

INTERPRETATION

CARNEGIE GIVE BACKING FOR FURTHER YEAR'S AWARD SCHEME

An eleventh hour message to Society chairman Ian Parkin from the Carnegie U.K. Trust brought good news for the members and guests at the 1986 Conference Interpret Britain Awards Dinner held in the colourful surroundings of the mock-baronial hall of Cardiff Castle. News of the extended grant reached Cardiff literally only an hour or so before the 'ceremony' began.

While the Trust are making a generous £7000 grant this year they have made it clear that the Society will have to succeed in finding commercial sponsorship for the 1988 Awards. At the Dinner a representative of the Northern Ireland Tourist Board announced that the Province is extending a warm welcome to the Society to hold its Conference and Award ceremony in Northern Ireland next year. This will bring in its wake further generous financial assistance.

The evening in Cardiff Castle took a thoroughly British flavour, with announcements of the Awards and Commendations made in English and Welsh, while the recipients came from all points between Cornwall and the Scottish Highlands, the cliffs of Dover and County Down in Northern Ireland.

Viscount Tonypany, former Speaker of the House of Commons, presented the twenty awards with the greatest warmth and charm.

Further good news from Cardiff is that SIBH and CEI have been making considerable progress in their cooperation as Joint Sponsors of the Second World Congress. (See over).



Lord Tonypany awarding a Commendation to Ross Noble of the Highland Folk Museum.

THIS ISSUE-

In this issue, we look at some of the newer developments in interpretation, encouraging new experiences of countryside and urban environment, and introducing the arts and crafts in

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surprising ways. The issue focusses on some interesting new woodland projects, and includes several points of view. We also reveal some of the process used to find the Carnegie winners.

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Editorial address: 10 Colebrook Place, Winchester SO23 9LP.

Published three times a year, on April 1st, August 1st, and December 1st. Price £1.50; free to SIBH members.

EDITORIAL

As often as not, the message of interpretation, is — *never take the survival of anything you value for granted.*

Our Society, like many of the places, communities, and collections we interpret, may itself now be at one of those difficult crossroads, where progress, if not survival depend on the kind of support and active commitment interpreters are used to working for every day.

While SIBH membership is at an all time "high", and numbers at the recent Cardiff conference have surpassed even those at

Editorial Continued

Edinburgh last year, our subscriptions alone are not, and perhaps never have been enough to meet the many challenges which society has taken on. The Carnegie Awards scheme shows just how much can be achieved with external support. Much of the essential work of the society itself, however, is also very dependent on 'core funding' and your committee anxiously awaits the results of an application to the Department of the Environment.

Even with a successful outcome in this, there is a further requirement for success: more of the burden which lies so heavily on the shoulders of a few committee members has to be shared with a wider group, or be taken over by a paid member of staff. If we wish to have events and meetings which are rewarding and enjoyable, it is essential that members should propose, help organise, and of course attend

them. This journal too, needs your news, ideas, and articles, as well as your help in gaining and supporting advertising. *But even more crucial to continuity, and real progress, are three simple steps:*

Subscriptions – let the society have your cheque, and if possible, covenant form as quickly as possible, to reduce the uncertainty, embarrassment, and wasteful cost of second and third requests.

Recruitment – most members, in truth, should be able to recommend one, if not a couple of potential recruits. The society, too small 'by half' could rapidly reach a more economic size.

Feedback – your news and views, sent back in the Readers Survey questionnaire (with issue 33) are much valued, and never too late.

If you wish the Society to continue, to enjoy more of its meetings, and to support this journal, remember that *it depends on you.*

CARNEGIE AWARDS 1986

The following projects received The Carnegie Interpret Britain Award:

Beat of Drum, Berwick, (*English Heritage*).

Deal Time Ball Tower, (*Dover District Council*).

Museum of Army Flying, Middle Wallop, (*Museum of Army Flying*).

Cotswold Guided Walks Programme, (*Avon Branch, Cotswold Branch Voluntary Warden Service*).

The Pine Forest Nature Centre, (*Landmark Visitor Centre*).

Heritage Walking Trails in East Kent, (*Compass Publications*).

Llechweidd Slate Caverns, (*Quarry Tours Limited*).

Probus County Demonstration Centre, (*Cornwall County Council*).

Northamptonshire Countryside Events Programme, (*Northampton County Council, Leisure and Libraries Department*).

Explore Hampshire, *Hampshire County Council, Recreation Department*.

Commendations were made to:

Heritage in Action, (*Highland Folk Museum*).

Bone Cave, *Dan-yr-Ogof Show-caves*.

Loch Lomond Landscapes Publication, (*Mrs C.E. Sankey*).

Llandridod Wells Victorian Festival, (*Festival Committee*).

Dunfermlin Heritage, (*Carnegie Dunfermlin Trust*).

Bexhill Manor Costume Museum, (*Mrs C. Portch*).

Action Grasshopper, (*Bracknell District Council Recreation Department*).

Blackfriars Comes to Life, (*Newcastle Architecture Workshop*).

Weardale Museum of High House, Chapel, *Weardale Museum Trust*.

Visitor and Heritage Centre, *North Down Borough Council*.

ON WINNING FORM

While not all entries take a form which allows them to be assessed as tourist attractions the advantages of setting down criteria to judge entries are manifest. Here revealed for the first time is the aide memoire used by the judges of the 1986 Carnegie Interpret Britain Award. Each answer took the form of a grading on a seven point scale between Low/poor, and High/excellent.

PLANNING (The concept, interpretive plan)

1. Does the interpretation include a clear theme/themes, appropriate and significant to the site/facility/service?
2. Is/are the theme/themes supported by interesting and attractive topics?
3. Are the topics appropriate to the site or object being interpreted?
4. How deserving of interpretation in general terms, is the site or object being interpreted?
5. Is the interpretation located in the most appropriate place relative to the object being interpreted (including: is 'sited' interpretation the most appropriate in this case)?
6. Is the entry integrated in terms of movement (spatial flow), and ideas (cognitive flow) with the rest of the site or object being interpreted?
7. Is the scheme successful in catering for its intended audience?
8. If so planned, does the facility/service show involvement of visitors and the local community through voluntary assistance etc.?
9. Does the facility/service appear to be value for money in terms of known or apparent capital and running costs?
10. How original or innovative is the overall concept?

SCRIPTING (in its widest sense, i.e. including 'presentation'; the story line)

11. Are the chosen theme(s) and topics pursued with appropriate thoroughness in the presentation?
12. Is the factual material presented accurate and up-to-date?
13. To what extent does the interpretation tend to stimulate understanding and awareness?
14. Does the entry attract and then hold the interest of the audience?
15. Does the interpretation provide the opportunity for visitor involvement?
16. Does the interpretation communicate the intended topics and theme(s)?

DESIGN (The hardware and software, the concrete expression of the scripting)

17. Does the interpretation enhance the sense of place? i.e. does it bring out the character and individuality of the area or site?
18. If housed in a building, is the building well and appropriately adapted?
19. Are the media employed adequate and suitable to the site and subject?
20. How appropriate are the selected media for the setting and circumstances; e.g. are they suitably vandal-resistant? If in unsupervised locations, do they create a distracting noise, is the overall standard of design and construction good?

PREPARING FOR THE '90s
The Second World Congress on Heritage
Presentation and Interpretation

The first publicity for the Congress has been produced by Graham Barrow of the Centre for Environmental Interpretation at Manchester, who is to be congratulated on an excellent leaflet.

The congress is planned for the six days Monday 29th August to Saturday 3rd September 1988, and will be held at the University of Warwick.

Some 500 delegates, senior professionals with interests in national parks, nature reserves, historic and archaeological sites, museums and managers of heritage based tourist attractions are expected from around the world.

The costs may amount to some £330 for the week, for registration, accommodation and meals.

Six themes have been selected for the week:

Identifying and responding to visitors' needs.

Interpreting the built and historic environment.

Interpreting the countryside and natural environment.

Funding and marketing.

Educating and training interpreters.

Research and evaluation.

The conference will have keynote papers on each theme, and concurrent sessions where specialist interests can be followed.

There will also be a range of site visits, including Ironbridge, the Peak District National Park, Stratford on Avon, and Warwick Castle.

The leaflet includes a preliminary registration form, which can also be used by anyone with ideas for a possible presentation to the Congress in support of the selected themes.

The organising Committee is chaired by John Foster CBE, former Director of the Countryside Commission for Scotland, and includes representatives of SIBH, CEI, the Countryside Commission, the two National Trusts, English Heritage, as well as the university departments with an interest.

The congress sponsors and organisers now face the task of gaining the substantial finance necessary to ensure the meeting does take place.

Congress administration is being handled by the Department of Psychology at the University of Surrey, Guildford, Surrey, GU2 5XH.

Warwick Castle (Jenny Stubbs)



21. Are the displays legible and conveniently visible?
22. Is the technical standard of presentation high in respect of texts, photographs, drawings, diagrams, etc.?
23. Is provision made for varying levels of audience understanding and interest; e.g. by text hierarchy?
24. Have the needs of special groups (i.e. children, the aged, disabled) been considered and catered for?
25. Is all the hardware (e.g. visual aids, quiz boards etc.) functioning properly?
26. Does the facility/interpretation generate an ambience appropriate to the site and subject e.g. a peaceful religious mood, the hustle and bustle of work-a-day activity or a rural, informal atmosphere?
27. Are the signing and/or sequence within the site/service/facility adequate and logical?
28. Is the design innovative to a significant degree in any particular?

CATERING FOR THE VISITORS

29. Are visitors made to feel welcome?
30. Do visitors appear to be enjoying themselves?
31. Does the facility/service appear to be good value to the visitor?
32. Is there a specific environmental education or other learning-related role aimed at the children or other specific groups?
33. Are the car parks adequate?
34. Are the refreshments adequate?
35. Are the sales facilities adequate?
36. Are the toilet facilities adequate?
37. Does the facility/service appear to generate lasting interest which may lead the visitor to pursue further the subject interpreted?
38. Is there any follow-up such as literature to take away, or suggestions of other places to visit that would extend the interpretation?
39. Do the demeanor and communicativeness of staff enhance visitors' experience, understanding and enjoyment of the site?

MANAGEMENT (Attitudes and organisation)

40. Does the facility/service show involvement of visitors and the local community through voluntary assistance etc.?
41. Does the manager/organiser undertake any systematic evaluation in order to keep abreast with visitor usage-response?
42. Is there any evidence of modification in the light of visitor evaluation?
43. Is there any evidence of imagination and flexibility in managing the entry/facility to meet a widened range of audience needs?
44. Is there an appropriate programme of staff training in operation (including the manager)?
45. Is the facility or service adequately promoted?

Recent discussion in *Heritage Interpretation* has begun a reassessment of the role of Society. That seems timely because of two factors: the ever growing scale of tourism in this country, and the three years' experience of the Carnegie Awards, during the judging of which a great deal of thought has been given to the activity which unites us.

Michael Quinion pointed out in the journal that SIBH fails to keep new members. I suggest that it is because we are pre-occupied with a very narrow definition of 'interpretation', one which proves to have too little relevance to the mass of people who interpret the heritage to others.

Most SIBH work concerns on-site interpretation, and indeed many members don't really believe that there is any other kind. I find that impossible to accept, and the reason is bound up with what I believe to be an incorrect perspective.

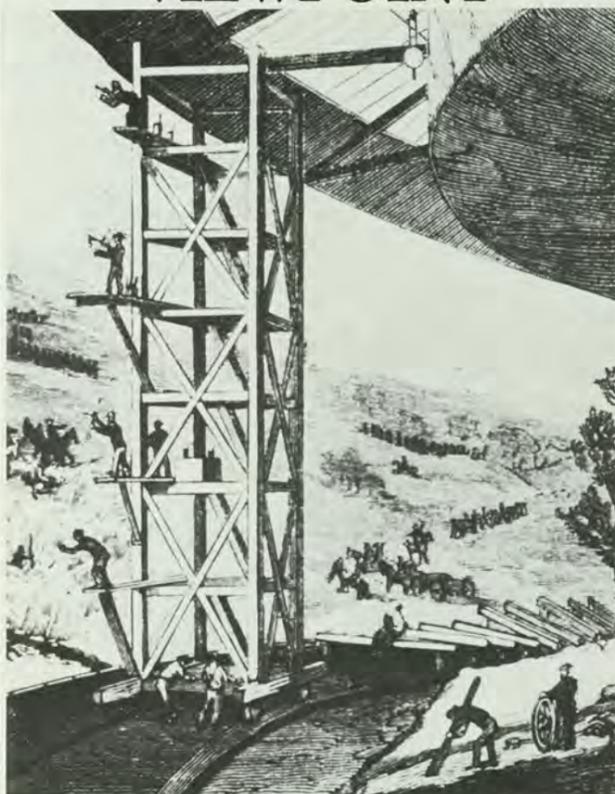
The 'traditional' view of interpretation begins with Freeman Tilden discussing ways of communicating informally with visitors to the countryside. William J. Lewis's *Interpreting for Park Visitors* says of interpreters "You're part of a tradition that began with the establishment of national parks". He may be right about interpreters as such, but not about their activities.

Staff in historic houses, museums, and visitor centres picked up the concept because it related well to their work. They found common cause with environmentalists in the last two decades, almost establishing 'interpretation' as a new art and science.

The popular forms of interpretation in use certainly go back well beyond Tilden: guided walks were used to teach apothecaries about herbs from around the 1620's, trail guide books are developed from the 'road books' of Tudor times and the town guides of the nineteenth century, and audio-visual shows begin with the London Eidophusikon of around 1780, and continued through dioramas and panoramas in the 1800's.

Freeman Tilden really packaged these techniques for site

CHANGING THE VIEWPOINT



Movable scaffolding used to work on a panorama of the 19th century.

interpretation in this century, and in fulfilling the needs of the US National Parks Service seemed to create something 'new'. Tilden's contribution has laid the foundation for all on-site communicators, but the mistake is to think that it provides ways forward for all those who wish to open eyes and improve the quality of life. Those of us who are engaged in that work find interpretation 'as it is written' to answer only a minority of our needs which is why S.I.B.H. as it exists is failing to grow.

A relatively small number of people in visitor attractions describe themselves as interpreters, and a very large number in the media and education call themselves teachers and communicators. We should get rid of these semantics and talk in a way that makes sense to everyone.

Tourism and Interpretation

It is tourism which generates the visitors to places which use

on-site interpretation. Most people engaged in tourism don't understand interpretation, and many couldn't care two hoots about the subject. Their jobs involve selling accommodation, meals and transport. They think of themselves as the backbone of the industry, but that view defines tourism too narrowly, and it is time that tourism was seen in a much better perspective itself.

From talking to the people who make up one of our larger industries, it seems that many of them are clearly fairly ignorant of what interpretation is, and fail to grasp what an important role it plays. Any social historian worthy of the name ought to be able to point to the key role travel and tourism has played in society, but to suggest to most tourism professionals that they are in anything but the entertainment and money-making trade will be met by a summons for the men in white coats.

The term 'travel' ought to be used instead of 'tourism'. Travel

is a very wide human activity, an essential part of daily life. Tourism has certain popular connotations as well as professional meanings, some being broad and some narrow.

Travel is an activity which has been engaged upon under four main headings. Exploration is the first, whether of the pioneering sort, or the kind by which an individual discovers a place which is new to her or to him.

The second is conquest, which can be military or philosophical, such as the Norman invasion of Britain, or the intrusion of missionaries into Africa. Non-conforming religions were spread largely by travel in Britain, and the British system of government was introduced to many parts of the world through the influence of travel and settlement. Third comes travel for the purpose of trade. Fourth comes tourism, which here is taken to mean travel for leisure and pleasure.

Most travel is undertaken for some combination of these four reasons.

Discovering the world

As children grow older they gain access to four ways of finding out about the world — four 'dimensions of discovery'.

First come the personal contacts with family and acquaintances which bring indirect, but highly influential, knowledge. Making those contacts goes on throughout life, and is not limited to face-to-face encounters, but also includes communication by writing letters, using the telephone, and nowadays the computer terminal. Direct, and indirect, personal contacts were also the first to develop historically. This 'dimension' could be termed *The Circle of Contact*.

Second come the ability to extend the Circle by *Travel*. People are taken out of their home environment for different reasons, and by different means. Historically, new modes of transport such as railways and aircraft provided the means, and exploration, conquest, trade and tourism the reasons.

Third came the *Mass Media*, which are characterised by the ability of one person to communicate with many, even after that person has died. It makes sense to include art galleries, museums, concert halls and theatres in this dimension, besides printing, still and cine photography, sound recording, videotaping and broadcasting.

The mass production of artefacts must be included too, because our images and icons sometimes come as three-dimensional, non-verbal messages, such as church ornaments, pottery and weapons, each of which carries a message of one kind or another.

Fourth, because it is accessed last, and was developed later than the others, comes *Education*. It is the dimension which is organised formally as a way of improving the knowledge and abilities of communities, and it uses both didactic and heuristic methods.

These four dimensions build upon each other. The mass media rely on contact and travel. Education uses contact, travel and the mass media.

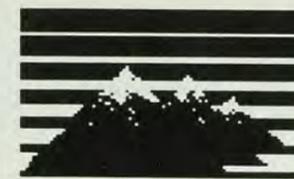
Most people get information about the world from a number of sources, with TV and newspapers prominent. This can give a different perspective on what is involved in interpretation, and one which seems better than the more usual site- or object-oriented viewpoints. It is then possible to find a new set of relationships between what has been called interpretation, and the activities of teachers, journalists, people in tourism, and others.

The dimensions of discovery are the ways by which we measure the world around us, testing one against another. 'Interpretation' is a process involved in every dimension, and it is arguable that it is not the *communication* process that we take it to be, but the activity of *opinion-making*.

If we wish to influence people's discovery and understanding of the world, we have to show them how to get the measure of it first.
To be continued

Alan Machin

Heritage Interpretation Winter 1986



CORDILLERA

COMMUNICATIONS

Perhaps S.I.B.H. could take an active role in developing formal coordination in a Presentation and Interpretation Strategy for Britain. It would be a parallel strategy to the national plans which are advocated in the World Conservation Strategy. This would help to eliminate duplication of effort and resources, and it would establish national goals toward which all interpreters could work.

This begs the question as to whether or not there is a need for a "World Interpretation and Presentation Strategy" to complement the World Conservation Strategy. I believe there is such a need, and I think the first

step is for each nation to establish a national plan to serve as a platform for working on the international scale. In both instances S.I.B.H. should be the key body in the planning process for Britain. Perhaps a key time to start to formalise the process would be the Second World Congress on Heritage Interpretation and Presentation.

John M. MacFarlane

John MacFarlane was Chief of Interpretation in Western Canada with Parks Canada, and has worked recently in Jamaica, Australia and Britain. He was Vice President of the first world Congress on Heritage Interpretation and Presentation in 1985 at Banff.

John adds that he would be keen to correspond with any S.I.B.H. members who share an interest in this subject.

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GETTING CLOSE TO NATURE

(Don't wear your best clothes)

Andrew Piarsené's article, "Can we do better than nature trails?" must have provoked a noisy chorus of, "Yes — we can!", from all parts of the country. Many countryside workers (as the Editor pointed out), are already implementing "participation" exercises, designed to encourage us to experience the countryside without the use of magnifying glasses or guides to flora and fauna. On the whole, the concept has been developed by those working with young people; if I read Andrew's article correctly, he is encouraging us to use the same principles for adults. Some experiences which we have had in South Wales would lead me to support him.

Since the early 1980's, a technique of environmental education termed "Acclimatization" has gained increasing support in Britain. Acclimatization, with its emphasis on participation, and experiencing nature at first hand, was developed by Professor Steven Van Matre. He promoted the technique with an annual series of workshops and seminars in this country, one of which I attended in July 1984.

I was duly impressed. It *does* become more meaningful, in certain circumstances, to see children touching, smelling and talking about their environment rather than attempting to identify its component parts. Implementing the technique does, however, take a great deal of forethought and preparation, as we found out when we first attempted to put Acclimatization's theories into practice later in that year.

Young members of Rudry Young Naturalists (WATCH) group, volunteered unknowingly to act as guinea pigs for our first venture. We designed a short walk around a small oak woodland and bracken-covered hillside, incorporating several of the exercises familiar to practitioners of Acclimatization — "the prickly-tickly game",

"earth friends", and "magic spot" — and collected our guinea pigs, together with a few long-suffering parents.

All went well for a while; each child managed to find a stone or a piece of bark as an "earth friend". We had lots of laughs with thistles and holly leaves (but no nettles!) for prickly-tickly. The climax involved everyone holding hands sitting on a grassy bank, with eyes closed in a blissful silence, listening for the "concert" by grasshoppers and woodland

birds. At this point disaster struck. Farmer Elwyn returned from his tea break and started his tractor and baler in the next field. The performers made themselves scarce — I wished that I could have done the same.

However, continuing successes using the technique for children made me wonder whether we could take things further. Looking back at Steve Van Matre's seminar, I remembered how his skills as an "animateur" had banished our adult embarrassment. I had

recently spent a day at "The Way We Were", at Wigan Pier, and had been impressed by the skills of the interpreters. Adults, on paying visits, were involved in role-playing exercises to an astonishing degree. Could the same methods be used in the countryside? Was the guided walk fraternity of South Wales sufficiently "Game for a Laugh?"

For the past few years our guided walks programme has been well patronised. An entry labelled, "Getting Close to Nature (Don't wear your best clothes)", aroused little suspicion until I asked the walkers (75% adult) to join hands and look up into the sky. Initial

thoroughly enjoying themselves) for a self-guided walk by rope. Again, the opportunity to experience the landscape *as a whole* without using their eyes.

The joint composition of a tree poem completed the event, and discussion after the walk indicated that our group had experienced something entirely new to them; a nature walk during which no species had been identified, and no conservation message had been preached. For my own part, I hoped that the landscape had been allowed to preach its own message.

Our experiences since have shown that adults can be motivated and encouraged to participate in much the same way as children. Certainly they enjoy the experience, and that may be justification in itself. Too many countryside experiences are negative, much better to have a few *positive* experiences of the landscape, without the threat of a teacher/pupil relationship.

Andrew Piarsené suggested that such activities could be organised on suitable sites. I would agree that sites need not have any particular nature conservation value — ordinary countryside will do. Unfortunately countryside staff are not available in many parts of the country to put such work in hand. Where staff do exist in country parks, or management projects, training for such activities is simply not available.

I feel that the most suitable method of encouraging adult participation is by an adaptation of Acclimatization techniques, in which the role of the leader as an animateur is essential. If Andrew's article left us with the question, "is it happening?" and mine has answered, "Yes — a little", I ask the question "How?" Can we develop skills in existing countryside staff to implement participation exercises for adults? Can we develop a programme of training which carries on where Steve Van Matre's workshops left off?

Phil Jayne, Caerphilly Mountain Project Officer.

NEW MILESTONES IN DORSET

"The intention behind the Project is the creation of small-scale works of the imagination which speak of our love of place, of our history and the natural world."

From the modest but durable milestones to the changing shapes of the cairns on the high moors, from the marker stone on the drovers road to the dole stones on the common land, our countryside and our towns have many long-lived monuments to former times.

Apart from new generations of signposts, little of recent origin appears by the wayside which celebrates the locality or is of interest to the traveller. Many of the old stones have been lost or forgotten, some have been moved or have relinquished their purpose.

Common Ground's *New Milestones Project* aims to stimulate the creation and erection of new milestones and monuments throughout the country:

1. to heighten awareness of the locality and a caring for familiar things, and to promote the idea of local character and distinctiveness.
2. to show how artists and craftspeople (sculptors, masons, and blacksmiths) can relate their work to the landscape.
3. to immortalise certain 'parish facts' ranging from the size, shape, and contents of the parish/locality, to local poetry, events and personalities.
4. to involve people in the parish — from residents and land holders, to parish and district councils.
5. to stimulate a search for lost stones.

Constraints:

1. The final product should be a permanent fixture.
2. Its positioning (if not design) should be decided in collaboration with local people and necessary officials.

3. The material used must pay heed to the vernacular (with donations by local firms where possible).

4. The process of making and erection should be captured by photographs/sketch or painting for exhibition locally and perhaps nationally and/or for publication.

The project has started in Dorset where a Project Officer, Joanna Morland (previously Visual Arts Development Officer with Cleveland Arts) will be working for the next three years, with funding from the Henry Moore Foundation and the Calouste Gulbenkian Foundation.

The underlying purpose of the Project is to use the arts to encourage people to look again at their own surroundings, to take a greater pride in them, and to convert this interest into practical caring. One important aspect of the job is to demystify the problems of commissioning and to give people the confidence that they can become small-scale patrons themselves.

Two projects are in progress at the moment: Peter Randall-Page and Simon Thomas were at work during the autumn and winter of 1985 on a circular coastal walk on the Weld Estate, near Lulworth Cove, creating small works along the walk. The owner of the estate, Wilfred Weld, is keen to encourage visitors to his land around Lulworth Cove and to create walks which will lure visitors away from the popular area of the Cove. The purpose of the works are that they should act as 'landmarks', guiding people along the right paths, and to add interest to the walk and to give it an added dimension.

Peter Randall-Page responded to the brief by creating three Wayside Sculptures along the middle section of the path, each being about 50 yards from the other. The works are embedded into a south-facing field boundary bank and comprise three variations on fossil/

snail shaped sculptures in Purbeck marble each surrounded by dry-stone wall alcoves which Peter constructed with Charlie Brentnall. The works are not visible over a long distance, so their effect is of being secret shrine-like places nestling into the bank, echoing the three rolling hills of Durdle Door, and the snails and fossilised remains that can be found in the locality.

Simon Thomas's response to the place was to carve four enlarged symbolic seeds like wheat or barley in oak and to place them in a group on the open downland, by the path. From a distance they have the appearance of resting sheep. This part of Dorset has been inhabited almost continuously since prehistoric times and the works would be recognised as symbols of grain and fertility as easily by someone of the 20th century BC as the 20th century AD.

The project was funded by South West Arts and the Weld Estate.

The second project is the work at Hooke Park Wood where Andy Goldsworthy was commissioned by Common Ground to create an entrance to the wood. (See article in *Heritage Interpretations*, page 8.)

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Angela King
Dorset Project address: The Flat,
Knapps Hill Farm, Buckland
Newton, Dorchester, DT2 7DB

LESSON 1 For Acclimatization to succeed, you have to have a thorough knowledge (and preferably total control) of your chosen environment.



© PAUL JAYNE

suspicions were confirmed, as we led them through a field of sparse grass and not so sparse carline thistles; but what a change to experience your landscape through your feet.

It helped to have a few assistants planted in the group, responding immediately to the leader's instructions and dealing with the props, on this occasion blindfolding members of the group (by this time

LESSON 2 Someone has to remove their inhibitions — Andrew Piarsené's "animateur" — in order for participants to feel at ease.

THE WORKING WOODLAND

This summer Dorset residents and visitors were able to get foretaste of an exciting new project: The School for Woodland Industry. This will form the centre of a timely and imaginative initiative called The Working Woodland: an innovative programme for enterprise, conservation and recreation in the countryside.

The setting for the project is Hooke Park, near Beaminster, a 330 acre site of ancient woodland replanted in the last thirty years. The first stage of the School has been completed, a prototype staff house, where visitors meet a steward who can answer questions about the innovative structure and pioneering use of roundwood timber.

On the woodland walk a circular route of 1400 metres takes visitors to six points where the work of woodland management in progress is explained. The route passes through varied scenery typical of Hooke Park: conifer plantations, beechwoods, across a stream in a valley, up a winding footpath and down a broad ride, in early summer carpeted with bluebells. On this ride stands an imposing wooden sculpture in the form of an arch of woven beech twigs. Made by Andy Goldsworthy, a sculptor funded by South West Arts and Common Ground, it is one example of his work, which is always done out of doors.

Other examples are in a position around the wood, created during several weeks of work. In the School for Woodland Industry students will be taught how to use small roundwood — an abundant resource, currently under-utilised — as the raw material for the design and manufacture of imaginative new products such as industrial, agricultural, and residential buildings, bridges, furniture and woodware.

But the school aims to do much more than provide a training in these innovative



Model of the proposed School of Woodland and Industry

skills. Collaboration with engineers and other scientists will mean research and development of technologies appropriate to forest-based enterprises will be going on all the time.

The school will be creating new scope for employment, equipping individuals to set up their own businesses in rural areas. And by demonstrating methods of increasing the value of woodland produce, better management will be encouraged too.

The idea is well on the way to becoming a reality. Hooke Park was purchased by the Parnham Trust, a non-profit making educational charity in 1983 for £250,000.

Generous help came from the Countryside Commission, Dorset County Council, charitable trusts, companies, and public subscriptions. The selective thinning of the wood will provide the timber for The School and the materials to be used in the training workshops.

The School is already being built, and of the £1,250,000 total needed, over £½ million has been raised already.

The completed complex will include a visitor centre, workshops, seminar rooms, student accommodation and staff houses, built extensively from the small roundwood with their hanging roofs exploit the tensile strength of this material to give

a harmonious form in a rural setting. The architect is Frei Otto, and his design symbolises the architectural possibilities of this 'new' material, mostly just 5-20 centimetres in diameter.

Such timber is the major product from managing woodland by thinning and coppicing. Financially attractive markets for it are few and the returns have proved inadequate to repay the timber grower for careful management. The detrimental effects on our landscape and the natural habitats of many wildlife species have been severe.

John Makepeace, the respected furniture maker and Director of the Parnham Trust, sees small roundwood as an underrated material offering a tremendous scope for design and industry.

Forestry Commission figures show that over three million tons are available every year in the U.K. alone and that this will increase substantially in the foreseeable future. The time is right to transform it, via new technology, from a low-grade product to an important manufacturing medium. Britain has to learn to use its own renewable resources and reduce dependence on the world's diminishing forests. Timber and timber products at £4½ billion per year are our second biggest import.

For visitors there will, between The Working Woodland, and the Visitor Centre, be an opportunity for fascinating, informative experience learning about forests and forestry.

Open all the year the Center will contain permanent displays, exhibitions, a resource centre and dining area. There will also be an area for lecture-discussions and audio-visual presentations, a viewing gallery in the workshop where the students train will enable visitors to observe it in action, whilst there will be guided walks and demonstrations of practical forestry in the woodland. Other facilities planned include a "Treetop walk" and a forest observation tower should help families and children following woodland trails to see the highlights of the forest ecology: rare plant species, butterflies and wildlife.

The Working Woodland brings together rural industry and new technology, education and employment, the effective use of land, care of the environment and recreation in the countryside.

An exciting initiative, it offers a positive action plan embracing the concerns of all those who want a vigorous future for all our rural communities.

Julia Clarke

TAKING WING

Funtz Michener is co-director of Country Wings, a British organisation whose original purpose was to design government-sponsored programmes to familiarise schoolchildren and their teachers with the countryside. Today City Wings would be an equally appropriate name, since the group's philosophy has radically expanded over the last two years to view city and country not as total opposites — one wild, one not — but as frequently similar parts of a whole environment each informing the other.

Country Wings structures its urban-adventure courses primarily for people who themselves lead groups: teachers, youth workers, museum guides, community-theatre group leaders, planners, environmentalists and others, although everyone is welcome.

Michener believes that people learn best in an adventurous setting. "When I began to think about what engages people — what hooks them into the stage before being able to study the flora and fauna — I began to think about the concept of adventure. I wanted something mysterious — some quick, electric way to get people *involved* with the environment. What we're also trying to do is give people a better idea of the options they have in their local environments, whatever they may be — country, industrialised area or urban fringe." Since the city is where increasing numbers of people live and work, there's obviously a value in showing urban leaders how to use what's closest to home.

Since most urbanites normally walk through the city with their eyes averted, Funtz often uses the wilderness-awareness techniques pioneered by U.S. ecologist Steve Van Matre. These include everything from a "Microhike" (in which participants are given fifteen minutes to explore a small piece of ground in detail then show it to another



person in the group) to art (urging people to make collages out of urban debris). Another technique is to explore the environment in the dark without a flashlight, or even to be led around blindfolded, relying on touch and smell and hearing. Crucial to this process is a feeling of group solidarity, according to Michener. As an outdoorswoman, she had long suspected that "one of the reasons for the high that people get on an expedition is from other people — the spirit of trust and camaraderie that can develop." And yet she says, "That's an ingredient that's often discounted in the countryside. Instead of realizing that other people can enhance the experience, you try to pretend that other people aren't anywhere around."

In a small, crowded, largely industrialised nation like Britain, the impulse to find beauty, wherever one can may loom larger than in North America, where we're spoiled by our wide open spaces (which may be why, Michener suspects, she

knows of no similar programmes here.) (*In the U.S. ed.*) But the Country Wings approach has implication not just for the aesthetic growth of individuals, but for the way society as a whole thinks about land use. One of the major elements of urban adventuring according to Michener, is the exploration of land that nobody else is using or using to its fullest capacity — old railways and dockyards, vacant lots, abandoned warehouses, and canals. In this regard, Country Wings courses are part of a larger movement in Britain, where derelict land has become a politicised issue in recent years.

The bottom line according to a Country Wings graduate, Southampton environmentalist Ann Shadrake, may be "changing the definition of what the countryside is. Shadrake has been active in a movement to do what she calls "bring the countryside back to the city" by planting meadows in school yards. "There are all sorts of plants — cornflowers, corn marigolds, poppies, flaxes, and

various weeds that have become almost extinct over the past thirty or forty years because of modern agricultural methods, pesticides, pollution and development." As the plants have disappeared, of course, the accompanying insect, bird and wildlife populations have drastically altered as well. "Maybe the urban environment is the appropriate place to take a packet of seeds and make a meadow full of butterflies for children to sit in," she suggests. Maybe too, all of this will lead to redefinitions of land as yet undreamt of. "Too many people just think of a piece of land as what it's always been — like a school yard is a place for kicking a football about. They don't think about what the landscape could be."

Ann Shadrake describes what she values most about having taken the Country Wings course: "I've tended to look at what I do with children outdoors as *educational*. I traditionally would take them on guided walks and show them things that I think they ought to learn about. Now it seems to me that it's important to let them discover things for themselves. You don't have to be an ecologist and know the names of every plant or animal you might encounter. What matters is for the children to be aware they have an environment and to appreciate it.

Ultimately, that means they'll *care*. And when they're old enough to vote and someone says that he wants to drain a marshland or plough up a few acres of orchards, or destroy some butterflies' habitats, they won't let it happen.

Lindsay Van Gelder — adapted from her article "Pushing the City Limits" in *New Age Journal* June 1986. Country Wings can be contacted at c/o Interaction, Royal Victoria Dock, London E16 1BT Telephone 01-511-0411

THE ANIMATED TRAIL OF REYDON WOOD

How can we interpret heritage in new and interesting ways so that it is appreciated and understood? Factual information is one way, but a Suffolk-based group known as Rural Arts have come up with another one — Animated Trails.

What is an Animated Trail? If you don't live in East Anglia you are very unlikely to know, since Animated Trails are unique to this particular organisation. In a nutshell they are pre-planned guided walks which incorporate a number of short performances or presentations, along the way.

Working with groups of children and adults the company members use a variety of art forms to express their response to a number of chosen sites and to evoke something of the character and atmosphere of each place. The audience find their attention being drawn to particular aspects of their surroundings and are frequently surprised or stimulated into looking far more acutely than they normally would. Information as such is not imparted, but sensitivity and curiosity are certainly increased.

In May this year Rural Arts ran a 3½ week project in Reydon Wood in Suffolk in association with the Suffolk Trust for Nature Conservation, who had recently acquired the wood and designated it a Community Wood. A joint team of arts and environmental specialists worked with approximately sixty 11 and 12 year olds in the wood to create a Trail which was presented to the local public and fellow students in five advertised performances.

Twenty children at a time were released from school for a full week and worked in small groups on specific sites to create unique costumes, masks, instruments, puppets, props and structures. Under the guidance of professional musicians, a puppeteer, mask maker, sculptor, choreographer and theatre worker they created short performances using movement, sound, and original music.



Animation of Reydon Wood

These were inspired by their response to their immediate surroundings — a dark mysterious clump of conifers stimulated one group into creating a tribe of timorous, pit dwelling creatures who scuttled and danced amongst the bare trunks; a fine patch of hornbeams brought associations of dancing flames and fluttering hands to another group; whilst in response to a corner of the wood where nearby houses could be glimpsed across a sea of nodding bluebells the children created and enacted a conflict between the encroaching modern buildings and tranquil wood; and so on at eight different locations.

The audience assembled at a pre-determined place and time, and were led along a twisting path where they encountered, unexpectedly, these short scenes, a glimpse into another world where imagination and reality meet and mingle. Some of the scenes were dark and mysterious, others amusing, some light and playful, others evocative and moving, each unique to the place, and to the particular group of children.

More information about Animated trails and a fifteen minute video, are available from Rural Arts which from next January will be changing its name to 'The Company of Imagination'.

Nicky Whitworth
Rural Arts 8 Earsham Street,
Bungay, Suffolk.

'TREES, WOODS AND THE GREEN MAN'

Common Ground recently published two very attractive full-colour posters celebrating their overall programme, and the Trees, Woods and the Green Man.*

The text of the Trees poster is an appeal for help with long term funding, which explains the vision of the project. (Reproduced with permission):

"I fear those grey old men of Moccas park," wrote Francis Kilvert, the Victorian diarist, "those grey gnarled, low-browed, knock-kneed, bowed, bent, huge, strange, long-armed, deformed, hunch-backed, misshapen oak men that stand waiting and watching century after century."

There can be no question that trees are physically good for us — as sources of oxygen and negative ions. Yet what will reawaken us to their emotional value — the POWER and BEAUTY of Native British trees? The mysterious depths of ancient woods are now all too tragically rare in this country.

Agriculture, disease, acid rain, the cult of the conifer, — all these have robbed us since 1945 of half our native tree cover. There hasn't been destruction like it since before the Norman Conquest.

Trees Woods and the Green Man will encourage people in the arts to celebrate trees and woods through their work, and so produce an enduring legacy of books, exhibitions, plays and festivals. BUT WE NEED YOUR HELP. Trees Woods and the Green man urgently requires long term funding. If you can help, write to us for further details. We will also suggest ways you can fight for and celebrate trees and wood in your own neighbourhood. Work to save our Greenwood. Play your part in "TREES WOODS AND THE GREEN MAN."

Common Ground is at 45 Shelton Street, Covent Garden, London, WC2H 9HJ.

*The posters sell at £1.50 and £2.00 respectively. For postage add 25p for folded copies and 65p for mailing of a rolled copy.

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MR THORBURN'S EDWARDIAN COUNTRYSIDE

Cornwall is the setting for a revolution in the art world. At Dobwalls, near Liskeard, a £2-million plus, award winning collection of wildlife paintings of Scotland's celebrated Edwardian artist, Archibald Thorburn, (1860-1935) has been completely re-displayed in a new way to capture public imagination.

The new concept is the brainchild of 54-year-old former farmer, John Southern. A collector of Thorburn's paintings since the age of 11, Southern had become increasingly saddened by public lack of interest in Thorburn pictures which until recently hung gallery-style in purpose-built premises in his successful Forest Railroad Park (his other main passion in life is steam trains). The collection of paintings is the world's largest and the only one open to the public.

The general lack of interest, Southern felt was no reflection on the paintings, which are superb, but rather a reflection of his own failure to present them imaginatively.

Southern's first objective was to identify which subjects do have mass appeal. He analysed the content of TV programmes occupying peak viewing time. Predictably these did not include art but mainly wildlife and countryside, period plays or documentaries — "anything, really, reflecting people's roots."

"Thorburn's paintings already contain these popular ingredients," he explains "so I felt confident that if I could only steer the public away from art and focus their attention on the countryside and times past, I might succeed in bringing art in the form of Thorburn's finest paintings, to them in a totally new 'Fun Education' form, never previously attempted."

After much thought, and more than two hundred working drawings later, Southern met kindred spirits in Mike Thomas and John Blackburn of Renaissance Design. This Cornwall-based firm has coun-

Heritage Interpretation Winter 1986



Archibald Thorburn asleep in his study

trywide connections whose combined skills saw Southern's dream brought to fulfilment in the hoped for Royal opening of "Archibald Thorburn's Edwardian Countryside" in the spring of 1986.

Visitors to the exhibition are transported back to the turn of the century. Starting from the faithfully reproduced, gas-lit Jermyn Street shop of Thorburn's picture dealer, A.C. Baird-Carpenter, they pass into Thorburn's drawing room. Here a nine foot high open book containing some of his original bird-illustrations highlights the fact that Thorburn is best known as a bird artist. Then on to Thorburn's Surrey home where he painted the mice he enticed into his garden shed, and on to the Scottish Highlands and Gaick the shooting lodge where Landseer as well as Thorburn frequently went to paint.

Painstaking research has ensured that every detail of the Edwardian scene was accurately portrayed visually, and with authentic sounds and smells of the countryside as well. Visitors even feel the air getting colder as they "climb up" to 3,000ft. in the Cairngorms.

Skilful use has been made of modern audio-visual techni-

ques. A pressure pad sends up a pheasant at the visitor's approach which will also illuminates pictures in sequence.

Taped commentaries and animation (a pack of ptarmigan flying along a snow capped ridge, or a golden eagle seen from a mountain peak) combine to make this a living experience. And throughout the tour there is "Thorburn", with many of his finest paintings displayed in the scenes which inspired them.

One of the exhibition's main messages — and the venture has attracted support from the Countryside Commission, the English Tourist Board and the Development Commission, main sponsors of the project — is the essential frailty of the countryside. This is brought home vividly by two contrasting final sections. In the first, visitors are invited to imagine themselves as birds or animals as they watch — from the safety of a hide — Man, wearing a yellow protective suit and gas mask, destroying the countryside with his deadly sprays.

By contrast, the second is a "Safe Zone" where Thorburn's splendid pictures of the rapidly disappearing, once common, partridge is used to bring home the frailty message. Conserva-

tion leaflets advise on how we can help to halt the destruction of the countryside by man.

From start to finish, visitors are completely cut off from the modern world, to produce "a total Edwardian experience".

The physically disabled have not been forgotten; practically the whole of the exhibition has been designed to accommodate wheelchairs. In addition, the use of authentic countryside smells and sounds, taped commentaries, braille captions and animals enable the blind to enjoy the experience.

The first art gallery for the blind, perhaps?

Marjorie Barrie

In its first season the exhibition had over 100,000 visitors. Plans are being laid for a Stage II gallery to be opened in spring 1988, including an interpretation centre. John Southern is seeking assistance on sponsorship and funding. Telephone Liskeard 0579 20325

TRACK BACK: WOOD

"Look Here!" an activity book for children and winner of a Carnegie Commendation in 1985, is into its second edition, having sold 25000 copies in three seasons.

The same team, Elizabeth Newbery and Susan England (writer and designer respectively) have produced another publication for the Weald and Downland Open Air Museum at Singleton near Chichester.

This is a new development in Museum publications: a pack that actively involves all the family at the site and provides them with further practical tasks once they get home. The pack comes in a self-sealing plastic bag which intriguingly contains a length of string! An A5 folder contains six cards and a wall chart. There is a choice of two trails: a short tour round the museum buildings or a 4½ mile circular walk that takes in the village of Charlton and parts of the Goodwood estate. These two trails can be completed independently of each other.

The theme is Man's use of timber today and in the past, and the folder illustrates fourteen species of trees and the uses to which they are put. The cards cover woodland crafts and forestry, country craftsmen such as the wheelwright and the carpenter and some elements of natural history. At specific points along the trail information is provided (with restraint and lightness of touch) and a task set; it may be recording through drawing or taking a photograph, answering questions from general knowledge or observation or making a bark rubbing. It may be identifying different types of tree or their timber, looking for tree seeds to take home and grow or using the woodman's method of working out the potential volume and value of a felled tree (hence the string...).

Gail Durbin

Track Back: Wood A Discovery Pack for Families. Price £1.00 (plus 28p postage) From the Weald and Downland Open Air Museum, Singleton

THE AMERICAN MUSEUM EXPERIENCE
In Search of Excellence

During the Edinburgh Festival of 1985 the Scottish Museums Council invited six American professionals to talk about their experiences, at a conference in the city. Education, fund-raising and management training were the key issues, with presentations on museums past and future to give perspective. This HMSO book is the result — a hundred clear pages, well illustrated and always to the point.

The story of how American museums developed is reviewed by James R. Glaser of the Smithsonian Institution. From small beginnings two centuries ago there have grown some 6000 museums today, and rather more people visit them than go to sports events — 68% compared with 65%.

Behind-the-scenes professional changes are also described. The story is familiar to British



ears, from "museum staff are underpaid but... dedicated professionals" to "education vs entertainment continues to be discussed and debated in many quarters".

Besides the chapters on the new Dallas Museum of Modern Art, funding and management training — each of which is worth reading — the British interpreter will find the greatest interest in sections on education and the relevance of the museum to the world at large. J. Revell Carr describes the educational work at Mystic Seaport in Connecticut. "In many inst-

ances, we simply drop the word *museum* and refer to ourselves as Mystic Seaport, and this does not bother me a bit", he writes. His chapter is particularly refreshing in knowing exactly what part Mystic plays for its visitors, and how it can pursue professional excellence and happy users at the same time.

Especially thought provoking is the section on the Smithsonian Kellogg Project, funded by the Kellogg Foundation since 1982. It seeks to place the educational role of the museum above all others, making collecting and conservation serve the interpretive function. While many museum staff on this side of the Atlantic may disagree with that view, we as interpreters should find much to welcome in it.

Alan Machin
The American Experience
£8.95
HMSO 1985
ISBN 0 11 4924872

Traditional charcoal burner at Singleton

PLEASE FOLLOW ME
The practical Tourist Guide's Handbook

Travel books are as common as sand grains in the Gobi Desert, but books on tourism are so rare as to need an explorer to find them. The number of good books can almost be counted on your two hands. The best history is forty years old, the only reasonably well-written critical assessment appeared fifteen years ago and then disappeared with hardly a trace. Don Cross's book is — to

the best of my knowledge — the only one aimed at tourist guides as opposed to museum and historic house guides. As such, it is the best of its kind available today. And that is despite appearing like a desk-top publishing venture of the 1970's.

Please Follow Me is now in its third edition, typewritten, illustrated with awful cartoons, and with virtually no sense of design. Some comments are sexist and some archaic, and few manage to be both at once.

Having got that off my chest, I can also recommend it. Having set up and trained a group of tourist guides I can appreciate the wealth of good advice, and hope that as many guides as possible read it. Being a tourist guide, probably self employed, is no easy matter, and very different from guiding round an open-air museum or a historic house. The logistical problems are of a different order, especially if you have to travel with your party by coach between the sites. The range of visitors is likely to be much greater, demanding a more resourceful set of techniques. Many tourist guides are responsible for planning the itinerary, itself a task of a kind similar to that of completing the Times Crossword.

In its rather curt, but informal style, the book warns, prepares and leads the novice through the cultural minefield of guiding. It is regrettable that it is not produced by a more professional production house, under the auspices of a national tourist board. Sadly, while commercial tourism concentrates on glossy advertising brochures and swish hotels, the training of the people who actually tell our visitors what this country is all about is left to a few dedicated amateurs.

Alan Machin Public Relations and Marketing Officer, for the Calderdale Inheritance Project.

Please Follow Me — Don Cross, £2.50 (including p&p) 3rd edition 1985
From Wessex Explore Tourist Service, 20 Coldbarbour Lane, Salisbury, SP2 7BY

The Economist Pocket Style Book. An invaluable volume for any writer or editor, originally produced for the benefit of The Economist's journalists. A clear and witty A-Z guide to clear and effective writing. Its author goes so far as to claim that scrupulous writers following its rules may find that their copy is even read. John Grimond
ISBN 0 85058 087 0

Know your Surroundings Gloucester Centre for Environmental Education, The School of Environmental Studies Glos CAT Oxstalls Lane, Gloucester GL2 9HW
ISBN 0 9509176 1 3 (set)

Abbeys A cartoon guide. A fun booklet vividly illustrated, for children. (Recently purchased at an E.H. site but published 1978. Written by Richard White drawn by Dai Owen — Printed by Snowdonia Press, Porthmadoc.

Heritage Education Handbook. Edited by Martyn Dyer. Well produced volume including first review of twenty eight past winners of the Sandford Award for Heritage Education, together with ten essays on different aspects of education and historic houses. Writers include Lord Asa Briggs, Graham Carter, and John Hodgson. Supported by Lloyds Bank, good value at £3.95
ISBN 0 9510803 0 X

On living in an Old Country: the national past in contemporary Britain. Patrick Wright (Verso paperback) £5.95

The National Trust Resources for Education 10 Autumn 1986. Includes article by Adrian Timmiswood, researcher for YNT Theatre on living history.

London's Countryside — Guides for visits to farms, vineyards, rural museums and country events within reach of London. £2.00 London Countryside Bureau, 23 Cardross Street, London W6 0DP

Heritage Education Handbook



Operation Countryside — A very helpful descriptive report of the successful children's activity weeks organised in the urban fringe of South Manchester in '84 and '85, which won a Carnegie Award. Mersey Valley Countryside Warden Service. (Contact Mersey Valley Visitor Centre, Sale Water Park, Rifle Road, Sale M33 2LX

Print: How you can do it yourself Jonathan Zeitlyn Fourth edition 0 948309 01 6 £3.75 + 55p pp. Interchange Books, 15 Wilkin Street, London NW5 3NG. and (forthcoming) Effective Publicity Design: A Do It Yourself Handbook. ISBN 0948309 03 2

Swissair Gazette 9/1986 includes a series of articles on the origins and history of the Panorama. One of the principal forms of popular entertainment these "dinosaurs of the Mass media", are now approaching their bicentenary. Both the name and artform were created and patented by the Irish inventor Robert Barker. After prototypes in Liverpool he established the Leicester Square rotunda in 1793, where some sixty panoramas were exhibited

up to 1859. Surviving examples in many parts of the world are being restored and a few new ones are still being created.

British Association of Friends of Museums Yearbook 1986-7 Excellent volume of news and views. Articles include Kenneth Hudson on Museums for the 1990's, progress of the Saddleworth Museum, the "living community" museum beneath the Pennines, east of Oldham, and the fascinating story of the research into caves of old Nottingham. There are also reports on young people and museums, and helpful reviews of Nadfas, AIM, and the BAFM itself. £1.00 (incl. p&p) from The Hon Sec. BAFM, 66 The Downs, Altrincham, Cheshire, WA14 2QJ.

Architect's Journal 17 September 1986 Article on Launch pad interactive exhibition design. by John Mummery, The Science Museum's exhibitions manager reviews the origins of the hand-on approach to museum design, funding, display, topics, design and operation.

The Past in the Pipeline. Archaeology of the Esso Midline. An excellent, lavish, 24 page review of the archaeology and

history revealed during the construction in 1985 of the 130 mile Esso pipeline from Fawley to Birmingham. Field project and production of booklet funded by Esso Petroleum. Roland Smith and Peter Cox
ISBN 0 9509981 4 1

Trust for Wessex Archaeology, The King's House, 65 The Close, Salisbury, Wilts SP1 2EN

A Sense of Place Book describing the exciting Northern Arts Grizedale Forest Sculpture Project. Coelfrith Press £7.50

Crafts July/August 1986 — Forest Work — review article of Grizedale project by woodworker Jim Partridge, with seven pages of photographs.

The Real Cost Richard North Chatto and Windus £7.95

ENVIRONMENTAL INTERPRETATION — THE BULLETIN OF THE CEI

Since March 1986 this bulletin is only available to subscribers at a cost of £5 per annum for four editions. Three free bulletins have been circulated during 1985 and have focused on Heritage Centres, Outdoor Panels and Publications. A Department of the Environment grant, and support from the Manpower Services Commission have made it possible for CEI to continue to research, publish and circulate this bulletin at a low cost.

Recent issues were about Funding Interpretation Audio Visual Equipment. Future bulletins will focus on Self Guided Trails Living History Visitor Centre Design and subjects such as: Interpreting Woodlands, Canals, Historic Houses, National Parks, and City Centres.

Contact CEI Manchester Polytechnic, John Dalton Building, Chester Street, Manchester M1 5GD.

In the News

GET READY FOR 1987

1987 will be "THE EUROPEAN YEAR OF THE ENVIRONMENT" (EYE). Interpreters may find it valuable to tie in some of their activities next year into the ideas behind the EEC event. Mr Clinton-Davis Chairman of the Steering Committee, at an inaugural meeting in Brussels in March, said:

"The European Year has to be seen as a launching pad for a long term effort to protect and improve our environment. This involves no less than bringing about a new way of thinking, — such a change of behaviour that it becomes a habitual phenomenon that, when we make policy decisions, we automatically concern ourselves with the environmental consequences.

This is a daunting challenge but one that must be faced if we are to avoid an ecological catastrophe and, more positively, if we are to improve the quality of life for countless millions on our planet.

Another very important aspect will be to demonstrate how environment policy can help to create jobs and economic growth — so desperately required in a Community blighted by the misery and indignity of mass unemployment.

We have to eradicate the philosophy that environmental policy is 'desirable but costs money' and show instead that it is positively beneficial for economic and job-creation reasons. The enforcement of a coherent environmental protection policy will result in the creation of new industries — to name but two examples, the pollution control industry and the re-cycling industry. And that is what we intend to demonstrate through the support of pilot projects during the year".

LIVING LANCASHIRE LOOMS

Major attraction now open in Burnley

Britain's last working steam powered weaving mill opened for the 1986 season. Queen Street Mill, Harle Syke, Burnley closed in 1982 — but thanks to the vision of Burnley Borough Council and Pennine Heritage the Lancashire looms are busy once again, with the magnificent 500 hp. mill engine 'Peace' providing the power. There are over 300 looms in the weaving shed.

The Mill's order book includes new colours new colours for the authentic 'union shirt-ing' designed by Mill Manager, Anna Benson. The shirts are available from the Mill's shop — and are in the 19th century

collarless style, and are woven in special wool & cotton mix — hence the 'union name'. As well as the sights and sounds of the mill engine and the noisy looms, operated by many of the weavers who worked at Queen Street before the closure, there are exhibition in the reception area, full refreshment facilities, craft workshops and a programme of slide presentations organised by Pennine Heritage's Oral History unit, tracing the heritage of the weavers in their own words.

'Queen Street is a living, working Mill' Anna Benson told us. Real weavers are weaving real material — It is not a museum. That is what makes Queen Street unique — come along and experience what a 19th Century weaving mill was like! Queen Street is open Sundays, Mondays, Thursdays, Fridays & Saturdays, 10.30—4.30 including Bank Holidays.

"Think of these things"

Questioner: Why do we find pleasure in our games and not in our studies?

Krishnamurti: For the very simple reason that your teachers do not know how to teach. That is all, there is no very complicated reason for it. You know, if a teacher loves mathematics, or history, or whatever it is he teaches, then you also will love that subject, because love of something communicates itself. If a musician loves to sing and his whole being is in it, does'nt that feeling communicate itself to you who are listening? You feel that you too would like to learn how to sing. But most educators don't love their subject; it has become a bore to them, a routine through which they have to go in order to earn a living. If your teachers really loved to teach, do you know what would happen to you? You would be extraordinary human beings. You would love not only your games and your studies, but also the flowers, the

river, the birds, the earth, because you would have this thing vibrating in your hearts; and you would learn much more quickly, your minds would be excellent and not mediocre.

That is why it is very important to educate the educator — which is very difficult, because most of them are well settled in their habits. But habit does not rest so heavily on the young; and if you love one thing for itself — if you really love your games, or mathematics, or history, or painting or singing — then you will find you will be very good in all your studies. After all, the mind wants to inquire, you know, because it is curious; but that curiosity is destroyed by the wrong kind of education. Therefore it is not only the student who must be educated but also the teacher. Living is itself a process of learning, and you can learn from everything if your mind is curious, alert.

Quotation from "Think of these things" J. Krishnamurti.

IMPROVING STYAL

The National Trust property Styal Quarry Bank Mill, winner of one of the first Carnegie/SIBH Interpret Britain awards, has taken a major step forward, this autumn, with restoration of the country's largest waterwheel, which is now turning again. Six years of Herculean work have at last seen an 1850 waterwheel built by William Fairburn of Manchester back in action at the heart of the mill. The wheel measures 24ft diameter and 22ft width, and weighs about 50 tons. It will soon drive traditional textile machinery in this working museum.

It helps to illustrate the theme of the museum, how early factories in the Industrial Revolution harnessed machines and labour force in the new discipline of factory work. Traditional textile machines are demonstrated by skilled craftsmen throughout the year.

The award-winning museum, run by local Independent Charitable Trust, is situated in a valley of the River Bollin, ten miles south of Manchester. The whole of Styal, a National Trust Property, illustrates the working conditions of mill workers in the Industrial Revolution.

HERITAGE INTERPRETATION

In our next issue we will be completing Alan Machin's paper, and beginning a series of Regional reviews compiled with the help of members all over the British Isles — with a look at interpretation north of the border. The editor invites any news, views, information or publications, relating to the interpretation. Copy date for next issue February 15 1987.

Heritage Interpretation Winter 1986

Members' News

Robin Wade Design Associates have changed name to Robin Wade and Pat Reid Design Partnership. They have also moved into a much better studio by the Thames: a former mould loft of a Victorian boat shed. Their new address is: RW & PR Design Partnership, Eel Pie Slipways, Eel Pie Island, Twickenham, Middlesex, TW1 3DY.

Graham Carter from Beaulieu is replanning Bucklers Hard Maritime Museum, and the gardens at Beaulieu, and busy producing new guide-books.

J. Hall (of Hall Redman Associates) reports that they have numerous projects in museums, including maritime museums at Lancaster and Barrow. Others include Putney, Greenwich, The Colour Museum at Bradford. The Grammer School Heritage Centre at Hull.

Alison Parfitt of Cheltenham is contributing to a National Trust Working Party on visitor facilities and interpretation.

Yvonne Hosker Course Tutor/Lecturer at Barony College in Scotland is developing a new one year course at the College in Countryside skills for Recreation and Leisure, which will include interpretation, P.R. and public speaking etc.

Georgie Carrington of Wiltshire County Council reports that her name has mistakenly appeared on the Consultants Register.

Ian Parkin reports he has been offered a Winston Churchill Travelling Fellowship, to look at interpretation in the north east of the U.S. Ian will be visiting early next year.

Ken Jackson of the Severn Trent Water Authority tells us that he has a number of projects

including the Conduit Head Visitor Centre at Shrewsbury, a museum of the River Severn at Ironbridge, and a feasibility study for a visitor reception Centre at Birmingham.

Sue McBride from Marsden, Huddersfield is working on a postcard museum for Holmfirth, and a nature centre at North Dean.

Brian Goodey of the Joint Centre for Urban Design, Oxford Polytechnic, is currently developing an interpretation course for a new B.A. Tourism Programme. In August he went to Brazil to do some work with local planners on interpretation in some of the country towns.

Ruth Tillyard is currently working on a plan for a visitor centre for Newcastleton in the Borders for the Scottish development Agency.

Margaret Williams-Ball of 'Wolfsbane Interpretive Design'

has commissions for a project in South Shields: the Arbeia Roman Fort, and also for a project with the Weald and Downland Open Air Museum of Buildings in Sussex.

Gordon Lyall had a successful visit to the Shetlands, where he reports that there is a flourish of interpretation and museum initiatives as a result of oil revenues. He is co-ordinating an extended article for the next issue of Heritage Interpretation.

Jacqui Stearne has taken up a new appointment with the Civic Trust as Education Officer. She will not be losing contact with the work at Camden Lock however.

John Holder reports that during the summer he has taken up a new post with Hampshire's County Planning Department as Policy Promotion Officer.

New Members

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Dr Philip Pearce, Senior Lecturer in Psychology at James Cook University of North Queensland, with a colleague Ms Gianna Moscardo, has a consultancy service for tourism establishments, in the areas of visitors' experience, attitudes and perceptions motivations and

learning. He gained an M. Phil at Oxford for a study of how the perceptions of tourists change with different travel experiences. Most Australian interpretation is of the natural environment, but Dr Pearce has done research at Sovereign Hill, Ballarat, Victoria, a major historical theme park in Australia, and with historic towns in Queensland.

Marilyn Tolhurst (New Buckenham-Norfolk) free-lance writer of informative/interpretive literature for children. Produced work for English Heritage and Longman's. Previously worked in Education Department of Norfolk Museums Service with other experience as Playscheme organiser and director of environmental arts group. Deep interest in local history and literature. Currently researching work of local female novelist of 1890's.

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; Individual UK £9.00, Library £6.00, Corporate £25.00, Student £5.00. Overseas £9.00 (£12.00 airmail).

April 1987 Plans

Plans are being laid for the Society's conference, and A.G.M. to be held next spring in the north west of England. The dates arranged are 3-5 April, with members first meeting at Wigan Pier, and then continuing the weekend looking at other sites around Manchester.

The meeting will try to bring together providers from organisations reflecting a cross-section of levels of funding, and sources of motivation, to look at the value for money they, and the recipients of their interpretation get.

Speakers are being invited from organisations as varied as BNFL and the Manchester River Valleys Project.

**COPY DATE
FOR NEXT ISSUE
FEBRUARY 15 1987**

COURSES

16-25 January Countryside Interpretation Training Core Course, — Losehill Hall
20-30 January Mounting Events and Special Activities — Capel Manor Institute
9-14 February Video — its use in Environmental Interpretation — Losehill Hall with CEI
16-20 February Talking in Public Losehill Hall with CEI
16-18 February Guided Walks — Capel Manor Institute
18-20 February Self Guided Trails — Capel Manor Institute
16-20 March Local Communities and the Environment — Capel Manor Institute
April — Interpretation in the Urban Development CEI in Manchester
Spring — Seminars for Managers — CEI with Manchester Business School

20-24 April Interpretive Planning in Country Parks — Field Studies Council with CEI
Juniper Hall
27 April-2 May Marketing for Countryside Recreation. — Losehill Hall
5-8 May Interpretation and Education on Farms — Capel Manor Institute
May — Presenting Urban Parks to the Public — Manchester University Dept of Town and Country Planning

Telephone Numbers:
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Manchester Univ. Dept of T & C Planning (061 273) 3333

Word from the Province

Have you heard the one about the Irish giant who fell in love with a lady giant on a Scottish island and then set to work to build a highway to bring her across. The giant of course was Finn McCool, commander of the armies of the King of All Ireland, his highway the Giant's Causeway, recently nominated as a UNESCO World Heritage Site.

If you think this is just the blarney and Old Bushmills whiskey at work, then I suggest a trip across the sea to Northern Ireland to visit the recently opened Giant's Causeway Visitor Centre where such stories enrich the interpretation of Northern Ireland's most famous natural attraction. Its designers, Robin Wade Associates, will I am sure agree that Northern Ireland provides rich material for interpretation.

In fact throughout the Province much is currently being done. The open air Ulster Folk and Transport Museum near Belfast, winner of the UK Museum of the Year in 1983

and the Irish Museum of the year in 1986 continues to develop on its 136 acres. In that other well known Ulster city, Londonderry, a five storey stone fort has been constructed to tell the Maiden City's complex story from 546 AD onwards. The Ulster-American Heritage Trail and the lively Ulster-American Folk Park near Omagh tell of the rich achievements of Ulster folk. Finally, only last year the world's oldest legal whiskey distillery, Old Bushmills won a Carnegie Interpret Britain Award.

In Northern Ireland the many diverse benefits to be derived from high quality interpretation are being realised.

Tourism encourages a fun experience but what of the sobering thought that by "Lifting the cloak of nostalgic myth from our past to expose its grim realities, primitiveness and squalor leaves the visitor with a great feeling of emptiness". A possible theme for a future conference

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