable visit of which the tiny staff who run the Distillery feel they can be justly proud.

Glenturret was one of the 1984 winners of the Carnegie Interpret Britain Award.

Switched on to Visitors

Jeannette Hodson

CEGB North Western Region Public Relations

Electricity could well claim to be the lifeblood of the nation. Day and night throughout the year the Central Electricity Generating Board is the powermaker, producing this premium source of energy for some 50 million people in England and Wales.

At the flick of a switch electricity flows into homes, schools, offices, hospitals and factories - instant power taken almost for granted, and yet without it civilised life as we know it could not be maintained.

Today the CEGB has an 8,000 mile supergrid transmission network, linking 84 power stations. Electricity cannot be stored and minute by minute the Generating Board monitors demand and can forecast peak periods when more power stations will be called upon to supply the national grid. To meet this demand economically and efficiently, the Board must consider many factors. Although coal will continue to be the largest source of energy for electricity generation into the 21st century, there must be a diversity of fuel supply, and nuclear, hydro and oil-fired plant provide that important balance in the system.

The Generating Board is the 'wholesaler' supplying 12 Area Boards responsible for nationwide distribution and the CEGB's main transmission network is the largest in the world under single integrated control. By any standard the electricity business is big business.

As well as taking power to the people, the CEGB is taking the story of power to the people and has developed a corporate strategy to increase public understanding, not only of day-to-day operational activities, but also longer term policies.

Information is available on the generation and transmission of electricity in the shape of videos, slides, posters, publications and wallcharts. There is also a nationwide panel of speakers who give talks on energy supply, including nuclear power and acid rain. Visits are arranged to power stations and within the five Regions of the Board, there are locations with permanent displays in energy information centres, visitor reception rooms, viewing galleries and observation towers.

North Western Region covers the 26,000 square kilometres west of the Pennines from Carlisle in the north to Aberystwyth in the south, and its 18 power stations give it the widest range of power producing plant: coal, oil, nuclear, gas turbine, pumped storage and hydro electric. These stations can together produce enough power to meet the instant needs of over 7 million people.

As well as fossil fuel stations, including a major coal-fired power station near Warrington, the Region has three nuclear power stations with another under construction at Heysham. Two of the nuclear power stations are in North Wales and, along with another six Welsh stations in the Region, are in areas of outstanding natural beauty.

In both urban and rural locations, the Generating Board pays particular attention to landscaping and environmental issues. In association with many outside interests, including education authorities, local naturalist societies and ornithologists, the CEGB has sponsored a variety of conservation schemes to exploit the environmental potential of those areas of CEGB land which are not used operationally at both power stations and major substations. These include nature trails, field study centres, nature reserves and fisheries.

Ffestiniog was the first hydro electric pumped storage power station to be built for the CEGB. The power station is set against the spectacular background of the old North Wales slate quarries and an information centre is housed in a single-storey building open to the public from Easter to the end of October and also throughout March for organised groups.

Above: Inside Ffestiniog Power Station.
Below: The Power Station with the Stwlan Dam 1000 feet above it. (CEGB photos).



Facilities include an exhibition, cinema, sales desk/information point, toilets, telephone, franchised café and franchised trout fishery. Exhibition themes feature the role of the CEGB, the history of electricity, Welsh power stations and nuclear generation.

The cinema screens a 12-minute three-projector slide/tape presentation describing the role of the CEGB and how Ffestiniog fits into the system. This is on continuous play. Models at the centre are static, animated and push-button and there is a topographical model of the area as well as Faraday model and an exhibition of artifacts showing the history of light. Samples on display include nuclear power station fuel elements and overhead and underground cables.

A variety of souvenirs are on sale and visitors can be given a half-hour guided tour of the station; as at the other power stations, there is a charge for this, (at Ffestiniog, £1.25 for adults).

The Stwlan Dam is 1,000 feet above the station in the Moelwyn mountains and provides a panoramic view of Snowdonia. Visitors can walk the winding mountain road to the dam, or use a bus service, and organised groups can use their own transport. Last year there were 76,399 visitors to the information centre and 9,846 toured the power station.

Rheidol hydro electric scheme is situated in the beautiful, secluded Rheidol valley at Capel Bangor, near Aberystwyth. An information centre is open to the public from Easter to the end of October and throughout the winter for organised groups. Wall mounted illustrative panels tell the story of the power station and there is a VHS big screen presentation.

Tickets can be bought at the centre for guided tours of the station and its fish farm. Visitors can follow a nature trail, picnic at the lakeside picnic area, or take a scenic drive to the station's upland reservoirs. There is a field studies classroom on the nature trail which is available free of charge to visiting schools. Last year there were 13,476 visitors to the station.

For the angler, the hydro electric scheme provides good trout fishing on two lakes, Dinas and Nant y Moch, both situated in the lovely hill country above Ponterwyd.

Still in Wales, but on the picturesque island of Anglesey, is Wylfa nuclear power station, the largest station of its kind in the world and producing enough electricity to meet the power demands of two cities the size of Liverpool. The local headland at Cemaes Bay is dedicated to the public by the CEGB and provides a

walking area of scenic beauty with picnic facilities provided. An observation tower on the headland contains an exhibition about nuclear power and provides good views of the site.

Wylfa information centre is housed in the station's sports and social club and open to the public twice a day, Monday to Friday, from spring bank holiday until mid-September and to organised groups throughout the winter. There is a permanent display room and three-projector slide/tape presentation. Tours of the station are available all year to pre-booked parties, and without booking in summer. There is a reactor viewing gallery in the station containing mounted display panels.

Trawsfynydd nuclear power station, near Blaenau Ffestiniog, takes pre-booked parties only, all year. A reception room in the station has display cases and wall mounted pictures and diagrams tell the story of Trawsfynydd. There is an audio visual slide/tape presentation and a reactor viewing gallery is provided for visitors.

North Western Region's most recently commissioned station in Wales is Dinorwig, the pumped storage power station built in the heart of a mountain in Snowdonia. At all stages of the design and construction of Dinorwig, it was appreciated that the need to protect the exceptionally fine environment of the Snowdonia National Park was of paramount importance. It was decided to build the entire main station and water



Leaflets promoting power station visits are distributed through Welsh Tourist Information Centres.

Holiday Viewpoint

Interpreters, like busmen, are seldom off duty when on holiday. How many of us can forgo the chance to test every trail, evaluate every exhibition, ponder every panel and scrutinise every stately home we encounter along the way? And, of course, visit every Visitor Centre.

No apologies, then, for a fairly random set of impressions and general thoughts gleaned from one such holiday roaming around England and Wales, sampling a variety of interpretive delights and disappointments from caves to castles and from Roman baths to opium-eating (alas, at second hand).

Having missed the regional meeting at Brockhole, the Lake District National Park Visitor Centre, I was glad of the opportunity to see the rediscovered 'Living Lakeland' exhibition, ingeniously constructed using the Meroform system. Naturally enough, many of the themes are the same as before, but much of the presentation is new. In particular the final part of the exhibition, about the activities of the Park's management and visitors and how they interact with the environment, is refreshingly displayed. I liked the way the Country Code-type cartoon maxims are sometimes combined with other interpretive information: for example, "Make no unnecessary noise" with one of

the panels on wildlife.

National Parks are in the forefront of employing interpretation as a tool for visitor management. A low-key but apparently effective example can be seen at Gordale Scar in the Yorkshire Dales. Two small panels, one at the start of the walk from the road and one at the waterfall, neatly combine the conveying of general information about the site with enlisting visitors' co-operation in erosion control. Without adopting a dictatorial approach, the panels respectively encourage use of the 'official' stone pathway and restraint in causing damage to the soft tufa rock at the waterfall. Visitors seem to read them and hopefully most take in the message.

★

My Lakeland itinerary took me to the Wordsworth Museum, Grasmere, lured by the press notice of a Thomas De Quincey bicentenary exhibition which promised interpretation of his opium dreams through a "unique audio visual experience". Displayed in two groundfloor rooms, split by the necessity to ascend and walk through the first floor permanent Wordsworth displays, the exhibition has no opportunity for a coherent presentation, though quantities of first class material have been brought together. The opium-eater's impedimenta are fascinating, but most of

conduits underground.

Dinorwig has become a major attraction with 12,754 visitors last year and there are plans to build an energy information centre. Temporary accommodation houses a display system and there is a video film featuring Dinorwig and an animated model of the station. Organised groups are accepted by prior arrangement only, and taken on a tour of the site, including an underground trip to the heart of the station complex.

The Region's Heysham 1 nuclear power station, near Morecambe, also takes organised groups by prior arrangement. A reception room has lecture facilities and an audio visual programme is planned. There are wall mounted coloured photographs and a push button model of Heysham.

With the completion of Heysham Stage Two nuclear power station, there will be an energy information centre to cater for both sites. A Heysham conservancy committee has been set up to restore land around the stations when construction work is completed; there will be a nature trail with classroom and bird hides.

As well as providing visitor facilities at locations throughout England and Wales, the Generating Board also holds open days at power stations and transmission districts. In North Western Region, as in all Regions of the CEGB, a public information policy means keeping people in the picture when it comes to our most important source of power.

the other items are letters, books and documents, so that the viewer is overwhelmed by the written matter. With section titles but no subtitles explaining individual displays, it becomes a game of hunt the label amongst so much verbiage.

A relief from reading is provided by the quotations from De Quincey which can be heard on telephone-style receivers. Earlier, at the start of the exhibition, excerpts from Handel's works play in the background to the Piranesi dream pictures *Imaginary Prisons*, which De Quincey thought captured some of the characteristics of his opium dreams.

And the audio visual experience? A curious attempt to re-live De Quincey's 'crocodile nightmares' by means of mobiles, models, lights and surrealist sound effects, by Welfare State International, an Ulverston-based group of freelance artists. Of this so-called sculptural environment, most awkwardly installed in the stairwell on the descent to the main display, we are told it "demonstrates the tensions between the world of nursery rhyme, innocence and daemonic forces erupting from primeval depths. Particular images from De Quincey's dream are developed laterally in tune with contemporary ideas". While newel posts turn into crocodile heads and the bannister rail into a cobra, accurately

continued overleaf

rendering the text, other nightmare beasts have eyes of Wordsworth souvenir thimbles and teeth of warlike missiles, in accordance with the latter part of this statement. But the style is altogether too childish. Young visitors were loving it; adults felt it reminded them of a Christmas 'grotto'. Can it ever be possible to recreate the dream state in a static exhibition? Not this way, at least.

Not literary but artistic associations took me to Teesdale, revisiting locations from David Hill's book *In Turner's Footsteps*. A word here in praise of the many attractive publications produced by Durham County Planning Department, both free tourist information leaflets and countryside and town trails and guides. They were, of course, Interpret Britain Award winners last year. I followed the **Middleton-in-Teesdale** town trail, not a recent publication, and appreciated the way natural features such as trees were related to the townscape by including fashions in planting in the general social history theme.

Nearby is the **Bowlees Visitor Centre**, set up in 1976 by the Durham County Conservation Trust to interpret Upper Teesdale. To my mind it is unusual in the degree to which it has tried to involve the visitor. There are, for example, 'touch boxes' for feeling mammal skins and a sand tray for making and identifying tracks from casts. The displays also tackle some general topics such as migration.

It's undoubtedly a very well-intentioned exhibition, so that one forgives the sometimes less than professional panels and lettering. I did find it difficult to follow the theme of the opening simile, however: "Think of Teesdale as a Cake". Relief moulds of a cartoon cake with a tree and sheep on top and High Force tumbling over the edge are at first not recognisable for what they are, and then hard to relate to the accompanying text; a case of a good idea not followed through as carefully as it might have been. Indeed it is disturbing how few exhibitions which attempt to interpret a particular topic actually manage to put across a coherent message. Even allowing for the vagaries of the visitor's behaviour and attention span, too many fall short for want of a bit more hard thinking, disciplined scriptwriting, careful choice of graphics and unobtrusive directional control of the visitor route.

At Teesdale's notorious **Cow Green Reservoir**, where a waymarked trail leads to the cataract of Cauldron Snout, the destruction by flooding of an area of international botanical importance is still a controversial issue. Unlike the path itself (metalled roadway almost all the way), the NCC's trail booklet is rather heavy going, laden with geological detail. It also prompts me once again to wish that trail maps in leaflets and on information panels were more often oriented to match the user's perception of the site, as determined by his approach route, instead of a standard left-to-right or north-at-the-top layout.

At the start of the trail, it's a surprise to find a wheelchair route signposted. I wonder just how many wheelchair users make the trip, which has several appreciable gradients and is about 1 3/4 miles

each way. Those who do will be tantalised to find that the final few yards needed actually to gain a view of the falls are impassable to them.

However well-meaning, provision for the disabled sometimes seems to be dictated more by fashion than by needs and practicalities. There's a trail for the blind and partially sighted in **Tintern Forest** which I came across on another part of my summer journeyings. I forbore to try walking it blindfold: it looked a deal too easy to put a foot wrong, in spite of hand rails on the slopes. The position of information points - canted slate plaques with large incised lettering - is indicated by a paving slab set into the earth path. On detecting this underfoot, the user must presumably flail about with the arms to locate the plaque on its post. Having 'read' the information by touch, usually some brief statement like 'Oak 20 metres high', more flailing about is required to latch on to the tree (about which the height must be the least interesting fact to a blind person). The trail point which featured 'Logs left to rot' worried me a lot, as I couldn't see any and had visions of the poor trail users on hands and knees searching for them through the undergrowth.

It's so easy to find fault when looking at other people's interpretive efforts, but I am sure most would agree with me in praise for the Torfaen Museum Trust's **Valley Inheritance** at Pontypool. A community response to the heritage and traditions of this mining area, the Trust has several outreach projects in the neighbourhood as well as this very polished display in the converted stable block of Pontypool Park House. In the main exhibition area - a very professional job has been done. I liked the way the information panels form a continuous band both along the walls and in curves on free standing supports, to break up the space and form bays to accommodate different topics and display objects. The use of full panel-size black and white photographs with reversed out titles at the start of each section is effective.

Interpretive projects in former mining areas are burgeoning, witness those in the coalmining and slate-quarrying areas of Wales, the leadmining districts such as around Matlock in Derbyshire and Killhope in Durham, and the coal/iron area of the Forest of Dean. It is clear that this is a response both to interest in the industrial archaeology of the landscape, and the desire to bring employment back to areas affected by the decline of these industries.

I went to **Clearwell Caves Ancient Iron Mines** in the Forest of Dean, where they have brought the downmarket approach to a fine art, as evidenced by the labels handwritten by Magic Marker in a childish script on what appear to be the pieces cut from an old Formica table top. But one shouldn't be too ready to criticise. On my way round I got caught up with a school party of that most difficult-to-interest kind, teenage girls, who were being given a special guided tour. The guide evidently knew just how to keep their attention and amuse them, demonstrating once again the

power of personal contact in interpretation.

At **Nestus Mine and Rutland Cavern**, Matlock Bath, I encountered an extremely well-rehearsed and enthusiastic young guide. With professionally produced information panels in the entrance building, and the tour backed up with tableaux of miners at work and various AV effects in the caverns themselves, this site is several stages ahead of Clearwell. If the dummies are less than lifelike, the visitors don't seem to mind, as the underground activity is brought to life by means of taped 'commentary' by a 17th-century miner, sounds of hammering and smoke from mining operations. A clever moving shadow effect gave the impression of more men working just around the corner.

The choice of interpretive media is obviously determined by factors such as the nature of the site, amount and complexity of information to be imparted, visiting patterns, finances etc. Several places opt for listening or talking posts to give extra detail to the visitor. Why these tend to be ignored by the majority of customers, (particularly at open-air sites as I recently observed at **Vindolanda Roman Fort**), is not immediately clear. Perhaps people do not realise what they are or are shy of using them.

Cadw's new showpiece Roman site, the **Baths at Caerleon**, in an expensive purpose-built building with viewing walkway, has a sophisticated combination of listening posts and video graphics. It should be a winner, but it didn't work for me. The video plus listening post information (which is far too long) 'collides' with the written information on the panels canted out below the walkway, instead of complementing it. The story seemed confused and repetitive, and there were simply too many listening posts to plug in to and no guidance as to the best route round them. Most visitors do not like to feel at sea when they first enter an unknown exhibition: they need the security of knowing what to look at first.

It's good to see the new arrangements for monuments in England and Wales having an immediate influence on their public image. Cadw in particular has already made substantial improvements to presentation, promotion and signposting. At one of the sites I visited, **Chepstow Castle**, the old MPBW standard cast metal labels are well and truly shown up by the new Cadw interpretive panels. Someone has at last realised that cutaway views and vertical sections can often explain castles more clearly than ground plans, and these and other illustrations with short clear text really try to bring the past to life. The arch-headed panels are distinctively designed and laid out, with a ground colour of emerald green bearing the English and Welsh versions side by side, one in black type and one reversed out in white. This treatment of the inevitable dual language problem is much easier for the reader to cope with than placing one above the other.

★

So ends another arduous holiday round visiting interpretive sites up and down the country. It's almost a relief to get back to work.

A.J. Maddock

The Domesday Project

In November 1984, Bill Cotton, Managing Director of BBC Television, announced the start of the BBC Domesday Project: the creation of a new Domesday Book on interactive videodisc.

1986 will be the 900th anniversary of the completion of the original Domesday Book and BBC TV Network Features will be producing a major six-part documentary series to mark the occasion. The series will approach the subject from a historical point of view, discussing how Britain has evolved over the last 900 years, but the intention of the Domesday videodisc project is to provide a comprehensive image of Britain in the 1980s - a contemporary snapshot.

The Domesday Project is thought to be the largest and most ambitious videodisc project ever to be undertaken anywhere in the world. Much of the data on the discs will be collected in the course of 1985 by over 13,000 volunteer schools and other organisations such as the Scouts, the Guides, the Women's Institutes and Nature Conservancy Council groups, who will produce a 'people's database' of information on local communities, prepared by the communities themselves. Further information for the discs will be collated from national sources. In total the two Domesday Discs will hold sufficient data for two million pages of information plus 20,000 Ordnance Survey maps and nearly 120,000 pictures from photographs also provided by the schools and others collecting local data, together with the results of a national photographic competition in which everybody will be invited to take part, and the product of research among picture collections and archives.

This massive assembly of information will be accessed by means of a microcomputer linked to a new kind of videodisc player on which the Domesday Discs will be played. The highly successful BBC Microcomputer will be ideal for the Domesday system and a new interactive videodisc player will be produced in co-operation with Philips Electronics Ltd., which can store computer data alongside television pictures.

Key support is being provided by the Local Education Authorities and a wide range of external organisations are also participating, with practical support being provided by the Institute of Terrestrial Ecology and a number of leading Universities including those of Essex, Newcastle-upon-Tyne and Birkbeck College, London University. The Ordnance Surveys of Great Britain and Northern Ireland are also very much involved.

Funding is jointly by Philips Electronics and the Department of Trade and Industry, who are contributing to the Domesday Project as part of their overall

commitment to developing information technology and interactive video in particular, together with BBC Enterprises Ltd., who are re-employing revenue from the sale of BBC Micros and associated materials. Acorn Computers, the BBC's established partners in the Computer Literacy Project, will also be providing all the interfacing required to link the microcomputer to the new player plus the software for the user to retrieve, manipulate and display all the Domesday data.

All aspects of the project will be guided by advisory committees representing the country's leading experts, including an Editorial Board advising on the selection of data compiled for the discs, technical groups and an educational committee advising on the schools' activities.

In its planned final form the disc package will consist of two laser videodiscs, the first with the information compiled on a local basis, and the second with information from major national data sources.

For the **Local Disc**, the country has been divided into basic 4km x 3km blocks based on the Ordnance Survey 1:50,000 maps. About 23,000 of these blocks cover the whole of the United Kingdom. Each group taking part will be assigned a local map area for which to be responsible, and will be supplied with a kit containing all they need to compile a contemporary record of many aspects of their local environment.

The information compiled by each school or community group will consist of a simple survey of land cover in each kilometre square of their area. In addition, they will count how many of each of a range of community amenities, from post offices to football grounds, from cattle markets to power stations, occur in each kilometre square. Thirdly, they will take and select four 35mm slide photographs which they feel represent their area, and finally will write up to twenty pages of free description reflecting what they and local people think is important or relevant about their assigned locality. All the information, other than the photographs, will be assembled on microcomputers.

For schools especially, this will provide an opportunity to use microcomputers in a national educational project. There will also be substantial support to coincide with the data collection from BBC Schools TV and Radio, broadcasting information and advice on how to derive most benefit from the Project. The benefits for schools will be two-fold. Firstly, the practical learning experience of collecting data, and secondly, the long term use in education of the finished discs.

It is intended for the **National Disc** to

BBC Domesday Project Information Dept

contain information on natural resources, transport, population statistics, demographic data, social activities, arts and crafts, education, entertainment, health, flora, fauna and many others.

Statistical information will be presented using computer graphic displays and the disc user will be able to manipulate this data quickly and easily. Information may also be broken down by areas and displayed as overlays to maps of an appropriate region.

As well as the statistical data and the maps, there will be 40,000 'national' pictures. These will be carefully researched in specialist archives and picture libraries and will provide a visual record of life in the United Kingdom in the 1980s. Architecture, fashion, family life, the workplace and wildlife are just some of the areas that these pictures will represent.

Another facility on the National Disc will be the opportunity to take a 'simulated walk' through the countryside in a variety of habitats. Using thousands of still photographs it will be possible to look at points of interest along the way. These will often be in close-up and, of course, all the pictures will be explained in the accompanying text. The disc user can choose to look in whatever direction he finds interesting. It is not just the countryside which will be treated in this way. It will also be possible to explore a selection of homes portraying a cross-section of lifestyles in the 1980s.

The National Discs will bring together a massive amount of information in data and picture form. The interactive nature of the disc means that the user will be able to extract information from this huge resource in a way that suits his own particular requirements. As well as having access to all the pictures and text, he will be able to use national statistics, compare region with region and compile dramatic data-displays overlaying computer graphics on maps and other backgrounds.

The Project has met with overwhelming support from all quarters, from professional researchers to educationalists, from information specialists to electronics experts. The response from schools has well exceeded expectations and the enthusiasm with which the Project has been seized by community organisations has delighted even the most committed members of the project team.

By the end of 1986 more than a million people will have taken part in the Project, and it is hoped that every community in the country will have contributed.

For further information contact Amanda Wood, Information Officer, Domesday Project BBC TV, Third Floor, Bilton House, 54-58 Uxbridge Road, London W5 2ST. Tel: 01-579 2499.

book reviews

The Ordnance Survey Complete Guide to the Battlefields of Britain

by David Smurthwaite, published by Webb and Bower 1984, 224pp, price £12.95. ISBN 0 86350 005 6.

What a disappointment this book is. The presentation is attractive and promises fascination within the pages. The significance of battlefield sites, pivots to the course of history, is enormous. Opportunities are rich for conjuring up the impact on the nation and the people involved of what went on at these places.

Those of us who attended the 1984 meeting on the Somerset Levels and stood where the Battle of Sedgemoor was fought know that the meaning of these sites can be brought alive. Our guide Dr Robert Dunning allowed us to arrive like tourists but by the time we left we were almost ready to redirect the tactics of the battle.

What was it like to fight in these battles? Why would we have been there? What weapons had we at hand? How would we fight? What would our living conditions be when marching and skirmishing and in what condition would we be when the time came for a proper battle? The book gives us none of this. It is hard to detect among any of the 67 battle accounts the feeling that the author has stood on the site and conjured up the noise, terror, motion and emotion of the event. And so the opportunity is missed.

There are excellent maps that allow a clear appraisal of the deployment of forces. But the text reads like classroom history, dwelling on the political situation, the battle's place in the history of the time, the actions and movements of the armies before the battle and very little in fact on the palpable detail of the battle itself. Its account of the actual sites is almost coincidental.

Modern man needs help in making the connection with the spirit and reality of such locations. This book leaves them dead. Could someone please have another go?

Terry Robinson

The Changing Countryside

edd. John Blunden and Nigel Curry, published by The Open University in association with the Countryside Commission and Croom Helm, 1985, 269pp, price £11.95. ISBN 0 7099 3297 9.

The Countryside Handbook

edd. Alan Rogers, John Blunden and Nigel Curry, published by The Open University in association with the Countryside Commission and Croom Helm, 1985, 98pp, price £5.95. ISBN 0 7099 1948 4.

These companion volumes have been published as the main element of a short course under the auspices of the OU's Continuing Education Division. A series of television programmes with the same title provide a further component of this excellent review of the English and Welsh countryside.

The Changing Countryside is, as its editors claim, complete in itself. Altogether there are seven chapters that identify the changes that have and are shaping the countryside, the reasons for those changes and the direction in which we are going. Alternative options are outlined in the very stimulating chapters on 'Sustaining Rural Communities', 'What Futures?' and 'Who's to Change?'.

The volume is very liberally illustrated with photographs, tables and line drawings and even cartoons which makes it a readable document. The editors must be congratulated for their style

of presentation. The 'snapshots' of quoted text from a wide range of sources reinforces the themes and stimulates interest. Similarly the unselfish use of other contributors reflects the editors' primary concern to provoke and stimulate a questioning attitude on the part of the reader. This conscription works particularly well in 'Sustaining Rural Communities'.

Having achieved their goal of stimulating my interest in certain topics I was somewhat disappointed to find that issues such as second homes, indeed rural tourism generally, game management and estate management warranted only passing mention. Likewise integrated rural development, one of the main hopes for the future of rural areas, is allocated only two pages. It was also surprising to find only one reference to the world conservation strategy and no mention at all of Timothy O'Riordan's excellent Discussion Paper *Putting Trust in the Countryside* produced for the WCS.

Despite these criticisms I do value *The Changing Countryside* highly and strongly recommend it to anyone seriously interested in or concerned with our countryside. I will go further... *The Changing Countryside* must become essential reading for anyone involved in any capacity whatsoever in rural Britain.

Having eulogised about the main volume, there is no diluted praise for the companion *Countryside Handbook*. This very useful publication does manage to stand on its own, offering pen-pictures of the main characteristics and criticisms of: i. Government Legislation, ii. Official Bodies, iii. Private groups, iv. Significant Documents.

The contents of the *Handbook* are inevitably eclectic; it does succeed however in its stated objectives in giving important insights and details of our legal and organisational structures that bear influence in the countryside. I for one will find this a useful reference that will be often consulted.

The quality of these two volumes should not be a surprise. The OU and the Countryside Commission have selected competent and knowledgeable editors. The editors in turn have wisely chosen a team of contributors well suited to the game-plan. Buy these two volumes and watch the BBC2 TV series: they are well worth it.

T.R. Stevens

Holding Your Ground - an action guide to local conservation

by Angela King and Sue Clifford for Common Ground, published by Temple Smith 1985, 326pp, paperback, price £5.95, ISBN 0 85117 250 4.

Here is a book which seems to have tackled the impossible and succeeded. It is about the practical aspects of conserving our cultural heritage, and is aimed largely at the many people who would wish to look after their own locality, if only they knew what to do.

It is concerned with the commonplace rather than the spectacular. The opening chapters deal with the physical aspects of our heritage, and range from buildings and historic landscapes through commons, footpaths and bridleways, to the full variety of natural habitats: woodland, moorland, wetland, hedgerows etc. In each case, the value of the subject is cogently argued and the reasons for its conservation clearly presented. We have heard much of this before, but where the book really scores is in not avoiding the issue of what happens next.

There is detailed information on how to set about effecting heritage improvements in your own locality, how to organise local support, how to contact the appropriate local organisations, how to get publicity, how to raise money, and how to get help from the local council. Indeed the book provides useful advice on everything you might need to know, together with helpful case histories showing how others have faced particular issues. There is a comprehensive list of names and addresses of the relevant statutory and voluntary bodies.

The authors were aided by a 75% grant from the Countryside Commission towards their work. They deserve high praise for the detailed research which has clearly gone into the publication and the refreshingly positive approach. They have entered a veritable minefield for potential error and omission, but as far as this reviewer is concerned, have escaped unscathed.

In his foreword David Bellamy urges: "Please, please buy and read this book". His comment is no empty commercial. *Holding Your Ground* is simply the best publication of its type to date.

E.E. Jackson

Manual of Curatorship

Published by the Museums Association and Butterworths, ed. John Thompson, 1984, price £40. ISBN 0 408 01411 3.

When I became Chairman of the Museums Association's Education Committee in 1978, the professional training programme was entering a significant new era. The concentration of all training in the Department of Museum Studies at Leicester University was just getting under way and the implementation of a number of associated proposals was given impetus by this new injection of professionalism into training. Foremost amongst these was the *Manual of Curatorship*. This had long been the dream of a number of colleagues but the task always seemed too daunting for an overstretched profession.

Nevertheless, a combination of the determination of one or two individuals, the growing need for a basic manual and finally the funding of a two-year research programme by the OAL gave the project the impetus it needed, and after a comparatively short interval of time (for such a project), 1981-1984, it has duly appeared.

I have some reservations about the result but none of this should overshadow the achievement of the Museums Association and its editorial board in bringing this monumental project to fruition. In particular, the Editorial Board is to be congratulated on bringing together the work of so many individuals and for responding so comprehensively to the needs of the most diverse of all multi-disciplinary professions.

The manual is divided into four sections: the Museum context, which deals with collections and different types of museums; collection management, which deals primarily with documentation; research and conservation as applied to the various primary disciplines; visitor services covering exhibition design and evaluation, education, publications, shops and enquiries; and management and administration.

There are 59 contributors and one of the undoubted strengths of the manual is the broad base of their experience, whether it be their academic discipline, type of museum experience or indeed age. It is also a weakness. The individuality of the contributions has inevitably

led to some being better than others.

The section on conservation for example, underlines a fundamental problem for the editors: what are the manual's overall objectives? These are carefully set out in the introduction and I think in most aspects are admirably achieved, but both the writer and the editor have come face to face with the questions: "Who am I writing this for and why? When writing about the conservation of textiles am I trying to teach all there is to know on the subject - an updated Plenderleith - or am I setting out to underline the major conservation problems facing the curator in managing a textile collection?" I believe the emphasis should be on the latter, but this is not always evident. Since the 1950s the predominance of small museums has served to foster the need for the Museums Diploma holder to have a broad-based knowledge of the practice as well as the theory. It is important to recognise that this need is diminishing.

The balance between theory and practice is variable. This can be illustrated by comparing the manual with one of the few similar works published in recent years: Ralph Lewis's *Manual for Museums* published in 1976 for the National Park Service in America. This is a practical book written for the practising curator in the field; full

in brief

'The Changing Countryside' is an Open University venture in collaboration with the Countryside Commission, comprising a BBC 2 series, a home study course and two major books (see Book Reviews). The TV programmes, looking at the development of rural landscapes in England and Wales, are being broadcast every autumn and spring until 1988. The home study consists of a hundred hour guided course spread over 20 weeks, including a day school and costing £56.50 for registration. Contact: The Centre for Continuing Education, The Open University, PO Box 188, Milton Keynes MK7 6DH.

Distillers of a famous malt whisky, William Grant and Sons Ltd., are instituting the Glenfiddich Living Scotland Award, to encourage proposed schemes concerned with conserving Scotland's heritage. And in other award news: the Boat Museum, Ellesmere Port, and its twin venture in Belgium have triumphed in the Council of Europe Museum Prize, being especially commended for involvement in education, the local community and providing jobs; while Quarry Bank Mill, Styal has won two tourism awards for its 1984 Cotton Bicentenary promotion.

Michael Dower, Director of the Dartington Institute, whose father John Dower's 1945 White Paper laid the foundation for Britain's National Parks, is to take over from Theo Burrell as National Park Officer for the Peak District. Michael Taylor, leaving the job of National Park Officer for the Lake District to become Director of the Countryside Commission for Scotland, will be replaced by his former deputy, John Toothill.

Entry forms for the Conservation Foundation/Ford Motor Company Conservation Awards are available from the Conservation Foundation, 11a West Halkin Street, London SW1X 8JL, closing date 1st September. The awards are made to groups and individuals in six categories: urban projects, rural projects, heritage (including buildings, transport, artefacts, crafts), conservation engineering, young people's projects, and industry.

of excellent advice on day-to-day matters and clearly filling a gap in available information. It is consistent in its style throughout. The manual, on the other hand, is not always so certain of its purpose. Fortunately this is recognised in the introduction with the welcome statement that the Board has made provision for it to be revised at regular intervals. I would ask only that this is done for reasons of achieving a better balance in content and quality, as well as for including new ideas and techniques.

I was also disappointed at the balance of overall content in some sections. The chapter on documentation and the whole section on visitor services, for example, are weak whilst some of the very early sections and parts on conservation and storage are too detailed.

There is a natural tendency when writing a book review to focus attention on the inadequacies and overlook the good qualities. The manual has many good features, most of which reflect the quality of the overall concept and editing. Even if no words had been written in each chapter, the bibliographies would stand on their own; they are outstanding, and very difficult to compile in the museum field as I know from experience. The general layout is excellent, which for a book which is to be used for reference

A recent issue of the Museums Bulletin contained a thought-provoking letter from the Curator of the Bass Museum of Brewing. Brian Curzon points out that museums and other institutions showing video (but not slide-tape presentations) to the public are now subject to the same licensing requirements as cinemas if they charge admission. Fire precautions, seating and toilets are among the facilities which will be scrutinised before a license is granted.

Bersham Industrial Heritage Centre, Clwyd, who received a commendation in the 1984 Interpret Britain Awards, have converted their reproduction forge (shown in their photograph in the award pack and display) to a working smithy. It will be used for demonstrations and workshops.

Scottish Gas has commissioned a video film for the National Trust for Scotland's showpiece Georgian House at 7 Charlotte Square, Edinburgh. Marking the tenth anniversary of the house's opening (with central heating installed by Scottish Gas), the film is a costume dramatisation of life in the house during Edinburgh's 'Golden Age' in 1815. It has won first prize in the Royal Television Society Scottish Awards for technical merit as the best-made video for educational purposes.

The site of the former Summerlee Iron Works in Coatbridge is being developed as Summerlee Heritage Park, to be the main centre for the display of historic engineering and heavy industry in Scotland. A four-year post of Manager is being funded with the help of the Urban Programme to set the future development of the Park on a firm footing (under a Heritage Trust), and substantial use will be made of MSC labour.

Blake's Lock on the River Kennet is the site for a recently opened museum of Reading's waterways, trades and industries. The converted pumping station contains reconstructed shops and other displays and was financially aided by the English Tourist Board, Area Museums Service and local industry.

is vital, as is the index. The illustrations are relevant and there are not too many. Where appropriate, diagrams and other similar techniques have been used to great effect.

The *Manual of Curatorship*, despite its, I believe, inevitable limitations, is a milestone in museum publishing and professional training. As a leader in the field it is perhaps inevitable that traps have been fallen into; it is therefore important that the means to update regularly are found. It is a book written for curators of 'ordinary' museums; what is also needed is to build on this solid foundation and publish material aimed at those working in closely associated fields. This does not minimise its value to those working in interpretation, particularly those with responsibilities for collections of artefacts.

Richard Harrison

Mary de Saulles has written *The Book of Shrewsbury*, the story of the town's past in words and pictures. It is published in a limited edition of numbered subscription copies at £9.95 by Barracuda Books Ltd., Meadows House, Well St, Buckingham, Bucks. Un-numbered copies after publication will be about £14.

The Department of the Environment has given Tyne and Wear County Council permission to reconstruct the gateway of a Roman fort at South Shields, as an interpretive project to promote understanding of the monument, even though such a course would normally be contrary to Historic Buildings and Monuments Commission policy. The scheme, to be treated as experimental and duly evaluated, is expected to boost tourism and is costing £358,000, grant-aided from the Urban Programme. It is promised that reconstruction will be based on sound archaeological evidence and carried out to the highest standards.

Following the mixed response of the public to the charging arrangements at Lands End (see last issue), the owners have agreed to a free access experiment for the 1985 season, with a car parking charge of 60p, for those who wish to visit the site but not the exhibitions. At the same time a special Passport Ticket has been introduced at a cost of £1 to admit to all the exhibitions.

The British Hedgehog Preservation Society's Education Officer asks us to publicise their existence and aims. Apart from the practical welfare of the hedgehog, the Society exists to fund scientific research and to educate young and old in the appreciation of this aspect of British wildlife. Details with SAE from the Society at Knowbury House, Knowbury, Ludlow, Shropshire SY8 3JT.

CEI has agreed a contract with the Countryside Commission, the English Tourist Board, English Heritage, Cadw, the Forestry Commission and the Nature Conservancy Council to investigate and co-ordinate a more structured approach to in-service training in environmental interpretation. Areas of common interest will be identified and CEI will liaise with training establishments and promote, monitor and evaluate the national programme.

**COPY DATE FOR NEXT ISSUE:
10th October 1985**



resources

ACR Magazine

The Association of Countryside Rangers' magazine, *The Ranger*, is issued three times a year like ours, in April, August and December at £1 per copy to non-members. Articles will include technical reports on tools and equipment and discussions on legal issues. Details from The Ranger, Bodesi, Capel Curig, Betws-y-Coed, Gwynedd LL24 0EU.

More on volunteers

Involving Volunteers in the Environment is a new practical handbook from The Volunteer Centre. Written by Wendy Pettigrew of the Countryside Commission, the book is aimed at local groups, the staff of local authorities, and anyone else who wishes to involve volunteers, and provides step-by-step advice on how to set up and run projects that involve members of the community in practical environmental work. The advantages of volunteers and the range of imaginative tasks they can become involved in are outlined, and the importance of managerial support and adequate funding stressed. Advice is given on recruitment, selection, organisation and finances. Price £2.50 plus p. and p., from The Winslow Press Ltd., 23 Horn St, Winslow, Bucks., MK18 3AP.

WWF Teaching Pack

The World Wildlife Fund UK have compiled a pack of wallcharts and teachers' guide on *Natural Regions of the World* from jungles to deserts. Whales feature on the Oceans chart, and food chains in a pond on the Wetlands one. Published with the assistance of the CEEB, the packs are free with postage to the first 1000 teachers applying, thereafter £3 including p. and p., from the Education Dept., WWF-UK, 11-13 Ockford Road, Godalming, Surrey GU7 1QU.

Social Action Broadcasting

The Media Project at the Volunteer Centre produces two publications concerning media broadcasts on 'social action' issues which may be of interest. *Media Project News* comes out in alternate months and provides background articles and information on the programmes. The twice-yearly *Directory of Social Action Programmes* lists radio and TV programmes produced by local and national channels, the OU etc, in 18 different categories such as the elderly, the handicapped, information technology and now including a section specifically on conservation and the environment. It also lists useful broadcasting addresses. The two publications are £12.50 a year from The Volunteer Centre, 29 Lower King's Rd., Berkhamsted, Herts HP4 2AB, Tel: 04427 73311.

CEE Advisory Note

As a result of recent research into improving information provision for environmental education, the Council for Environmental Education have computerised their information storage and retrieval system, surveyed information producers and users, and published a free advisory note summarising their findings. *Improving Information Provision for Environmental Education* contains guidelines mainly for information providers, lists most popular formats (slides, leaflets etc), suggests a widening of target audiences (e.g. to include adult education and policy makers) and an avoidance of saturation of certain topics, and covers resource availability, publicity, and the use of information technology. SAE to CEE, School of Education, University of Reading, London Road, Reading RG1 5AQ. Tel: 0734 875234 Ext. 218.

Waterways slides for hire

The British Waterways Board's set of lecture slides has been completely revised and updated, and comprises 80 slides covering the history, architecture, engineering, restoration, freight and leisure uses of the Board's waterways. Blisworth Tunnel, Anderton Lift and Pontcysyllte Aqueduct are among the famous structures illustrated, along with recreational and commercial uses of canals. The set can be hired for £4.60 plus £10 returnable deposit from: Press and Publicity Office, BWB, Melbury House, Melbury Terrace, London NW1 6JX. Tel: 01-262 6711.

Museum Abstracts

For £40 per year subscribers to this new service from the Scottish Museums Council's Information Centre receive a monthly digest of new developments in museums and galleries worldwide. The service is aimed at those involved in leisure and recreation, planning, local government, the arts, libraries and of course museums. Details from SMC, County House, 20/22 Torpichen St, Edinburgh EH3 8JB. Tel: 031-229 7465.

No stopping Shire

More titles recently announced from Shire Publications include *Moated Sites* and *Early Medieval Towns* in the Shire Archaeology series, an unusual Shire Album (No. 128, by J. Kenneth Major) on *Animal-Powered Machines*, and two completely new series on Ethnography and Natural History. Catalogue from Shire Publications Ltd., Cromwell House, Church St, Princes Risborough, Aylesbury, Bucks., HP17 9AJ. Tel: 08444 4301.

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The Society for the Interpretation of Britain's Heritage

President: The Rev. and Rt. Hon. Lord Sandford DSC.

The Society was formed in 1975 to:

- * provide a forum for discussion and exchange of ideas on the interpretation of Britain's heritage, both urban and rural;
- * disseminate knowledge of interpretive philosophy, principles and techniques;
- * promote the value and role of interpretation to those involved with recreation management, conservation, education, tourism and public relations in national and local government, charitable bodies and private organisations.

Annual subscription rates: Ordinary UK £9, Library £6, Corporate £25, Student £5, Overseas £9 (£12 airmail).

Officers 1985-6

Chairman: Terry Lee (Dept. of Psychology, University of Surrey, Guildford, Surrey GU2 5XH).

Vice-Chairman (ascending): Ian Parkin (4 Holmewood Close, Kenilworth, Warwicks CV8 2JE).

Vice-Chairman (descending): Brian Lymbery (59 Ermine Road, Ladywell, London SE13 7JJ).

Secretary: Bill Lanning (10 Priory Crescent, Lewes, East Sussex BN7 1HP).

Treasurer: Graeme McLeerie (19 Pepper Street, Lymm, Cheshire WA13 0JG).

Membership Secretary: Post vacant.

Events Secretary: Tim Laker (Queen Elizabeth Country Park, Gravel Hill, Horndean, Nr. Portsmouth, Hants. PO8 0QE).

Publicity Officer: Janet Cornish (Prince of Wales Committee, 6th Floor, Empire House, Mount Stuart Sq., Cardiff CF1 6DN).

Editor: Alison Maddock (Croxeth Country Park, Liverpool L12 0HB).

Publications Secretary: Bill Breakell (Bo'ness Heritage Trust, Bo'ness Station, Union St., Bo'ness, West Lothian EH51 0AD).



SIBH matters

The new committee officers elected at the April AGM are listed on the left. Bill Breakell takes on the newly created job of Publications Secretary. Co-opted members are Ruth Tillyard and David Uzzell, who are particularly involved in the organisation of the joint SIBH/Carnegie Conference in Edinburgh. At the time of going to press no new Membership Secretary had been found and we are very grateful to Michael Quinion for continuing to help in that direction. One hope is that membership matters could be dealt with by a general secretary based on the core-funding from the Department of the Environment for which the Society has applied. Anyone who might be interested in this part-time post, should the money become available, can apply with CV now to the Secretary, in confidence.

The pack of fact sheets on the 1984 Interpret Britain Award winners and commendations has been sent out to SIBH members. Anyone who has not received theirs should contact Janet Cornish (address in panel, or telephone 0222 498362). Non-members can purchase copies from her at £2.50 per pack including p. and p.

About 75 entries have been received for this year's Award. Judging is to be completed by the beginning of September, and winners will be presented with their certificates by HRH The Duke of Gloucester at the Edinburgh Conference.

Edinburgh is the most important event in the Society's history to date. An immense amount of work has gone into putting together the excellent programme of speakers and activities. Do try to come, and pass the word on to other interested individuals and organisations.

The Membership List has been completed and sent out free to members, for their own use only. Arrangements are being considered to offer it for sale to outside bodies. The Consultants Register is out too: we hope to make this a biennial publication.

The present Editor will be resigning at the next AGM, partly because of the Abolition threat to her present position with Merseyside County Council, and partly because she feels it will then be high time to bring a fresh approach to the Journal's content and production. There must be several members who would like to try their hand at this creative and interesting task. It's a chance to play a part in promoting the

Society's image both to the still-growing membership and to outside organisations and individuals. So if you want to take a more active role in SIBH, contact Alison now to find out what being journal editor entails.

Members' Moves

Terry Stevens, of Margam Country Park fame, is now Development Manager for Cadw, Welsh Historic Monuments. His job will be to implement a programme to develop new and improved visitor facilities at all the historic sites, and to be responsible for the management and further development of on-site commercial activities and all interpretive facilities. Also working on the interpretation side at Cadw will be Interpretation Officer Peter Humphries and Development Officer Huw Thomas.

Keith Phelpstead has left Leicestershire County Council to establish Bryony Design, a consultancy providing graphic and exhibition design, artwork and illustration services. In the past he has done design work for tourism initiatives, recreation projects and museums. Address: 67 Cross Lane, Mountsorrel, Loughborough LE12 7BU. Tel. 0533 303417.

Spencer Hudson has been appointed first Director of Artsline, a London-wide telephone advice service which aims to make all aspects of the arts more accessible to people with disabilities of whatever kind. A qualified librarian and information scientist, he has been a practitioner, lecturer, planner and researcher in the fields of arts, education and leisure services. He sees Artsline's role as including the encouragement of opportunities for participation and training as well as campaigning about all forms of difficulties of access. Artsline, 5 Crowndale Road, London NW1 1TU. Tel. 01-388 2227.

Jon Hall, formerly Editor for GDM who has recently joined the Society, has relinquished his job as Design and Production Manager for Merseyside County Museums to run a Museum Design and Planning Consultancy. Hall Redman Associates will be working in the fields of leisure, tourism and countryside interpretation as well as museums. Present address: 6 Riversdale Mews, Liverpool L19 3RG. Tel. 051-427 8116, but shortly to move to Chester.

ADVERTISING IN HERITAGE INTERPRETATION JOURNAL

Rates for camera-ready artwork: £0.75 per col. cm, min. 4 cm; one-third page £20, half page £30. Small-ads (personal etc) 4p per word, min. £1. Loose inserts £15 plus additional postage incurred. Further details from the editorial office.