

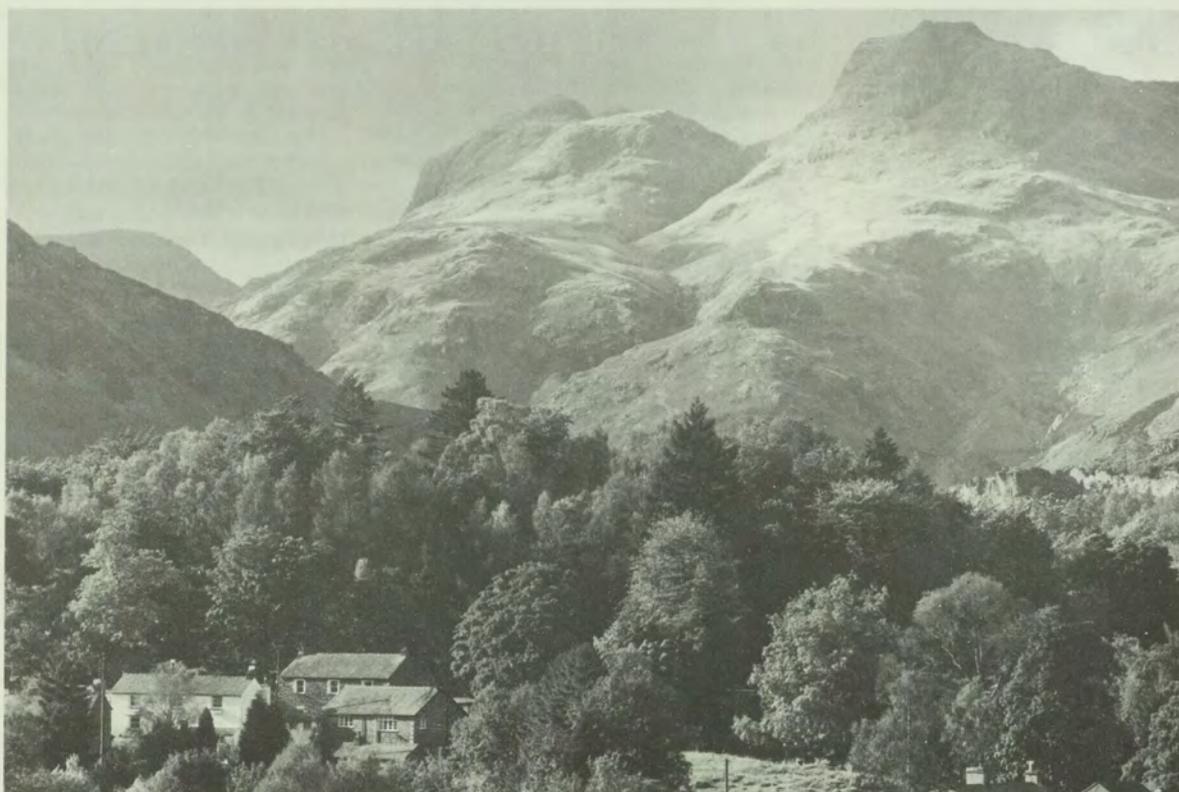
Spring 1988

# HERITAGE

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# INTERPRETATION

№ 38



*Langdale Pikes, Lake District.  
(Photo: Mike Williams)*

As a prelude to the Spring Conference, this issue has a National Park theme.

Interpretive Planning in National Parks	Page 2	Dartmoor Tourism Development Plan	Page 9
Interpretation as Fun	Page 3	When is a National Park not one?	Page 10
Kids Stuff in Northumberland	Page 5	N. Ireland Conference Review	Page 11
Art or Science?	Page 6	Trying on the Past	Page 13
Living with Living History	Page 7	In the News	Page 15
Chairman's Comments		Page 18	

## INTERPRETIVE PLANNING IN NATIONAL PARKS

PETER FREEMAN

*Head of Visitor Services, Lake District National Park.*

My first National Park job was working for Don Aldridge in the Peak District as a part-time information assistant at the Park's Castleton Centre. Shortly afterwards Don joined the newly-formed Countryside Commission for Scotland as its first Assistant Director of Conservation Education. In 1975 he wrote his "Principles of Countryside Interpretation and Interpretive Planning" (Guide to Countryside Interpretation Part 1, published by Her Majesty's Stationery Office, Edinburgh, 1975 for Countryside Commission for Scotland and Countryside Commission). Within its forty pages are contained the guidelines I have found most useful in my twenty-year National Park career. Given that this publication is either already known or accessible to most who will read this article, I will concentrate not on the theoretical aspects of interpretive planning, but rather upon my personal observation of its practice in National Parks during the last twenty years.

My career has spanned four National Parks - the Peak District, Dartmoor, Northumberland and currently the Lake District. I have thus had a varied career in key development posts in interpretation in four Parks. During that time I have been involved in the preparation of two interpretive plans - one to Magpie Mine, a lead mining complex close to Monyash in the Peak District in 1974, and the other, to Brockhole Day Visitor Centre on the shores of Windermere in the Lake District in 1988. Magpie mine extended to 15 acres whilst Brockhole encompasses 33 acres - a total of 48 acres. I have prepared no other interpretive plan, which would fulfil Don Aldridge's criteria, for any other part of the 2,150 square miles to which I have had developmental responsibility for interpretive provision at some time during the last twenty years.



Castlerigg Stone Circle and Blencathra Lake District National Park (Photo: Mike Williams.)

You may well ask why was this so? After all, if there was the in-house skill to prepare a good site plan and the political will to support such a plan, why not a Park wide plan. Part of the answer lies in lack of resources and lack of land control either by ownership or agreement. The relevant Parks had assured site control at Magpie Mine and Brockhole, whilst overall National Park Authorities (NPA) own less than 2% of the Park area, and what is feasible on owned land is often impossible in other circumstances. Secondly NPA's have limited budgets so, to lack of land control add lack of resources. In the year 1988/89 the ten National Parks of England and Wales will have a budget of less than £20 million to discharge their responsibilities to 10% of the land area of England and Wales. Each NPA's primary responsibility lies in the conservation management of the Park landscape, which in turn involves caring for the life and work of the local community. Interpretation is sympathetically regarded, but in practice becomes a poor hand maiden when Park priorities are decided because of the paucity of resources. To lack of resources and lack of control add visitor pressure. 100 million day visits are made annually to British Parks, and at least four of those Parks, would rank in the top ten of an international list of most heavily visited heritage areas. Park staff usually combine their interpretation role with that of providing tourist and safety information. Quite sensibly one seeks to answer visitor needs before attempting to increase visitor understanding, but the net effect is that a small slice of a small cake is further subdivided, and in that division, interpretation invariably takes second place.

It is against this background that Park interpretation achievements to date should be measured and there are good examples in

the Park system of every major interpretive technique. Most Park staff will have as a mind picture a hierarchy of interpretive provision. In the Lake District that hierarchy has as its base the information or visitor centre. Centres offer the best means of reaching the largest number of visitors by face to face contact. They are not attractors in their own right and thus must be well sited both strategically and in detail, usually in a honeypot area in order to achieve their purpose. At the next level are leaflets and publications which can also reach a large audience, depending on the distribution system adopted, and which have the added advantage of being a permanent reminder. In using both these methods of contact the interpretive principle is to encourage the visitor to get out into, to understand and thus to care for the landscape. At the apex of the hierarchy are the open air techniques of on-site interpretation, guided walks, farm open days, theatre demonstrations and field study techniques. These are the best methods for encouraging understanding because they involve the participant in an explanation of the actual piece of landscape that he or she is observing. However, these techniques are relatively expensive and limited in the size of audience that can participate. For example the largest number of people taken on a British guided walk programme in one year occurred at Dartmoor in 1979 when 11,000 people took part. Eight million day visits were made to that Park in that year.

The Park Authority has a National Park Plan which contains resource inventory, conservation, recreational and planning policies which act as a framework within which to work in partnership with other bodies interested in interpretation such as the National Trust, the District Councils, Cumbria Trust for Nature Conservation, etc.. Within that framework, and guided by the principles outlined above I tack opportunisticly towards subliminal signposts in the sea. The qualities of negotiation, persuasion, working in partnership, coupled with determination and idealism seem to me to afford a better practical result, than a grand design which is compromised in origin and out of date before it has been circulated.

All Park staff seek to offer a caring, courteous and creative service in the furtherance of Park aims, but maybe we are not open enough to change, maybe we are too insular. Debate would be good for us - to improve one must change, to be perfect means that one has changed many times.

## INTERPRETATION AS FUN!

DIANA SHIPP

*Information and Interpretation Officer, Broads Authority.*

The Broads, an enchanted watery landscape of misty fens and marshes, slow winding rivers and shallow lakes, finally achieved recognition as having equivalent status to a National Park. Set up in 1979, the Broads Authority learns a lot from the more established National Parks, but in some areas takes quite a different approach. One such area is that of interpretation.

When I arrived as the Broads Authority's first Information and Interpretation Officer in 1982, the idea of interpreting the Broads to visitors was far from accepted by the newly-formed Authority. Although an information and interpretation strategy had been prepared as one of four working group reports, to provide a rational basis for managing the area, members of the Authority were far from sold on the idea of interpretation. I think it would be fair to say that many felt there to be far more pressing and urgent things on which to spend resources than interpretation.

The Authority's Chief Officer, Aitken Clark, did however have an enlightened view of what could be achieved through involving the public in the work in the Broads, through interpretation. Between us we made a start on implementing the information and interpretation strategy.

The first priority was to establish the network of Broads Information Centres. Right from the beginning we made the decision that where practical, we would not separate the functions of information provision from interpretation. Not for us the situation where visitors must go to one

building to find out where the good pubs are or where they can hire a boat, but have to go down the road to an interpretive centre if they want to learn anything about the character, wildlife or history of the area. We thought that only the most motivated would actually bother with the latter. In other words we decided that we would be subtle and disguise our interpretation as much as possible, so that people wouldn't necessarily realise that they were being educated or asked to behave in a certain way. We decided to make interpretation fun. If nothing else, we would certainly enjoy ourselves in the process!

We worked closely with the Tourist Board, from the outset, ensuring that our centres were networked Tourist Information Centres which would also have an interpretive element. The atmosphere had to be bright and dynamic; a place where visitors could step off their boat, out of their coach or car, in shorts, tee-shirt and sandals, and feel warmly welcomed. We wanted the best in design, so engaged Cambridge Architects Owers and Lumley to design the centres. The interiors were to be 1980s not 1890s! Bright red counters, grass-green carpets, perspex shelving and modern design was the house style adopted. We wanted visitors to react positively to the Centres and decided to use visual arts to stimulate a response. Suffolk artist Tony Yates was commissioned to paint a Broads mural for the Hoveton Centre. His style, which is graphic and colourful, gives an instant atmospheric feeling about the character of the Broads, and that this is one of Britain's protected landscapes. Local paper sculptor Trevor

Young, ex-Rowntree Mackintosh packaging and display designer, has made four theatrical wildlife models for the centres. His giant metallic dragonflies float in the roof space and are marvelled at by visitor-after-visitor. They are soon to be joined by two beautiful silver herons. Even if people don't consciously formulate the thought in their minds, we hope that all these things give the impression that the Broads is a very special, unique area of Britain which is being cared for by a dynamic and innovative organisation. From this positive feeling, visitors may feel encouraged to buy interpretive literature or to look more closely at the displays including the one where they can press a button to make the Broads grazing marshes disappear under the plough, and reappear as grassland again. This working model continues to attract attention from all ages.

From the Broads Information Centres, we market our annual programme of guided walks, events and visits which we call "Fun in the Broads". I have long thought that what the Authority should really be doing, is aiming an 'interpretive message' at the 'uninitiated', but reaching the unconverted is such a difficult thing to do. With events, it's so easy to attract a 'club' of middle-class, well informed local people along to each venue; the same faces appearing time after time, until they eventually know more than the guides! We want to attract real holidaymakers, the people who come on Broads Holidays, as well as local people. When you're on a boat and only able to travel at 7 m.p.h. it can be difficult to make a last minute decision to take in a guided walk or visit you've heard about. We therefore tend to take the action to where the people are.

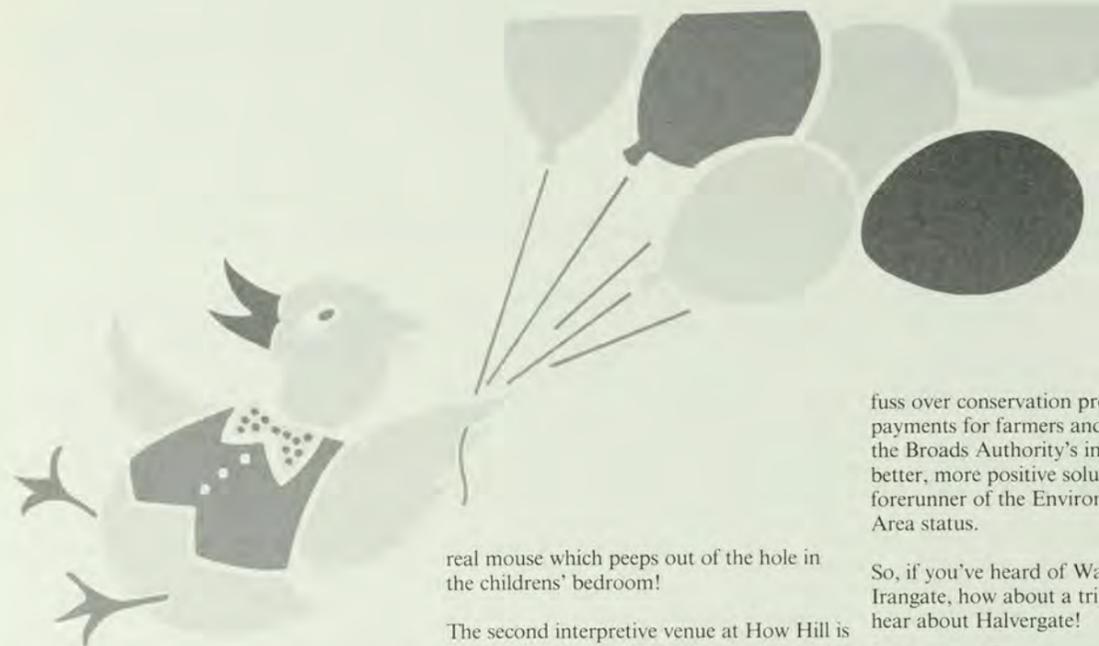
Marketing the walks and events is very important, and our graphic designers, Ann Hobday and Karen Sayer, use bright fun images on the publicity leaflets. Some of these have an element of surprise - Ever seen a day-glo green crocodile wearing a life-jacket, or a waist-coated duck being lifted into the heavens by multi-coloured balloons?!

The events themselves are lighthearted in a way which we feel is appropriate for those on holiday or having a day off work.

One of the most successful has been the commission of two interpretive puppet shows from Nutmeg Puppets. In the first, entitled 'Broads Business', Louis Leisure-Centre - the villain of the piece - is foiled in



Nutmeg Puppets group with kids who think they are trees! (Photo: Richard Denyer.)



real mouse which peeps out of the hole in the childrens' bedroom!

his plans to commercialise the Broads with crocodile-hunting, water skiing and the building of an international airport. Fortunately Marsha Myrtleseed and her wildlife friends save the day! 'Kids' Stuff' you might think, but it's amazing how many adults enjoy the shows - and not just those with accompanying children as an excuse. With audiences of up to 300 per show that's a lot of people who are learning about the Broads conservation issues.

Last year's puppet show told the tale of the Ludham Serpent as told by Eric the Marshman (based on real-life Broads Authority reed-cutter Eric Edwards). It also starred Dinah, a non-too sympathetic wherry girl (I'd prefer not to dwell too long upon whom she is based!)

We have also commissioned one-man outdoor theatre conservation shows, and put on wildlife workshops family fun days, dyke dipping, mystery nature trails and art activity weeks. Everything has an emphasis on audience participation. We still do those old favourites - guided walks - which I continue to think can be an excellent form of interpretation. The trick is to encourage people along. Titles like "Time Travel at Cockshoot Broad", "How Grandad saw the Broads", and "Fenland Safari" are a bit more appealing than "Guided Walk with a Warden"! Our latest idea is an interpretive magic show, but with negotiations in progress, I can't give any clues away yet!

Last year we opened three new interpretive ventures at our How Hill Estate. This wonderful estate is just like a miniature version of the Broads, and visitors have access by car and boat. The focus of day visits is a tiny marshman's cottage called "Toad Hole", which we have fitted out in authentic Victorian style. We have tried to make it homely and appealing - so that you feel that the marshman has just popped out for a spot of eelcatching. We even have a

fuss over conservation profit-forgone payments for farmers and which because of the Broads Authority's insistence to find a better, more positive solution, became the forerunner of the Environmentally Sensitive Area status.

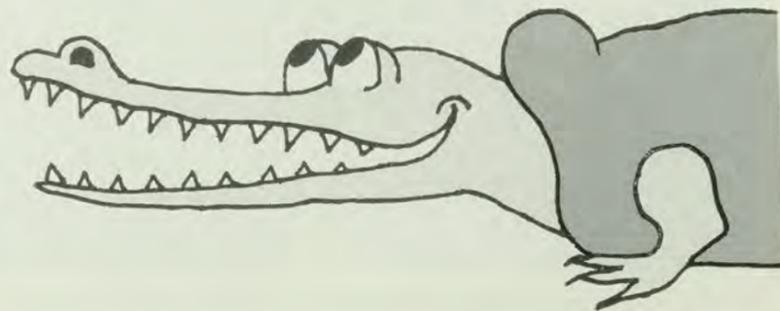
So, if you've heard of Watergate and Irangate, how about a trip to the Broads to hear about Halvergate!

The second interpretive venue at How Hill is the "Wildlife Water Trail". It's a guided voyage on an electric boat, through the creeks and dykes of the reed and sedge beds, a hidden quiet and captivating part of the Broads. When planning the trail, a lot of thought and care went into getting the right image. We wanted the right mix of fun and enjoyment with a 'message' of conservation. What we did not want was a package which would appeal only to those with Barbour jacket and green wellies. So instead of a traditional reed-carrying boat we chose a fibre-glass hulled electric launch, which we hope appeals to non-conservationists. We do not want to feel that you have already to be familiar with binoculars and fifty species of birds before you can come along. The instruction to the operator/guide is that the first priority is that visitors should have a good time. I don't mind too much if you miss the marsh harrier flying overhead because you're having a whale of a time pond-dipping. Nor if the kids are too excited to keep quiet. If visitors come away with a positive feeling for the Broads, for conservation or for the Broads Authority, we've achieved our main objective of interpretation. To be good at interpretation I believe the one and only criterion is to really like people.

Our current venture is to try to interpret the Broads grazing marshes issue to the public. If you remember, it was the Halvergate Marshes in the Broads which caused all the



Broads Information Centre, Hoveton. (Photo: Richard Denyer)



## KIDS STUFF IN NORTHUMBERLAND

TONY HOPKINS

Interpretation Officer, Northumberland National Park.

National Parks, like the work of Shakespeare and host of other worthy things, can become unutterably dull when transposed into the school curriculum. Clearly, the countryside should be fun and National Parks, the ultimate landscape experience, should be exciting. But this is not always so. The greatest moments in our lives are usually of personal discovery. Trying to impose any kind of appreciation of landscape or conservation is bound to fail unless there is enough scope for individuals to create their own magic.

Through the last decade, the educational approach of National Parks has been to react to initiatives from teachers and children, and to advise on such aspects as fell safety and accommodation. There is a continuing need for this kind of information, but recently there has been a growing belief that National Parks can have an innovative role too, leading by example. In Northumberland this has taken the form of a commitment to field-based interpretation i.e. to putting people in a position where they could experience the countryside for themselves.

The luxury of this approach was only made possible because Northumberland, as one of the smaller Parks, has never been inundated with paper work. Responding to enquiries is a relatively small part of the workload. It has also been possible to break down demarcations to allow the warden service, the information service and the guided walk service to contribute to the educational programme directed by the Youth and Schools Liaison Officer. Thus, field visits by schools are often led by National Park Wardens, and summer

activity days for children are organised and advertised through the guided walks and events programme. This flexibility has certainly led to the expansion of the educational role of the Park Authority and has allowed staff to work closely together as a team, supporting each other's projects.

There is nothing quite like the local hero, the expert who knows his patch and is able to communicate his knowledge to a spellbound audience. Organised school groups who are able to call on such a resource through a National Park certainly benefit immensely. However, the intuitive understanding of how far to lead a child or student to discovery and how or when to step back is a rare skill. Poor field teaching is worse than no teaching at all, robbing children of the need to respond or observe things for themselves by substituting the daunting "expert" opinion or interpretation. Confidence can be fragile, and it is all too easy for self discovery through an expedition or high hills walk to be submerged in a vague terror of the great outdoors caused by over zealous leadership. The development of a good team of guides, wardens and paid local specialists cuts down any risk. In Northumberland, whether the service was free, subsidised or self-financing used to depend on where the group came from, what they were doing and who they were booked in by. Now, there is no charge for anyone of school age unless a material cost is involved.

An even more vicarious approach to outdoor education in National Parks is the publication of booklets and support material, where all the

answers are neatly provided. For many teachers, statistics, conflicts and issues involved in National Parks are what really matters, and this is inevitable if a syllabus is being followed. The GCSE has caused such confusion that it is difficult to come to any conclusions yet about its impact. The dilemma is that it is becoming more difficult to avoid pre-digesting information or carefully directing fieldwork. The Parks can produce relevant materials themselves and help to mould the courses or provide information for educationalists to present the materials as they want it. The appetite for convenient doses of National Park facts and figures is unlikely to subside, but whether the Parks should take the role of syllabus makers is debateable.

Over the last 5 years the Northumberland National Park has produced a series of educational field guides for teachers, based on different areas of the Park. These guides combine background information - facts and figures - with interpretive material such as charts and trails, produced to a high design standard. Thus, teachers are able to extract the material they want or use pre-designed, site-based trails. Those in the Field Guide to the Cheviot Hills for example vary from a landform trail of the Harthope Valley to a series of simple churchyard trails where all the answers are numbers. The purposes of such trails may be different, one a syllabus-based geomorphology study and the other a quick mix of observation skills with minimal writing, but both need to be attractive and stimulating. Usually, on a visit to an exciting place, the last thing anyone wants to take with them is a pile of work. In theory an open mind should be encouraged by a blank notebook, but experience dictates that teachers will only be happy when they have a work sheet to hand out. Quantifiable results are the object of the exercise. But it should be possible to make worksheets entertaining, and recent experience in the production of National Park Clue Trails in Northumberland - a series of observation trails with countrywide clue trail badges and certificates - suggests that it is possible to combine a legitimate skills-based leaflet with minimal text (to read or write) that is fun rather than tedious.

Despite a general emphasis on field-based learning, Northumberland also supports in-school work, not only by the traditional means of talks and follow-up sessions to site visits, but also by working closely with the local education authority in a successful rural schools project, and by the production of an educational video, the first of its kind in any National Park.

There can never be a strategy covering all the educational demands on National Parks, but as we get more and more sophisticated and ambitious it is worth remembering that National Parks were created for people to enjoy rather than to analyse. Our role is to generate enjoyment through understanding in first hand experience, and to allow people to make their own discoveries.



View from the Pennine Way in the Cheviots

(Photo: Mike Williams)

## ART OR SCIENCE? Interpretation in the National Parks.

A Personal View by Roland Smith.

Information Officer, Peak District National Park.

One of the many meanings of the word interpretation given in my dictionary is "the power of explaining (obs.)."

That qualifying abbreviation strikes me as highly significant. The fact that the simple explanation is now considered "obsolete" by the lexicographer seems to me to sum up the problem facing interpreters in National Parks, or anywhere else for that matter.

I believe we are in grave danger of turning the simple art of interpretation into a science. And as anyone who has had anything to do with the world of science knows, the boffins tend to end up talking to no one but themselves. They spend so much time waffling about their complex and esoteric disciplines, and awarding one another "prestigious" awards, that they never actually communicate anything to anyone else.

Interpretation - and I personally don't like that word because it is practically unintelligible to the average person - is really a very simple process. Freeman Tilden baulked at even attempting a definition of what he believed was "a simple activity" but one of the best attempts I have heard came from Don Aldridge, who simply described it as "how to communicate the significance of a place to those who visit it".

That's all there is to it really, and the key word there is "communicate". About two years ago I attended a conference on interpretation held in the Yorkshire Dales, which was entitled "Taking Conservation Home". I was relatively new to the interpretive game and anxious to pick up a few pointers to take home myself.

After two days of concentric arguments and theorising my head was spinning, and I was utterly confused. It was only when Don, the "father" of British interpretation, finally took the floor and, with the aid of some of his spindly cartoon figures on a continuous roll overhead projector, made us laugh, that the penny began to drop.

We must never forget *who* we are interpreting to, and that is usually the Great British public. Most of those who take a newspaper read *The Sun*, and our interpretive words should always take that into account. It is not clever to use long words which few people understand when the objective is to help them understand. Therefore a recent National Park general interest leaflet which referred to "contrasting erosional processes" and "glaciokarst" scenery is bound literally, to fall on stoney ground.

Interpretation, as Don constantly reminds us, should be fun. A fact learned with a smile is more likely to be remembered than one which raised a puzzled frown, especially with a younger audience.

The Broads Authority, nearly a National Park, has shown us the way with its "Fun on the Broads" programme, backed by its bright and cheerful graphics.

The Pembrokeshire Coast National Park's lively and imaginative living history events, such as "Behind the Battlements" at Carew Castle, is another fine example of interpretation as fun.

Although all Parks seem to be suffering a falling off in interest in their guided walks programmes (are they going the same way as those self-destructive nature trails of the

1970s?), a good off-beat and unusual guided walk can still do the job. But it must be *different* each time, with a special objective or theme.

The most popular in the Peak's programme were, for example, the moorland walks which traced sites of aircraft wrecks.

We try to do too much, to cover everything in our information centre displays, filling them with words which will never be read. Special interactive features, like the lifeboat in Exmoor's Lynmouth Centre can be an attraction, and we must be in the forefront of new information technology and computers.

British interpretation began in the National Parks. But is it being taken forward there, or is the "power of explaining" a spent force?.



Arbor Low Stone Circle, Peak District National Park.

(Photo: Mike Williams)

## LIVING WITH LIVING HISTORY INTERPRETATION

PETER HORDLEY

Information Officer, Pembrokeshire Coast National Park.

In 1983 the Pembrokeshire Coast National Park Authority introduced its first Theatre Interpretation Programme entitled "Behind the Battlements". Originally conceived and promoted as a development of our extensive Walks, Talks and Tours Programme, it was planned to coincide with the Wales Tourist Board's 'Year of the Castles' celebration. Its aim was to involve the audience in 'Living History' depicting everyday lifestyles, smells, tastes and atmosphere in a castle community exactly seven centuries ago.

The locations chosen included 4 historic monuments throughout the Pembrokeshire area - from Pembroke and Manorbier castles in the south to Cilgerran castle and the Bishop's Palace, St. Davids, in the north, a round distance of some 80 miles. Much deliberation by the various trustees or guardians followed, before permission was finally granted to 'entertain' the public in the hallowed grounds of these buildings. The production which took place at a different site each evening over a period of 4 weeks in July and August, was an immediate success, but provided an exhausting schedule.

The project, which was initially funded by the Manpower Services Commission, utilised professional actors in its first year but continued in 1984 with the assistance of an enthusiastic community (amateur) theatre group. From experiences gained, a number of changes to the format and organisation were made, including the additional involvement of local crafts people, but a reduction in the number of

venues used to Pembroke and Carew castles - the lease of the latter major historic monument having been acquired at that time by the Park Authority.

The programme, which was again promoted in 'Coast to Coast', the National Park Authority's free newspaper for the visitor, commanded capacity audiences of around 130 people every night of its 4 week run. In that year the production was the first Welsh winner of the Carnegie Interpret Britain Award. The judge's comments referred to the innovative and original use of historic sites together with the involvement of community groups, and described the event as a "thoroughly enjoyable and enriching experience".

In 1985 and 1986 'Behind the Battlements' moved on 300 years from Norman times to celebrate the early years of the Tudor dynasty, the production now being organised without the assistance of MSC funding and on a self-financing basis. The involvement of the community theatre company continued and one of their members devised and wrote the new production which enjoyed 3 week (sellout) runs during August at Carew castle, with nightly audiences of over 200 people. The number of local craftspeople, musicians and madrigal singers involved also continued to increase and together with the actors formed a 'company' of over 60 people!

The audience now had unwittingly become part of the cast - each 'pilgrim' being issued on arrival with a colour coded



Behind The Battlements

(Photo: Pembrokeshire Coast National Park.)

hessian tabard - a move designed both to remove the barriers between actor and audience and as a means of managing the visitors. The Pilgrims themselves were separated into smaller groups each following a rotational sequence of events. This was designed both to enable us to accommodate the audience satisfactorily in the confined spaces available, and to achieve more intimate contact with the performers. The essential interpretive elements included a conducted tour of the castle in the company of a variety of its inhabitants, which ran parallel with a celebratory event in the lesser hall where simple Tudor fare was provided. A bustling, medieval market place in the external courtyard served as a gathering point during the evening, and at the end of the show, following an amusing mummings play, the pilgrims were finally escorted away from the castle by candle light.

In 1987 both the production and the well tried and tested formula were changed to provide new challenges for ourselves and our faithful theatre group. 'Mad Apes and Madrigals' was an attempt to reflect the chronological development of the site at Carew from Norman castle to Elizabethan residence. Whilst many of the essential elements were retained, it was no longer possible to split the 'pilgrims' into more manageable numbers upon their arrival at the castle. The advantages of rotation were lost because of the necessity to retain the chronological historical sequence, and as a result our maximum evening audience was slightly reduced. Changes in media presentation were also introduced, such as recorded sound and theatre lighting with the actors appearing as images in a scene portraying one of Carew's popular legends. Nevertheless, the well proven contact and repartee of the actors and crafts people with the audience which was considered to be a vital key to the production's potential success, was retained throughout.

It is, of course, impossible in presenting an outline of these events to convey the detailed organisation and constraints which we faced. For example, we have no permanently roofed accommodation available at Carew castle large enough to hold our total audience, and yet had to ensure, to safeguard income, that we could provide effective all weather performances. The castle supports one of the most significant populations of bats in South Pembrokeshire, which naturally helped to determine where, what and when lights, fires, wax torches, sound and heaven forbid, humans, could or could not go or do! Not to mention the restrictions

imposed by the restoration funding body, CADW, through its Ancient Monuments Division, and incidentally the presence of only one power point in the castle. This list, naturally enough, could go on a lot longer.

What matters though is that the productions have been, and hopefully will continue to be, a success. They have certainly contributed to the public's appreciation and enjoyment of the stone castles which abound in this area, and which, through their Norman occupants in particular, have done so much to fashion the cultural and landscape heritage of Pembrokeshire. The programmes, too, have generated considerable praise and have benefitted the Park Authority - perhaps somewhat unexpectedly - by enhancing the Authority's relationship both with the local community and a wide segment of the tourism industry.

In addition to the 2,500 annual visitors who have attended the evening shows, around 3,000 local and visiting primary school children have also participated over the past 3 years, in a separate daytime living history project entitled 'A Morning in Tudor Surroundings'. This is largely undertaken in June with the help of our seasonally employed castle guides, together with a small number of volunteers. The children's visit normally represents the colourful finale of an extended school project.

Perhaps I should also mention briefly that we have, in the past, experimented with theatre for environmental interpretation. The 'Nat Park Roadshow' toured selected

local beaches during the high season, and with the use of professional actors attempted to illustrate some of the pressures and problems faced by the Park Authority, and how through common sense and compromise, solutions could be achieved to safeguard the environment and interests of all users. It was a challenging concept to portray, particularly in the informal, makeshift settings available, and inevitably was not without its shortcomings and critics. In hindsight, I suspect that we were probably too ambitious, too soon, and that had we developed this approach from more modest beginnings, possibly concentrating



*To be a Pilgrim.  
(Photo: Pembrokeshire Coast National Park.)*

on a single theme or an individual habitat, it would have been easier for our masters to have accepted the somewhat dramatic change of medicine. Such are the temptations and opportunities provided by MSC schemes! A much more satisfactory primary schools' version of this roadshow took place the following year when we concentrated on the sand dune habitat. Incidentally the theme of one of our annual primary schools' competitions

entitled 'Fair Play', which required a dramatic presentation of an environmental issue affecting our National Park, produced remarkable results from all the participating schools.

In essence, theatre embodies most of the range of interpretive practices that we are all familiar with, but unites them into one unique form of presentation, retaining the essential contact between interpreter and audience. Good theatre interpretation can be part guided walk, illustrated talk, exhibition and display and is a logical extension of these services. I am quite sure that if we as a Park Authority are determined to get our message through effectively to the segments of the visitor population that our other information services are failing to reach, that environmental theatre interpretation must form an essential piece of our armoury in the future. At the end of the day, of course, there is usually little tangible evidence to show for the money, time and energy expended in this direction. I can only reflect on the memories and the satisfaction that this work has produced, particularly in terms of seeing genuine enjoyment, appreciation, and dare I suggest understanding, from those who have come our way during the various programmes. If you have yet to taste the pleasures and pains of this exciting, demanding but very rewarding form of interpretation, try it and see!



*Dinas Head from Careg Germain, Pembrokeshire.*

*(Photo: Mike Williams.)*

## DARTMOOR TOURISM DEVELOPMENT ACTION PLAN

ELIZABETH PRINCE

*Interpretation Officer, Dartmoor National Park.*

The establishment of a Tourism Development Action Programme developed from regular meetings between the National Park Authority and the three main District Councils within the Park. The common concern was how to develop the tourist industry for the benefit of the local economy and the visitor in such a way that the environment does not suffer. By 1986 the Dartmoor TDAP area was delineated and a TDAP document set out a series of specific proposals. One of these proposals was for the preparation of an Interpretive Strategy and this is now well under way.



*Industrial remains at Haytor Quarries.  
(Photo: Dartmoor National Park)*

The purpose of the Interpretive Strategy is to develop a comprehensive and rational approach to interpretive facilities in both public and private sectors within the defined area so that:

- (i) visitors obtain maximum benefit
  - (ii) potential income from tourism is maximised within stated constraints
- and
- (iii) the 'resource' (landscape and its detail) is properly managed and conserved.

These purposes are simple enough but a method of proceeding was not so easy to decide. Finally a pragmatic approach was determined upon whereby a fairly exhaustive examination of the resource, (themes and places) is made, forming the basis of the Strategy. Thus the document will have substantial reference value in its attention to detail, and a value in policy making for years to come from its comprehensive thematic overview.

The Countryside Commission has supported this approach and is grant aiding the project

by 40%. The rest of the £10,000 cost is being shared by the National Park and the three District Councils. A well qualified researcher with a good knowledge of the area has been employed on a contract basis to do the leg work (visiting sites) and the preliminary analytical outline.

The Strategy is divided into 3 parts as follows:

**Part I** identifies all sites and areas with present or potential interpretive interest. This involves visiting all such places and writing a short site description. The more obscure but potentially interesting sites were discovered through a joint process of talking to people and through examination of large scale maps. At the end of this period a total of 260 or so sites/distinctive areas were identified and described. These, organised in alphabetical order, will form an invaluable reference appendix. The kind



*A day out at Hound Tor. (Photo: Sophie Jackson)*

of categories covered include tourist attractions, sites/areas of natural beauty, archaeological and historical sites, towns and villages, lines (old railways, canals, long distance paths etc), local relevant industries, and existing information centres. In the case of tourist attractions and industries, the site visit included speaking to the respective managers/owners. In the description of 'open' sites, ownership is also noted where relevant, as well as the suitability of the site/area for onsite interpretation.

**Part II** outlines the main thematic framework illustrating how and where general and specific themes are most suitably and effectively interpreted. Themes are

linked with sites in as systematic a way as possible. Criteria taken into account in considering site related interpretation are: likely popularity and success; cost effectiveness; visitor benefit; community benefit; visual and environmental impact; access; and relevant planning policies. A wide variety of methods for interpreting different themes and reaching different audiences are discussed and recommended. Sensitive areas are identified as unsuitable for interpretive development. Ideas for interpreting underused areas with low current recreational development are explored and recommended. This is the heart of the Strategy and should form the basis for interpretive decision making for the foreseeable future.

**Part III** Assuming that all involved parties have accepted the rationale of part ii, part iii will proceed. In effect this stage will amount to the furthering of those major new

initiatives identified as having most priority.

This, then, is the structure of the Dartmoor TDAP Interpretive Strategy. Work is still proceeding so no recommendations can be described. The final report will be based on examining the resource first and only then suggesting a rational network of interpretive provision. In doing the former it has become obvious (if we did not know it already) what a beautiful, varied and exciting area we have the pleasure and privilege of considering. Its wilderness and solitude must be allowed to speak for itself with interpretation used as a sensitive tool to complement and enhance understanding of it.

# WHEN IS A NATIONAL PARK NOT A NATIONAL PARK? WHEN ITS A BRITISH NATIONAL PARK.

ALAN STANIFORTH

Information Officer, North York Moors National Park.

## Halcyon Days

Once upon a time, somebody had an idea that if we created National Parks we would not only be able to protect some of our wilder, remoter landscape, but we would also be able to provide facilities whereby the great British public could 'escape' from the towns and cities in which most (is it 85% or 90%?) of us live. The reality has been somewhat different.

In those early days, most of the British public were unable or unwilling to participate in the 'great outdoors' while today, for sometimes different reasons, the majority still have no burning desire to visit our National Parks. The Countryside Commission realized this some years ago and responded with the development of the Country Park idea. This has been great and people now have what they want, where they want it; but where does this leave the National Parks? Arguably where they always were - conserving a landscape for an ideal and a minority who live near enough to take advantage of what the Park offers.

## What's in a Name?

We also suffer from a name problem. How many times have I given a talk to the local W.I., Gardening Club or Round Table, only to be thanked profusely as 'that excellent speaker from the National Trust, Forestry Commission' et al? - and that after 45 minutes of putting my message across!

What went wrong? Wasn't my explanation clear enough? Was the room too warm so they all went to sleep? Or was it a more fundamental problem with a name? National Parks we are and National Parks we are likely to remain so we'll have to look elsewhere in order to solve that problem.

So we not only have privately owned land with limited public access, we have the wrong name and a severely limited clientele. On top of this we don't like advertising our wares (perish the thought!) in case we are successful and too many people damage the land we are conserving but don't own!

We blithely sit back and say that we'll wait until the visitor gets here - then we'll tell him what he (she!) wants to know. But we cannot even do this effectively. The reality is that we don't make contact with more than a small percentage of our visitors. All ten Parks produce visitor statistics but they rarely mean more than the paper they are printed on. Where accurate visitor figures are collected, for example at information centres and prime chargeable visitor attractions, they serve to prove that we are only in contact with a small part of a minority audience.

## Watch What?

Of course, the recently terminated 'Watch Over the National Parks' campaign was an attempt to rectify some of these problems, to make individuals, authorities and government more aware of the existence, potential and problems of the Parks. Whether or not the campaign was a success is a matter of opinion. Rumbling, rather than thunder has been heard from the seats of power and the man in the street is probably no more 'aware' of the National Park movement than that good lady who thanked the National Trust for providing a speaker.

## Too many and too few

Perhaps the conservation movement is its own worst enemy. There are so many groups and societies, pressure groups and public bodies that even those involved in the business may be forgiven for becoming confused, let alone those we are attempting to convince and convert. Vast resources are dissipated and impact lost because we are all trying to achieve similar objectives and yet are often pulling in different directions. Dare I suggest a moratorium on any new societies and the coalescing of those with a membership below 500?

However, I digress. The future looks rosy (privatisation apart) because we have now discovered tourism. This, together with dramatic changes in farming practices is seen as the panacea for the Parks. Have you appointed your Tourism Officer yet? If not, be quick or the world will pass you by!

## Back to Basics.

Schemes are now afoot to promote and publicize the parks. Courses and literature, holidays and special promotions - we begin to sound more like a Regional Tourist Board every day!

Ah, yes, I hear you say, that's all very well but whatever happened to conservation? Whoops - nearly forgot that! Well, of course, we don't want over-use so we won't promote, and we haven't much money and who's ever heard of National Parks anyway? Isn't it the Regional Tourist Board who should be looking after the tourist industry? Back to the drawing board, back also to objectives, conservation of landscape and promotion of visitors' enjoyment while having due regard to the people who live and work in the Park.

## People Power

Political power is the key to future success in attaining the Parks objectives. Pressure should be brought to bear wherever and whenever possible in order to influence those in a position to change the way we organise and finance our National Parks. But if, like me, you don't consider yourself a political animal and don't fancy lobbying your M.P. or going on a demo, there is still a lot to do. More 'awareness' at grass roots level can, like the proverbial drop of water on a stone, have a dramatic cumulative effect.

To start with, how many of the residents really know what the Parks are all about and what are we doing to tell them? This is a



National Park Centres - Just Entertaining or is the message strong enough to last.

(Photo: North York Moors N.P.)

'captive' audience and one whose collective voice can influence local and central government attitudes and policies. Every Park should have a public relations/press officer who can encourage the local media to report on the positive attainments of the Park rather than, as so often happens, the refused planning application or the obstructed right of way. How many of the Parks produce interesting and useful literature specifically aimed at the local population? Talks to local groups are too often regarded (by the audience) as entertainment only - hence the 'thank you

National Trust' comment we hear so often. Shouldn't we make a more positive approach to all local organisations and really aim to convince rather than just entertain? Many Parks now arrange guided walks aimed at the local market but leaders often fail to take advantage of this opportunity to get a message across. Are we measuring our input into local schools? It is not just a matter of undertaking a project on trees or ponds but of developing a wider appreciation of the countryside and, in our case, of the National Park in particular. Unless the National Park message is

included in all these instances we should not be surprised that our audience goes away confused.

Similar comments can be directed towards our contacts with visitors. Do we always make the most of our opportunities? Let the tourist boards do the promotion, let us concentrate on the visitors who are already here. If we could only convince *them* that National Parks are worth fighting for we would have achieved a resounding success!

## SIBH IN NORTHERN IRELAND

### CONFERENCE REVIEW BY ALAN MACHIN

The 1987 Carnegie Awards presentation took place in Belfast last November, and many members were probably in my own position of visiting Northern Ireland for the first time. From several points of view I found it one of the most interesting conferences we have held. The chance to see for myself a place made notorious by media reporting of serious problems gave me for one a quite different perspective. Granted our visits were to a particular selection of places, but I was struck by the beauty and calm of the place as much as anything. We could have selected locations full of strife and received a picture as imbalanced in the opposite direction. The nearest we went to such a place was central Belfast with its City Hall carrying a banner opposing the Anglo-Irish agreement. The security zone fences and gates were no longer in use, and those Society members who had been before remarked on the disappearance of armed soldiers crouching in doorways. The realisation that the Province is clearly part of our UK culture, and yet was somewhere I had never been near, brought me up sharp. And there was always the knowledge that behind the normality and friendliness there was a land where some people could murder and bomb indiscriminately. There was hardly any sign of it - until the Sunday we left and heard of the Enniskillen bombing. It was unreal, but had become reality through having been there. And having been, I find I am drawn back again by a new desire to know and understand, and to meet some of the friends that we undoubtedly made.

The conference took place when the weather was past its best, but the autumn colours were still breathtaking, especially around the Dunadry Hotel, our main venue. Apart from security fences round buildings and car search at the hotel on arrival, almost the only sign of armed force was the group of landrovers escorting a column of marchers on the Saturday afternoon. They turned out to be football supporters off to the match.

Around seventy people took part in the Conference, which opened with the presentation of the fourth Carnegie Interpret British Awards at the Harbourmaster's

Office in Belfast. The higher cost of travelling to the event did not deter as many as expected, and a good Northern Ireland contingent swelled the numbers. It was especially gratifying to see all the award and commendation winners represented, in one case by four people. The Awards presentation was carried out by Lord Abercorn in the presence of the Lord Mayor of Belfast. In his speech, Lord Abercorn paid particular attention to the problems and opportunities of inner cities, appropriate to both Belfast and Derry.

Friday took the whole conference to the northern Antrim coast, first to Bushmills Distillery and then to the Giant's Causeway Visitor Centre. The winter '87 edition of *Interpretation* has an excellent series of articles describing some of the facilities we saw and projects that were discussed, and I won't duplicate them here. Bushmills, famous for its long history - it was first licensed in 1608 - and its whiskey, warmed everyone with its product after a tour of the premises. Unfortunately a problem arose in

the introductory talks earlier as a key speaker was unable to attend. The timetable was re-jigged a little bit, but despite a theoretical depletion, it still finished up with little time for discussion. Sadly, the same happened on each subsequent day, which took away the opportunity for sharing views fully.

Clair Balmer had set the scene for the visit by recounting how Bushmills got into the interpretation business - and business it was for them being part of an industrial unit. Ian Rutherford also talked about the role of Visitor Centres, referring to his own experience at Llechwedd Caverns in North Wales. Then came the tour of the distillery.

After lunch overlooking a misty coast of Portballintrae, the venue moved to the Giant's Causeway Visitor Centre. Don Wilmont, Chief Tourism and Recreation Officer for Moyle District Council, and Sally Rousham, the Researcher for the project, talked about it. It was opened in 1986 as a joint project with the National Trust, and for a small Council like Moyle (with 14,000 ratepayers) represented an unaccustomed scale of development. The building is placed across the usual route taken by visitors onto the path to the Causeway, but the internal design has the effect of many people going straight through without looking at the interpretation. Much of the discussion concentrated on the success or failure of a slide-tape show about the origins of the Causeway. Some found its twenty-three minutes too long. Such a length was partly because of an insistence late in the planning stage by the local authority that material be incorporated about other attractions nearby. They saw a need to divert some of the Causeway's visitors to other places in the District.

It was not till after the introductory presentations that the party set out for the Giant's Causeway itself. By then the late autumnal sun was becoming enclosed in mist and the light fading fast. It was therefore a pity not to have gone down to it earlier, because the photographers had to struggle to



obtain good results. On the return there was time to look at the Centre displays and sample the excellent special hospitality of the National Trust before returning to the audio-visual theatre for a very lively and friendly discussion. Not for the first time did the strength of SIBH appear as the very wide range of personalities and experiences was brought to bear. But it was to be the only occasion with sufficient time for debate on this weekend.

Saturday opened with two presentations at the Dunadry Hotel. Paddy Doherty spoke about the Derry City Project, which draws in youngsters to restore buildings and sometimes create new ones. With the particular problems caused by the strife in the city coming on top of those of unemployment, Doherty's aim is to build positive attitudes. This he does by getting young people involved - 'give responsibility and achieve results' is the motto. The slides and anecdotes seemed to prove him right.



Giant's Causeway 6th Nov. 1987  
(Photo: Ken Jackson)

They illustrated division and despair, but they also showed a vigorous response. For those of us working on urban renewal programmes in mainland Britain, the effect was highly stimulating. Why don't we hear more of that side of Ulster?

David Uzzell followed with a paper on "The need for 'hot' interpretation". Citing the presentation of armed conflict at the Imperial War Museum, and one of war's effects - a French village destroyed by Hitler's troops - he was making a plea for the dreadfulness of conflict to be portrayed. There are plenty of museums of the 'proud regimental' type, and very few of the sort which show the bestiality of it all. David Uzzell's wider call is for more campaigning interpretation unafraid to take a particular viewpoint. The implication seems to be that conservation should not be the only cause, but that we should tackle more of the factors which divide people. After the Derry Project

talk, issues were raised here which could direct SIBH into new areas. But again, the opportunity was lost because the speaker over-ran and there were to be three more in the morning's session. Even though the audience seemed ready to pick up on David Uzzell's remarks, there was no time and the mood evaporated in a manner frustrating for him and for the audience.

Two Folks Parks were next heard of - Bunratty, and the Ulster American. Michael Roberts, the researcher for Bunratty, gave a presentation so laid back as to be almost horizontal, a position which rendered him liable to being driven all over by serious-minded critics. Denis McNeice described his collection aimed at the trans-Atlantic brand of Ulster people. It appeared to be going through a transition from fairly simple street representations to three-dimensional houses and realistic gallery shows.

Thanks to a last-minute invitation by the Lord Mayor of Belfast, who at the Carnegie presentation had invited everyone back to his place for lunch, there was next a quite remarkable visit to the City Hall. So much came out of the occasion, it must be ranked as one of the highlights. It gave a view of a much more peaceful city centre than we had expected. The building is a monumental construction of limestone and marble, with an effect on the visitor that must approach that of the Cistine Chapel. Division showed in the Council Chamber, with its seats ranged in opposing rows (following the Houses of Parliament model, of course). The splendid Sergeant-at-Arms, Bob Long, marshalled his charges around him and declaimed the treasures of the Hall. And there was another great repast to follow, with several Council Officers joining us in friendly hospitality and conversation, and Society members gave our thanks in reply.

Two major museums occupied the afternoon: the Ulster Folk and Transport Museum located at Cultra on the edge of Belfast. While most of our party chose one section or the other, I wasn't going to miss the opportunity to see both and thereby skimmed each of them rather quickly. I had waited perhaps twenty years to see the buildings of the Folk Museum, having been introduced to such ideas by St. Fagans, and was not disappointed. Yet it was the transport collection which impressed most by its range and curatorial standard. The loss of life on the Titanic, built in Belfast, particularly stayed in mind thanks to the display of tiny figures divided into their shipboard classes: far more of the well-heeled travellers were saved than any other.

Some hardy souls joined John McCurdy in a walk in Randalstown Forest while others were still tucking in to Ulster Fry at half-past eight the following morning. Then presentations were given by members of the Department of the Environment, the Department of Agriculture and the Northern Ireland Tourist Board. A speaker from the National Trust was unable to be present. The Ulster situation seemed to include problems just like ours, such as woeful lead

times to get some things done (the Giant's Causeway Centre had taken nineteen years!), plus an occasional cheerful ignoring of the rules in order to do them well. But did somebody really show a slide of a visitor centre which was built before anyone identified a use for it, or was I dreaming?

The Conference was called "Interpretation and the Visitor: Are We Succeeding?" Some of our members who attended had doubts about the success of the conference. Lesley Hehir of the Newcastle Architectural Workshop did. "Some speakers did not tackle their individual subject matters very professionally. At times their talks lacked direction, content and most unforgivably enthusiasm. There were obvious marked exceptions: notably Paddy Doherty talking about the Derry City Project. However, there was not enough time to reflect, question and discuss such a stimulating input. The site visits were very interesting and valuable but the fact one visit co-incided with the first flight departure was decidedly irritating. And the storyteller session would have been so much more enjoyable if I had been sitting comfortably and not on a hard dining chair, facing in the wrong direction!" But as always at SIBH gatherings, "this conference provided the opportunity to meet interesting individuals and socially and professionally was very enjoyable and stimulating."

Charles Steel, of the City of Portsmouth Museums Service found it refreshing. "As a museums person attending the SIBH Conference it was a bit like an annual visit to a health spa. One took the waters (in this case liberally mixed with Bushmills) and bathed in a different medium. There was none of the incestuousness of a Museums Association Conference with its often terminally boring discussions on museum politics."

Ian Boyter and Myra Lawson of the National Trust for Scotland felt the conference had been enjoyable and thought provoking. They were disappointed with the presentation of the winning entries in the Carnegie Awards. 'A better way might be, in addition to more professional graphic presentation, a detailed paper with extracts from the judges' findings, with a group discussion led by one of the judges.'

One of the Awards winners had only just joined SIBH and thought he might have felt like an outsider. Peter Keene received an Award for a series of Thematic Trials publications. "I needn't have had any qualms for I received an immediate welcome at all levels. The most stimulating thing was the participants themselves ... such a diversity of backgrounds and approaches to the problems of interpretation". He, too, wants to see better presentation of the winning entries, especially to the general public, and the publicity could be greater. But "the only real criticism was that, in the inevitable restructuring of events as the conference progressed, the workshop sessions were lost, and there seemed no pulling together of ideas which might have

emerged from the general themes of the conference. Much of this form of interaction took place in smaller, informal groupings during the evenings, and very pleasant it was, too!"

Did this event succeed? I must admit that I find our conference titles a little irrelevant, because visits like this one raise so many

interesting questions and answers besides the main ones, and a title like that suits most of our events. We succeeded in getting to Northern Ireland, visiting many facilities and discussing many issues. We failed to ensure sufficient formal discussion, and only touched briefly on the Ulster problem of prejudiced opinions inside and out, an area where first-hand experience can be clearly

beneficial. Some of the detailed arrangements, from timing to venues, could have been better. And of course it was great and should all have been several weeks longer....

*P.S. I must re-iterate the Society's warm thanks to all those organisations in Ulster who helped with arrangements and hosted the various events. The Northern Ireland Tourist Board warrants an especial vote of thanks.*

## TRYING ON THE PAST

GAIL DURBIN

*Education Officer, Royal Palaces, D.O.E.*

Costume of the past holds a great appeal for children and adults alike but its fragile nature means that it can seldom be handled or tried on by visitors to historic sites. Replica costume, on the other hand, can be.

There are two forms of replica costume. There is the rough approximation that can act as a prop to imagining you are in the past. It can be a single accessory, a ruff, or a hat, to create the mood. It can be a tunic or long skirt improvised for Living History events (English Heritage publishes *Living History* by Patrick Redsell and John Fairclough which has patterns for such costume for medieval times and the eighteenth century). These props are very effective for getting people into role and period and breaking contact with the twentieth century.

The other type of replica costume is that where maximum attention is paid to historical accuracy building outwards from the correct underwear. This is the type of costume that I have chosen to use at both Osborne House and Kensington Palace where we have education rooms as bases for visiting parties. These are equipped with a range of interpretive material. Both buildings are furnished with items from the Royal Collection but, having no collection in the sense of a museum collection, there are no supplies of authentic handling material. Both sites, too, are rather overwhelming in their content and children need something to focus on.

At Osborne the royal children are one of the topics chosen for the education room and at Kensington Palace which now houses the Court Dress Collection, costume is obviously an important choice. I am keen that children should have accurate material to look at so when faced with a mass of portraits they can look knowledgeably on the detail.

For Osborne photographs of the royal children were chosen to work from and Val Bond, a dressmaker who trained in the Cut of Period Costume at the London

College of Fashion was employed to research materials and draw up proposals for all layers. Some work was done at museums to ensure accurate underclothes and in those parts of the costume that were not clear from the photographs. Val tracked down suitable fabrics and offered a selection to choose from. Making replica costume is not cheap. Our outfits have cost anything from £650 to £1200 for a full set but this may be the type of item that would attract grant aid.

One decision to be made is over sizing. We aimed to fit an eleven year old and the intention was that the clothes should fit over a tee-shirt and skirt or trousers. We went for chest measurements of 34" for the girl and 32" for the boy, waist 25" and height 4' 11". The length is fine and the waist generally fits but the chest is a little tight especially for boys. The teacher has to keep a sharp eye out for slender children.

Another decision to make is over fastenings. You can choose those that are quick and easy like Velcro or you can opt for the authentic row of twenty two hooks and eyes or a lace and eyes. Velcro seems to me to set the wrong tone. It may mean that an over excited class doesn't have time to riot but on the other hand a major point about costume in the past, especially women's was that it frequently took time and help to get into. A little compromise may be necessary. Several waist positions are often possible and with our court dress at Kensington we had to abandon intricate hand sewn eyes and a fine lace in favour of metal eyes and a thick lace with a metal tip.

Another problem to face is durability. Tougher fabrics may have to be chosen and lace abandoned at the hem to avoid the careless foot unused to slow and elegant movements. Our education rooms are unsupervised and so the care of the objects in them lies with the teachers who bring groups. I have been surprised at how well things have been looked after. At Kensington we have provided small



*Chemise, Drawers, Corset and Crinoline from the Replica Court Dress at Kensington Palace.*



*Mid-nineteenth Century Court Dress made by Val Bond for Kensington Palace.*

samples of period fabrics to give children some experience of the real thing.

Costume is often thought of as a girls' subject but given the opportunity to try on knee-breeches or a straw hat there are no shortages of male volunteers and the weirdness of the corset and the crinoline captivates all. Volunteers to experiment with sitting and walking in a crinoline are not confined to girls either, nor should they be. Personal experience adds greatly to the understanding of life in the past.



*Sizing presents problems. The knee breeches can sometimes be a little too long!*

The following people specialise in the provision of historic costume and accessories. You should phone for an appointment. An asterisk indicates those of whom I have had personal experience and can recommend. I would welcome further recommendations.

\*Val Bond - dressmaker and cutter  
17 Sedgwick Street  
Cambridge  
CB1 3AT.  
0223-213099

\*Lorraine McKee - milliner  
8 Fawcett Road  
Old Town  
Croydon  
CR0 1SH

\*Alan & Vanessa Hopkins - deal in old fabrics and accessories.  
96 Streathbourne Road  
Tooting Bec  
London SW17 8QY  
01-672-5140

Caroline Thorpe - dressmaker and cutter  
15 Hermitage Road  
London N4 1DF  
01-800-6158

Sutlers Cart - supply a variety of replica period objects including costume. Catalogue.  
Flat 1  
31 Royal Road  
Streatham  
London SW16 1QF  
01-769-6641

Lesley Edwards - dressmaker and cutter  
200 Main Road  
Goostrey  
Cheshire

Gilly Thornborrow - embroidery  
5 Mackpelah Yard  
Hebden Bridge  
West Yorkshire  
HX7 8AU  
Hebden Bridge 844914

Carol Hersee - dressmaker  
21 The Glebe  
Lawshall  
Suffolk  
IP29 4PN

## IN THE NEWS

### NATIONAL WIMPY WALKS AWARDS 1988

Every year thousands of people find greater appreciation and enjoyment of their surroundings with the help of specially produced walks or trails leaflet.

This year, the Civic Trust is again running National Wimpy Walks Awards in association with Wimpy International, the fast service restaurant chain. The Awards are offered for the best leaflets published in the last three years and the most lively ideas for the new trails or walks in urban areas, and cover three categories - finished trails produced by local authorities, finished trails produced by voluntary organisations and proposed trails produced by voluntary organisations.

Every town, however small, has a wealth of interest for local people and visitors alike - old and new buildings, historic sites, churches, graveyards, public houses, factories, landscapes and urban wildlife reserves - all are made more interesting through well designed walks or trails.

The Wimpy Walks Awards are designed to help people discover and enjoy their environment and encourage an even more imaginative approach to producing walks guides.

The entries must follow routes within cities, towns or villages, and should be submitted by those responsible for producing the walking guide.

The closing date for entries is 30 June 1988 and entrants will be judged by representatives from the Civic Trust, Wimpy International, a guest celebrity and other experts. Entries should be sent to the Civic Trust, 15-17 Carlton House Terrace, London SW1Y 5AW.

### New Heritage Diploma to Start at Strawberry Hill

A new full-time course in Heritage Interpretation begins at St Mary's College, Strawberry Hill, this September. The Diploma in Heritage Interpretation (validated by Surrey University) will be the first course to offer training in this new area for general 'interpreters' as well as for management skills at heritage sites.

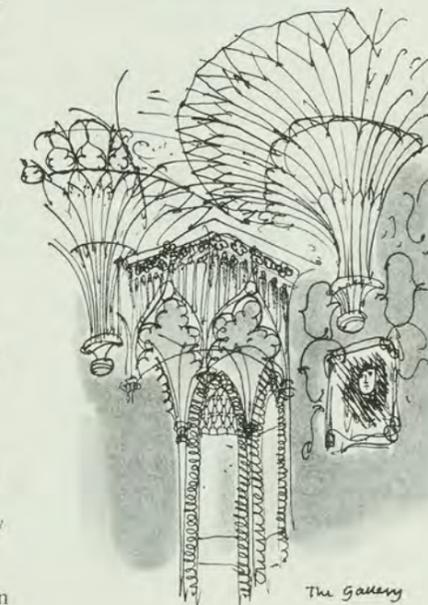
The location, at Horace Walpole's Strawberry Hill, is in richest heritage country (between Kew Gardens, Sion House, Hampton Court, the river and Richmond Park) and is itself a unique heritage site (the famous 'gothick' villa) which has in recent years increasingly become a forum for heritage activities and conferences. The Heritage Education Trust is also based at Strawberry Hill, and the house has become a centre for arts and artists through the Strawberry Hill Arts and Heritage Summer School and other arts enterprises.

In the first year places for the Heritage Diploma will be limited to ten students and already the indications are that competition to join the course will be strong.

A Heritage Conference and 'launch' will be held at Strawberry Hill on Saturday 30 April. The Conference will open with Robert Hewison challenging some heritage concepts. He will be followed by a series of speakers asserting the importance of interpretation in their fields. Lucinda Lambton will then give an illustrated talk before the Reception and Launch.

For further information please write to:

John Iddon  
Co-ordinator, Diploma in Heritage Interpretation  
St Mary's College, Strawberry Hill,  
Twickenham TW1 4SX  
or Telephone 01 892 0051



### £6.8 MILLION DEVELOPMENT IN BRISTOL

The early origins and romantic past surrounding a small area of Bristol will provide a major national leisure complex and 180 jobs. The exciting project - to be known as THE BRISTOL HERITAGE WHARF - will centre around Redcliffe Caves which were thought to be used by Alfred the Great, Henry VI and Elizabeth I visited the site and the caves were certainly used for French prisoners of war during the 1770s, most likely by slavers and for storage and shelter in more recent times. There is the possibility of the discovery of a Saxon Wharf which would be the only one in Britain.

Bristol City Council set down strict criteria for the development of this important site and in the face of strong competition THE HERITAGE GROUP - a young London based company - put forward the scheme which was the most viable, well researched and imaginative. Sensitive to heritage and conservation areas, this dynamic group are

progressing rapidly and see THE BRISTOL HERITAGE WHARF as the main leisure complex of the West Country.

The site, which is scheduled to open in May 1989, will include The New Englander Restaurant and Pub (linking the important trade elements of Bristol and the New World) based on a stylish old Bostonian mansion, the Glass House General Store family restaurant, shops and craft centres, a glass cone for glass blowing demonstrations, a magnificent square rigger anchored by the wharf and, within the caves themselves, a museum of glass (in association with the City Museum, and showing the famous Bristol Blue Glass), a restaurant to be known as 'Smugglers' and a Cave Experience telling the history of Bristol in holograms, models, tableaux and story boards. Phase II of the caves will be a breath-taking ride through history, and will take three years to develop.

Work will begin in February 1988 and major promotions are underway in the USA and through overseas tour operators to attract visitors to the UK.

### MORE SMELLS!

Dale Air Conditioning Company, who were featured in our Spring 1985 edition, write to tell us that they are still in the business of creating synthetic smells for museums and attractions up and down the country. They have in fact increased their range of smells and have a new catalogue. Contact - F.J. Dale at Vortex Works, Snowdon Road, Queensway Industrial Estate, Lytham St. Annes, Lancs.

### THE BRIGHT NEW FACE FOR MUSEUM RETAIL

Heritage Projects Limited and Museum Enterprises, the trading wing of The Museums Association, have come together to open a new gift shop, The Museum Shop, at 34 Bloomsbury Way, London; the headquarters of the Museums Association.

The opening marks a major step forward for the Museums Association. They see The Museum Shop as an imaginative move into the field of heritage retail. Graeme Farnell, Director General of the Museums Association explained, "We see our move into this area as a direct lead into establishing a much-needed consultancy service. This service, the first of its kind in the country, will advise museums through the country how best to improve their retail operations. In time, the consultancy could set up a franchise operation for those museums wishing to employ outside expertise."

The Bloomsbury Shop itself is a shop with a difference - it concentrates on merchandise that is well rooted in the life and leisure of our ancestors. The shop casts a wide net in its search for gifts and souvenirs. Alongside reproductions in silver and pewter of Viking jewellery, there are do-it-yourself tapestry or weaving kits and for the practically minded,

or those with long evenings to fill - models to make of Georgian houses, Viking ships or medieval castles.

There are also posters, books and maps, models, jigsaws and toys. "We cover 2,000 years of history and are continually developing a range of merchandise from America, Scandinavia, and many other countries," explained Heritage Projects Limited's Marketing Director Jan Podlewski. "Whenever possible, however, local craftsmen are employed to supply the shop."

With many millions of visitors passing through the British Museum, just two minutes away, the new Museum Shop expects "a very substantial trade." The result of the union so far is a bright new public face for the Museums Association, as well as welcome additional income.

### TOAD HOLE COTTAGE AND WILDLIFE WATER TRAIL

Toad Hole Cottage is a tiny marshman's cottage on the How Hill estate at Ludham in the northern Broads, recently restored by the Broads Authority and fitted out as it would have been about a hundred years ago. It gives an impression of the home and working life of a marshman and his family.

The Cottage is also the sales point for tickets for the new Wildlife Water Trail on the 'Electric Eel', a replica Edwardian launch. The boat was made by local boat builders 'Steam and Electric Launch Co.' of Wroxham. Visitors can complete the picture of life on the marshes with a trip on this pollution-free, wash-free electric boat which starts from a traditional thatched boathouse on the staithe and travels through the dyke system on the opposite side of the River Ant. The warden/guide introduces visitors to the wildlife and the conservation problems of the Broads which the Broads Authority and other organisations are working successfully to resolve. The two enterprises give visitors and local people an excellent view of the social and environmental history of the Broads while making sure they have an enjoyable day out - a top priority for the Broads Authority. Open June-October.



Toad Hole Cottage Museum  
(Photo: Richard Denyer)

### GRANADALAND

Construction work has started on a television tourist centre - Britain's first - at Granada's base in Manchester. The multi-million pound scheme is intended to provide visitors with a "unique leisure experience", including a trip round several popular TV

sets and an opportunity to see what goes on behind the scenes.

### DMF STUDIO SOUND

This Hampshire based company understand the audio and audio-visual needs of interpreters. They offer a wide-range of services which embraces concept work, scripting, narration, sound-effects, portable cassette systems, animated models, lighting effects, video transfers and so on.

They are happy to discuss any aspect of production and are available for estimates and quotations on request. Write to DMF, Faulkner House, Aston Road, Waterlooville, Portsmouth PO7 7UX or phone (0705) 266337.

## PUBLICATIONS

**DWELLINGS: THE HOUSE ACROSS THE WORLD, 256pp Extensive line, black & white and colour illustration £30.00**

In Britain we have a considerable legacy of popular descriptors for vernacular buildings, together with a growing capacity to explain in intricate detail the evolution of conserved structures. But, as Oliver notes in his introductory chapter, 'there is, as yet, no discipline, no specialized field, that exists for the study of dwellings or the larger compass of all types of vernacular architecture. If such a discipline were to emerge it would probably be one that combines some of the elements of both architecture and anthropology.'

In *Dwellings* Oliver begins to outline the nature of this 'discipline', though with an absence of theoretical underpinning which may annoy the academic reader. But although polished, pictured and priced as an 'art' book, there is sufficient structured argument and illustration to deserve the attention of an interpreter who is involved with buildings ... which is to say, all practitioners of the art.

Through an examination of pre-industrial houses worldwide, the many exotic locations considered provide a broader cultural framework within which to consider the range of British dwellings. Both line illustrations and material reported from anthropological and architectural fieldwork provide hints as to new methods of interpreting the commonplace environment. In part, this results from Oliver's adoption of a style which is a reminder of the 'Geography' we have lost, detailed descriptions of human environments where cultural settings and local skills both engage and instruct.

Successive chapters consider materials (earth, stone, brick, and plant resources) and climatic adaptations which usually find a place in studies of vernacular building, but the second half of the work offers more room for thought. 'Living Spaces' examines the socio-cultural basis of internal subdivision, and of flexible dwellings whilst by far the most interesting sections are devoted

### GROUP FOR EDUCATION IN MUSEUMS. GEM.

Are you involved in the educational use of museums? If so, you may be interested to know about a national association which serves your needs. Its members work in museums, schools, colleges, art galleries, zoos, planetaria, etc and can share their experiences in many subjects and types of educational project. There is a quarterly newsletter and an annual Journal of Education in Museums as well as courses, seminars and regional group meetings.

Contact the Membership Secretary:  
Jeni Harrison  
389 Great Weston Road  
Aberdeen, AB1 6NY.

to 'Values, Symbols, and Meanings' and to 'Decorated Dwellings'. With social pressures and, more recently, planning controls, the British house has relied for its 'personalisation' on internal revisions and surface treatment. Possibly our culture is too advanced to appreciate that 'the dwelling as living space is still a model of the cosmos though its connotations are more profound than is ever made visible through shape, form or ... decoration', but I left these chapters asking how we have become trapped into interpreting buildings in the constricting mould of the architectural historian and conservationist.

A patchwork of colourful instance and illustration, this essay will serve as a useful starting point for the teacher, but as a rich and regular source of inspiration to the interpretive designer, if only because it draws with such facility on the world resource and reflects a living, rather than a heritage, culture of housing provision.  
*Brian Goodey, Joint Centre for Urban Design, Oxford Polytechnic.*

**THE BANQUETING HOUSE WHITEHALL. Published by the Department of the Environment, Written by Brian Haigh. Available from Kensington Palace, London. Price £2.25. ISBN 0 86056 110 0**

This is a resource book for teachers of older school or college students who are planning a visit to the Banqueting House.

The strength of this book is that it brings together information on all aspects of the Banqueting House - the building itself as well as the people who made and used it. The figures of King Charles I; Rubens; Ben Jonson and Indigo Jones dominate the text. There is the account of Charles I's execution; information about Ben Jonson and the court masques performed at the Banqueting House; Inigo Jones' architectural plans; and an explanation of the famous ceiling painted by Rubens.

The most valuable part of the book must be the contemporary documents gathered together in the last section. These include maps and plans of 17th century Whitehall as well as an eye-witness account of a royal entertainment, and the full text of Ben

Jonson's masque 'Chlorida', which would certainly amuse today's students!

Practical information is also provided. There is advice on how to plan a visit to the Banqueting House, suggestions of how to fit the visit into the school curriculum, and a list of other places to visit - all in the London area for some reason, which is a pity. Several pages are devoted to possible topics students and teachers might like to pursue. While these ideas may be of some help to an overworked teacher, many suggestions are impractical and very time-consuming.

What is missing from this book is a reproduction of the Rubens ceiling, as without this the explanation of the symbolism used in the paintings is difficult to follow. If I have any other criticism, it is that the book is written in a lofty style with great emphasis on the glory of King and Court, and with no thought for the men who built and paid for this marvellous building out of their taxes - Charles Stuart would surely have approved!  
*Kim Lanning.*

**RIEVAULX ABBEY - A Discovery Pack for Families - Published by English Heritage. Price £1.75**

This very original approach to guide books deserves to work. If that sounds slightly back-handed it is only because the judging of such publications from the comfort of one's own home is difficult at the best of times. When the stated purpose of the guide is as "a series of practical activities designed to help both adults and children to understand the building and life within the monastery", armchair criticism becomes almost meaningless.

The emphasis is on getting all the family involved on the site during the visit. No point in tucking this one away with the glossy souvenirs to browse through at leisure back home. You don't even all troop around together whilst one person reads the relevant passages for the guide. The pack has two separate 10 page cards with complementary sets of information and activities. The recommendation is that you share this out amongst the family. Then to encourage discussion certain information required by one party is obtained from the other. There might be an argument as to who has the cover, since this carries the vital plans of the site!

An imaginative layout clearly differentiates levels of information and separates description from instruction which makes for easy reading. There are straight-forward explanations of those events which so many conventional guides assume everyone knows about, such as Dissolution of Monasteries.

The pack does have its souvenir element in the form of a wall chart, perhaps the weakest part of the presentation. Apart from being printed on one side only it is little different in concept from the activity cards and contains a number of items which are hardly

appropriate to wall display - recipes, instructions on tile making and information on manuscript illumination. In offering two prescribed positions for photographs of your visit - one portrait and the other landscape - it underlines the other possible shortcoming of the whole pack: that is too didactic and structured for the average family group.

But top marks to English Heritage for breaking the mould and to Society members Elizabeth Newbery and Susan England for coming up with a new approach to the problem of trying to satisfy all the family when "doing" an ancient monument. Even if you do not visit Rievaulx, a copy of the pack should be on your book-shelf as an example of innovative interpretation for the family.  
*Andrew M. Jenkinson.*

**GO FOR IT PACK. (£3.00, plus 62p P&P) CEE Youth Unit, 45 Shelton St, London WC2 9HJ.**

"It's a typical evening session at Downtown Youth Centre. The centre's pretty busy, but there's a feeling they've done it all before. Anyway there isn't anything else that a dump like Downtown can offer, or is there?..."

The Council for Environmental Education's "Go For It" pack, came about because the Youth Unit was receiving requests to run environmental activities for youth groups. To fill an obvious gap they produced a pack aimed at youth leaders, and workers as well as young people themselves.

The pack is divided into six main themes which correspond to situations in which youth groups may find themselves either at their home base or on camps and residential courses; starters, water, woodland, night themes, living in the city, people and the environment. Activities aimed at encouraging young people to become aware of their environment have to be fun; if they're not young people won't do them. And nor will the youth workers.

Designed for the ten to fifteen age group, the activities can be modified for younger and older groups. Although most can be carried out in half an hour or less, the writers have designed in ways of lengthening or shortening the time each activity takes. And as for how many young people can be involved at any one time, that simply depends on the level of supervision available.



Work out a route before hand...

Graphics by David Price.

No-one needs to be an expert to do any of the activities. No need for the youth workers to be a David Bellamy, Wonderwoman/Superman all rolled into one - besides who'd ever get into those tights. All anyone needs is an ability to guide young people towards their own answers and learn with them on the way.

For more information contact Jacqui Stearn, Acting Head CEE Youth Unit on 01-240-4936.

## DIARY DATES

● **13th APRIL 1988. HERITAGE INTERPRETATION.** A Tourism Society Seminar to be held at Shugborough Hall, Staffs. Speakers are Patrick Phillips QC, Kentwell Hall, Suffolk and Dr Terry Stevens. Details: The Tourism Society, 26 Grosvenor Gardens, London SW1W 0DU. Tel 01-730 4380.

● **APRIL 13-15. WATERSITE 2000.** Congress on the rejuvenation of docklands for leisure BRISTOL. Details (0272) 277492.

● **APRIL 20-22. INTERPRETING & PRESENTING SITES TO THE VISITOR.** CEI Training Seminar. Lyndhurst, New Forest. Details (061) 228 6171.

● **APRIL 25-28. AUDIO-VISUAL 88.** at Wembley Exhibition Centre. Details (01-688) 7788.

● **MAY 6-8. SIBH SPRING CONFERENCE NATIONAL PARK THEME.** Details Tim Laker (0703) 455156.

● **16th-22nd MAY 1988. FIRST WORLD CONGRESS ON FREE TIME, CULTURE AND SOCIETY.** A World Leisure and Recreation Association Event which will be held at Chateau Lake Louise, Alberta, Canada. Details: WLRA Secretariat, 559 King Edward Avenue, University of Ottawa, Ontario, Canada K1N 7N6.

● **20th-24th JUNE 1988. ILAM '88 CONFERENCE. A VISION OF THE '90'S.** This annual event is the major conference of the Institute of Leisure and Amenity Management. Details: ILAM, The Grotto, Lower Basildon, Reading, Berks RG8 9NE. Tel. 0491-873558.

● **30th AUGUST - 3rd SEPTEMBER. WORLD HERITAGE CONGRESS.** See panel for details.

## WORLD HERITAGE CONGRESS

● **30th AUGUST - 3rd SEPTEMBER. WORLD HERITAGE CONGRESS** will be held at Warwick University. Following the highly successful 1st conference in Banff, Canada, in 1985, this year's event is likely to attract 700-1,000 delegates from all over the world. Details: Department of Psychology, Surrey University, Guildford, Surrey.

## CHAIRMAN'S CHATTER

As I come to the end of my two year tenure as Chairman, which incidentally I have greatly enjoyed, I can report on several exciting MOVES afoot which are of benefit to the Society in general, and you as a member, in particular.

First and foremost the Society at last has a paid employee. You will recall that the Carnegie United Kingdom Trust agreed to grant aid the Society to the tune of £10,000 per annum to help us achieve the aims of the 3 year Development Plan approved at our 1987 AGM. We had hoped to obtain matching funding to enable us to appoint a full-time Development Officer but to date this has not proved possible. However, after considerable negotiations, the Countryside Commission have agreed to support the Society to achieve one aspect of the Development Plan - that of establishing a wide ranging events programme.

Your Committee reviewed the opportunity this presented and decided that a successful events programme would, with immediate effect, raise the profile of the Society, increase membership and correspondingly income. In other words, it would go some way to achieving several of our objectives.

We felt that the appointment of a part-time person working say 100 days a year and co-ordinating 20-30 meetings in various parts of the Country would stimulate as many as 100 new members and as much as £2000 profit to say nothing of the goodwill generated in existing members.

We were delighted with the response to the advertisement in the December Journal and after interviews we have offered a 12 month Commission to Stephen Woollett who has agreed to commence his duties on 1 March. Stephen, who lives in Totnes, has written a little piece by way of introduction (see below) and has already developed an embryo programme. He will be looking to members from all over the Country, including Northern Ireland, to suggest venues and subjects for meetings and I do hope you will feel able to support him by offering to run an event, by attending the meeting arranged or by just contributing ideas.

## FROM OUR NEW EVENTS CO-ORDINATOR.

The New World restaurant in London's Chinatown (scope here for a workshop on cultural interpretation?) seemed a peculiarly appropriate place to sign my contract as the Society's Events Co-ordinator. With a degree in environmental science (at UEA Norwich) and a background mainly in rural community development working with Rural Community Councils, Action with Communities in Rural England (ACRE) and most recently Dartington Institute, interpretation is for me something of a new world. But I bring what I hope is valuable experience in organising and planning conferences, seminars and training courses; a pretty good range of contacts with organisations with whom the Society might collaborate; and a mind very receptive to your ideas, suggestions and offers of help.

My task as a consultant working about 2 days per week, is to work with members to put together a programme of over 20 events throughout the UK to provide for your needs and to help generate new members for the

Secondly, you will know we have been offered a room in the Manchester Polytechnic Bell House Building adjacent to the Centre for Environmental Interpretation which would act as the base for the Society. This was announced publicly at the official opening of the building on 7 December 1987. We are most grateful for the offer and hope to establish the office as soon as we can appoint a Development Officer - either part-time or full-time. Your Committee decided to defer this appointment until June/July when the Events Programme is underway and we can see increased membership and income.

You will have received the 1988 Carnegie Interpret Britain Awards entry forms and I hope will have been pleased with the accompanying leaflet produced by Alan Machin. The Awards Sub Committee decided to particularly target Cathedrals and Churches, Historic Houses, Nature Conservation Centres, Rare Breeds Centres and MSC Schemes this year and we are hoping to receive at least 75 entries. Brian Goodey has carried out a survey of past winners and we have received some extremely helpful suggestions for improvements, some of which we have already implemented, whilst others will have to wait until 1989. Our thanks go to Brian, Alan, and other Awards organisers for their support and encouragement.

We are currently approaching various firms for sponsorship of the 1989 Awards. In the meantime, please enter your scheme, and/or encourage your friends to do the same. The success of the 1988 Awards will go a long way towards securing the Awards' future. Certainly the presentations pencilled in for 24 October in Halifax have the makings of a splendid occasion.

The Second World Congress some 6 weeks before will also be a marvellous event. The Congress Committee, under the chairmanship of John Foster, has put together an excellent programme. We have 150 speakers in and hope to attract at least 400 delegates. A large UK contingent is essential and I hope you can raise the necessary funds to attend. I can promise you it will be the most important and prestigious event in the short life of the Society. *Ian C.A. Parkin.*

Society. I am keen to develop a varied programme of events which may be site specific, thematic, skill-based or management oriented. Above all though, they must be of direct practical value to the people whom we are hoping to attract, be they existing members, potential members or most likely a combination of both. I hope also that we will be able to experiment with a variety of formats including half and one-day workshops, short training courses, visits and tours, and perhaps evening lectures. The development of a diverse and successful national events programme should help to involve in the Society many people who have both much to offer and much to gain from membership.

One of my first priorities is to meet and talk with as many members as possible who might be able to assist with planning or running an event. I hope that now I am available to bear some of the responsibility for organising an event, including the finances, you will not feel hesitant in offering your help. If you can help

## ANNUAL REVIEW OF ENVIRONMENTAL EDUCATION

The Annual Review of Environmental Education (AREE) is a new and innovative journal produced by the Council for Environmental Education (CEE). At a time when interest both in the environment and the environmental dimension in education is growing, AREE provides an authoritative review of developments, progress and ideas in environmental education. AREE aims to stimulate as well as inform, and the style therefore is critical and evaluative rather than descriptive.

Key sections in the first issue contain some 25 articles including guest editorials from leading figures, a 'Review of the Year', reports on research, outstanding projects and key aspects of environmental education, case studies, opinion and reflection, reports on developments in education which affect environmental education (such as the National Curriculum), reports from leading organisations in the field, international developments and book reviews.

The first issue which reviews 1987, is a testimony to the excellence and vigour of environmental education work carried out, yet as AREE states, 'overall the resources and recognition provided by central and local government are not commensurate either with the need for or general level of interest in environmental education'. Advance copies of the journal have been extremely well received.

AREE is aimed at educators working or interested in environmental education at all levels and also at those whose decisions affect support for this vital area.

One issue per year 56pp ISSN 0953 0428  
Price £10.00

INTRODUCTORY OFFER £8.00 inc p&p.  
Contact Barbara James on (0734) 875234 Ex. 218.

in anyway or simply have some ideas please do not hesitate to contact me.  
Stephen Woollett,  
Rose Cottage,  
Old Road,  
Harbertonford Totnes,  
South Devon, TQ9 7TA  
Phone: 080 423 668.



Did you know that some of the finest granite glass in Europe is in York Minster? Look for the Five Sisters window.

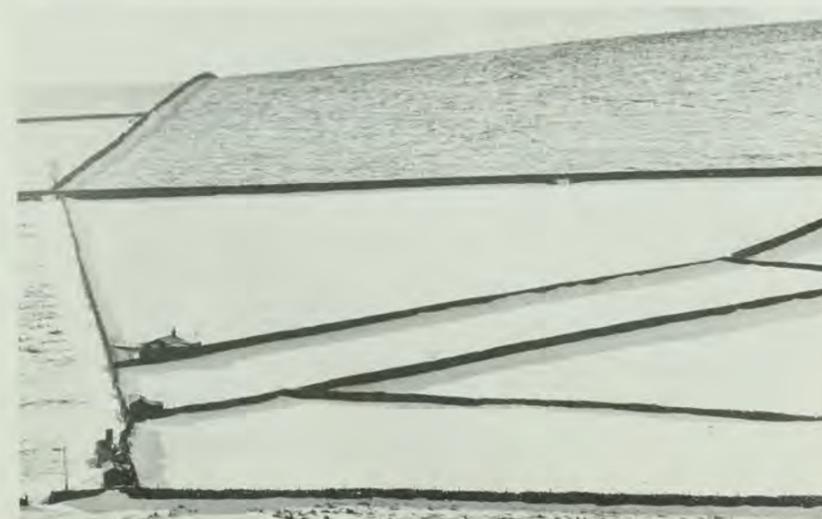
Detail from Rievaulx Abbey Discovery Pack. See Page 7



Llanberis Pass from the PYG track, Snowdonia.



Ingleborough from Twistleton Scar, Yorkshire Dales.



Near Stanage Edge, Peak District. (All Photos: Mike Williams)

## MIKE WILLIAMS

Many of the stunning photographs which enliven this issue have been taken by Bakewell-based, Mike Williams and are credited accordingly.

Mike was employed as full-time photographer to the Peak Park Joint Planning Board from 1974 to 1978 when he left to become free-lance.

Major clients since then have included The National Trust, the Countryside Commission and the British Tourist Authority.

What Freeman Tilden is to interpretation, Ansel Adams is to landscape photography and Mike sponsored himself on a visit to Yosemite National Park in 1977 to attend one of the master's workshop courses, thereby polishing his already considerable skills.

Recent work has included: photography in the Lake District for the National Trust and Lakes Special Planning Board, two National Park guidebooks for the Countryside Commission and cover pictures for Outdoors magazine. Later in 1988 will come the publication of a guide to the South-West Coastal Footpath, again for the Countryside Commission.

Mike can be reached on Bakewell (062 981) 3961 or write to Mike Williams Photography, Victoria Mill, Bakewell, Derbyshire DE4 1DA.

Editor

## DISCLAIMER

The articles in this issue written by officers of National Park and similar authorities contain their own views and do not necessarily represent the views of their employing bodies.

## 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 £12.00, Library £7.00, Corporate £30.00, Student £6.00, Overseas £12.00 (£16 airmail).

The views expressed in articles and reports are not necessarily those of the Society for the Interpretation of Britain's Heritage.



Brecon Beacons (Photo: Mike Williams)

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