

HERITAGE INTERPRETATION

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Industry Tourism AKA Work-watching

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ONE MAN'S WORKPLACE IS ANOTHER MAN'S THEATRE

MARISTA LEISHMAN

The Insite Trust

A great deal is being said now about tourism in industry. Last year the government announced the industrial tourism initiative, combining with the CBI and the tourist boards for the purpose. The Insite Trust, which is a training consultancy, was involved and has been undertaking some of the training of staff which followed as a result.

But someone may think that the title "Industrial Tourism" is a contradiction in terms: and there are plenty of arguments for this view.

Industry is about producing things, about doing it profitably, about staying in the market, about competing successfully and about expanding. The work doesn't allow for distractions from the attainment of productivity levels and the finding of markets.

Tourism, on the other hand, is about doing what you want, and how and when you want. It's about inclination rather than obligation, relaxation rather than concentration. Tourists are resting, and they often find that looking at things is an enjoyable form of recreation, and so they come in in their millions to country houses, museums, outdoor centres, theme parks and so on.

Recently they have discovered an even better source of relaxation, and that is in watching other people working. The workers' activity and skills are a great attraction to the passive onlooker. This is known as Tourism in Industry, and it is an idea which is catching on fast as being of mutual interest. Even though, that is, the tourist is a demanding species. He knows exactly what he needs for every visit that he makes and unless he finds it he probably won't come. He needs a place to park his car (it's strange how it's assumed that most people have a car) or his bus; he needs a lavatory and something to eat. He will certainly buy, given the opportunity; and if there is entertainment and distraction for his young children he is very pleased.

To arrive at all, however, he needs to have been reliably informed through posters, leaflets, advertisements and feature articles. At the site he must have basic information which explains the process and the product, and a display is helpful. A special area set aside in which he can be received and introduced to the plant is needed and then a marked route through the works or alongside them, with ways of explaining which are not quite negated by noise or lack of visibility or space.

Plenty of people must welcome, control, interpret, protect, ensure security and entertain.

The tourist's needs are many. But there are two more in particular that he has: first that the industrial process is not boring and incomprehensible through automation; and second, that it is not so dangerous as to make his access a public liability.

Recently Insite was at Wedgwood at Stoke on Trent. Having an attractive and very sellable product the firm made it their policy to invite visitors early on - they were one of the first firms ever to do so - and carefully to plan so that visitors and workers were not, so to speak, contradicting one another. In a specially designated demonstration area the whole process, from raw ingredients to final product is completed. Visitors file by, and the craftspeople at work have chosen to come away from the factory floor to work here in this its miniature version to explain, and to satisfy curiosity. When they tire, the demonstration staff can go back to the anomy of the factory floor. But many of them like interacting with the public: they do it very well, and the public obviously enjoys coming because of the many thousands who do so every year.

As well as the demonstration hall there is a fine historical presentation of the Wedgwood story. Purchase of seconds is attractive to visitors and beneficial to the company; but in particular Wedgwood

note the ways in which visitors are good for staff morale. Separating production from demonstration minimises disruption but adds to motivation: staff are in touch with the great public out there and the people who will buy their work.

Caithness Glass was founded 30 years ago in the North of Scotland. Designs for paper weights and bowls recall natural shapes and colours, and many have become collector's items. The company has a romantic story to tell, and, at their factory in Perth, on the border of the city and the Perthshire countryside, they have found a rich setting in which to tell it. The well landscaped car park, the exhibition, the restaurant, and lastly, the solution to the visitors' need to see and understand the production process: these all combine to provide an experience of quality. The viewing corridor gives thousands of visitors every year this chance; and it is clear here too, that this contact with the public benefits staff, whose skills are appreciated as a result.

Since the opening of the Ford Motor Company plant at Dagenham in 1931, visitors have been encouraged. Fords have a policy for visitors, which is the raising of product awareness and the promotion of a quality image. So successful is this that tours have to be booked three months in advance.

But visitors walk 2½ miles to follow the stages of car assembly and the processes of



(Photo - Josiah Wedgwood & Sons Ltd)

welding, painting and testing. At times dangerous, with moving assembly lines and overhead monorails, Ford's guides carry considerable responsibility; but the rightness of the policy in favour of visitors is never in doubt: it is effective public relations and it is good for the motivation of employees who find their skills appreciated by on-lookers.

James Pringle is a privately owned group which has been successfully making and selling quality woollen cloth for 200 years. The factory that is planned to open in North Wales, at Llanfair, Anglesey, is designed with tourism as an in-built feature, in which manufacture, retail, restaurant and tourist information are the principle elements.

Always controversial, British Nuclear Fuels for several reasons went through a period in which their press was consistently bad. The counteraction to this was the plan to inform, reassure, and entertain the public at the plant itself, and open up the world's first commercial nuclear power station - it was inaugurated over 30 years ago - and nuclear fuel re-processing and waste management plants for public access. The move was unprecedented; so too the expenditure on ensuring that the objectives in opening were realised and the public were attracted. The capabilities of the original visitor centre of 1980 were quite overtaken as the result of massive advertising; and last year, at a cost of £5½ million the new centre was opened by the Duke of Edinburgh. On offer are an audio visual presentation on energy and its sources; an explanatory exhibition on radioactivity - an obscure subject for most - a journey through the fission tube and sight of a model reactor, and a further audio visual presentation arguing for nuclear power and explaining manufacture, re-processing and waste management. The whole prodigious task is supported by uniformed staff trained to high performance levels.

Many of Scotland's distilleries receive the public. The settings, the relative simplicity of the process, the use of natural resources and the product itself draw visitors from far and wide to view Scotland's best known export in the making: Glendronach, Glenfarclas, Glengoyne, Glenlivet, Glenturret, Glen Grant, Glenfiddich, Highland, Laphroaig, Tamdhu, John Walker, John Dewar -these and more still cater for the public and their interest.

To open industrial doors is reckoned by those who do so to be a good thing. There are, for example, real advantages for the workforce, whose motivation is increased by having the visitors in their midst who appreciate their skills and who provide the constant reminder of the customers for whom they work. For business public relations there is no doubt that the invitation to the public to come in to the manufacturing areas increases brand loyalty and does much for the company image. And when it is well done, and a satisfied public attaches itself to the

industry, it carries out a significant task on its behalf: that of recommendation. There is no more effective advocate for an industry, place, experience, than one where the customer has been well served. What he says to the many people to whom he tells his experience, at once persuades them to go too - sometimes for no better reason than that nobody likes to miss anything good. This most effective form of PR is carried out at no cost.

For some industries - particularly the ceramics, glassware and woollen industries, there is the lucrative sales outlet for seconds. But in terms of the local community there is great gain in terms of economics and of goodwill.

All kinds of industries are candidates for visitor interest: from cotton reels to cotton mills; from hot cross buns to combine harvesters.

Calculations have to be made, however, by industries considering the field. For those for whom public access is impossible because of danger or congestion, the visitor centre as the alternative offers a partial solution. Despite its success in some industries, it is not mainstream activity. Any kind of access demands considerable infrastructure: without a carpark, lavatories, restaurant, reception area, shop and so on, it probably won't work. Some of the smaller industries are debarred for this reason. For a very few there is the hazard of formulae which are secret and which might become available.

And for all these is the need of staff trained to meet the public: staff who have not only mastered the intricacies of the product and the process but who understand that the visitor is, on the whole innocent of the most basic knowledge; and that the art of explanation and interpretation has to be learned very carefully.

Also to be learned is the nature of the impression made on the visitor by the performance of staff: that it is very effective, whether it is positive or negative. All these things are for learning - Insite trains staff and provides consultation for all front line people who meet and manage the public; and this is the way it is involved in the Industrial Tourism Initiative.

But this age of increased mobility and extended interests for the tourism market, the opening up of sectors of industry is attractive to both. In encouraging a

growing industrial consciousness there are connections to be made both with history and with the future; there are social and cultural implications and there are economic benefits. This is a welcome development, to be given every possible encouragement.

Marista Leishman is Director of the Insite Trust for Training and Consultancy, and she is to be contacted at Hunter's House, 508 Lanark Road, Edinburgh EH14 5DH. Telephone 031 453 4716.



(Photo - Fords of Dagenham)

INDUSTRY, IMAGE AND INTERPRETATION

A Report of SIBH's Spring Conference, 14-16th April 1989 in Bristol.

A welcome was given to delegates at 2.00pm on Friday 14 April in the Wills Hall at the University of Bristol.

Industrial Tourism in Context

The first speaker was Anne Menzies who is Head of Product Development at the English Tourist Board and prior to that was a Management Consultant for Coopers and Lybrand in their Tourism and Leisure Group. Anne mentioned the personal interest taken by John Lee MP, Minister with special responsibility for tourism, in the industrial tourism concept. During 1988 he had come to regard it as something of a personal campaign and was instrumental in getting the CBI to hold a conference on the subject in the autumn of that year, which about 300 people attended. This gave English Tourist Board an opportunity to launch their video "Industry at Work" and their book "See Industry at Work".

Anne explained that when the ETB project had been started it had revealed little available research on the subject and thus a special project was undertaken to take a close look at those companies who welcomed visitors. The review also identified the lessons that could be learned. Nearly 200 questionnaires and selective interviews provided the information for the wide-ranging case studies which came to be described in the above publication. The research revealed that there was possibly a 50% growth per annum in this tourist area and whilst 5 million people are consumers of industrial tourism today, the ETB confidently forecast that there may be 8 million in the not too distant future. For the benefit of conference delegates Anne drew a positive distinction between Industrial Tourism and Industrial Heritage. She stressed that these were very different products.

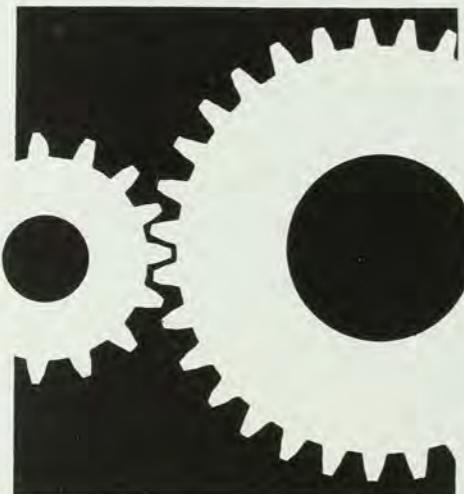
Anne suggested that it was natural for companies considering getting into industrial tourism to ask themselves the question 'what's in it for me?'. She believed that returns fall broadly into two categories - the tangible and the intangible - according to the nature of the industry, the product and the objective of the company concerned. Thus tangible benefits are broadly a matter of revenue being generated from the visitors. Such returns include:-

- entry fees
- direct product sales
- ancillary souvenir sales
- literature sales
- catering receipts
- related leisure/educational attractions

Many companies are not in a position to

sell their products at the end of the tour: cars and carpets do not easily tuck under the arm! But industrial tourism can produce many intangible benefits:

- higher public profile
- projection of a quality image
- demonstration of the skill and care which goes into product design and manufacture
- enhanced employee morale
- personalises the relationship between product quality and job security
- demonstration of a good working environment, employment and career prospects as an aid to recruitment
- stimulation of potential customer interest
- reinforcement of brand loyalty
- more sophisticated facilities available for VIP visits
- opportunity to 'fly the flag' to overseas visitors
- an opportunity for market research



Some of the big names in British industry were heavily involved in welcoming visitors to their plants. Anne gave examples from the motor industry - Ford, Austin Rover and JCB at Uttoxeter; examples from the china and glass industry - Royal Doulton, Wedgwood and Stuart Crystal; examples from the food and beverage industry - many whisky distillers in Scotland, Baxters Foods and Moores Biscuits. An operation such as a steel works with obvious health and safety problems and factories where only components were produced may not be suitable cases for treatment! There were, of course, stark contrasts in the sophistication of facilities; ranging from the new £5 million visitor centre at Sellafield to the anonymous Portakabin with the message "wait here" painted alongside it on the car park.

Anne Menzies devoted the concluding part of her talk to a brief discussion of problems in which she mentioned Charging as an area of particular concern - does it undermine competitors or local outlets? Are an admission fee and takings at the shop in conflict with each other? She mentioned practical issues of shepherding people around a busy workplace and some pointers to overcome these e.g. linking visitors by means of headphones through which the guide can speak despite background noise.

In a question session, Ms Menzies was asked what the ETB are currently doing to promote the campaign. She had to concede that, since the "suspension" by the government of Section 4 grant for development projects, there was no cash on the table for industrialists who might be considering the establishment of visitor facilities at their plants. At the moment ETB could only campaign by giving promotional talks and reminding enquirers of the existence of the video and book mentioned above. A piece of good news was that the price of the publication "See Industry at Work" was about to be brought down to a more realistic £5.00. John Elias mentioned the recent news that the Toyota car plant was to be established near Derby and wondered if the firm would be urged to introduce visitor facilities at the outset. Miss Menzies thought that if Toyota were sensible they would see, at the very least, the benefits that such a notion would bring in the field of recruiting labour.

BRITISH TELECOM

Andrew Hurley followed Anne Menzies on to the speakers spot. Mr Hurley is the General Manager of the British Telecom region which is centred on Bristol. Called the Severnside Region it has 900,000 customers using BT's phone services. Mr Hurley gave a quick catalogue of the five components which make up British Telecom at the national level:

- a) the product - the telephone in its many guises, portable phone services, public call boxes, telex service and so on;
- b) the technology - switchboards, cables, fibre optics, satellite dishes, etc;
- c) the accounts which are held - BT's turnover is £10 billion per annum;
- d) the staff - of which there are 250,000 nationally and finally
- e) the customer - of which there are 20 million in the country

Having talked about the organisation at large and having shown a video which brought out the scale and complexity of BT, Mr Hurley went on to offer practical experience of how his organisation handles

interpretation to the public. He discussed the Telecom Technology Showcase in Queen Victoria Street, London. He mentioned the Faraday Lecture which is sponsored by BT every year, he discussed the local museum collections of antiquated telecommunications equipment such as those at Oxford and Taunton. Many mini-exhibitions are held or attended by BT around the country each year and there is also a programme called Telecom Focus which is close to the heart of industrial tourism inasmuch as it brings members of the public in organised groups into major installations for site visits. Beyond that there is BT Educational Services which provides material for students and school groups and finally he mentioned the Telecom Heritage Group which is essentially a group of employees who are interested in the historical artefacts within the industry and have joined together to research and conserve items of interest.

Judging that his audience would be particularly interested in the Telecom

Showcase, Mr Hurley showed an interesting sequence of slides of its interior. It was equipped with many items of hands-on equipment for visitors to use; all the telephones within the centre are live and give various items of information to the user. Organised parties make up 60% of all the visitors to the centre and there is, in addition to static displays, a lecture theatre which operates as an orientation point and can provide hosting facilities for foreign visitors together with a shop and the usual ancillary areas.

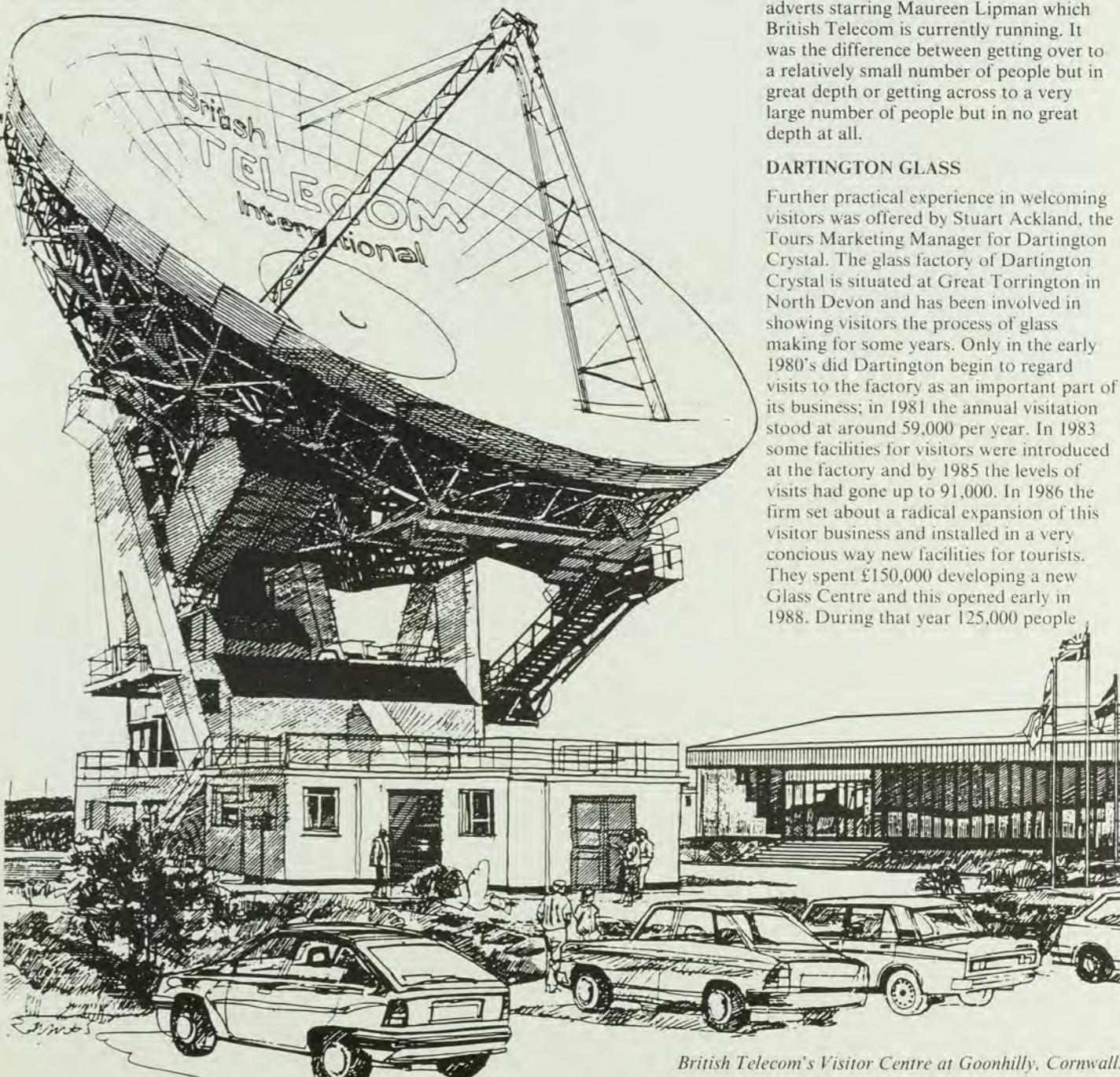
Whilst BT do have products which people can actually buy, the emphasis of its visitor services is not upon making sales but upon engendering public appreciation of its services and capabilities. Mr Hurley summarised BT's endeavours by outlining the various challenges which they recognised in communicating with the public. They had to interest the public in the complexities of a widespread and indispensable public service. They had to

instill a realisation of the difficulties to be overcome in providing that service. They had to encourage an appreciation of the ingenuity and skills required to ensure the smooth running of the service. They had to put across the values of the company. They hoped to encourage people to have a patient understanding of the occasional shortcomings inevitable in a human organisation and finally they wanted people to understand how the largest historical collection and archive about telecommunication fits in with the business objectives of British Telecom.

In discussion afterwards the delegates skirted rather nervously around the question as to where propaganda stops and where interpretation begins. There was an interest in the level of visitors to the Technology Showcase and Mr Hurley thought it was disappointingly low. This led to an interesting exchange about the relative merits of a fixed visitor centre to which people must choose to come as against the glossy expensive series of adverts starring Maureen Lipman which British Telecom is currently running. It was the difference between getting over to a relatively small number of people but in great depth or getting across to a very large number of people but in no great depth at all.

DARTINGTON GLASS

Further practical experience in welcoming visitors was offered by Stuart Ackland, the Tours Marketing Manager for Dartington Crystal. The glass factory of Dartington Crystal is situated at Great Torrington in North Devon and has been involved in showing visitors the process of glass making for some years. Only in the early 1980's did Dartington begin to regard visits to the factory as an important part of its business; in 1981 the annual visitation stood at around 59,000 per year. In 1983 some facilities for visitors were introduced at the factory and by 1985 the levels of visits had gone up to 91,000. In 1986 the firm set about a radical expansion of this visitor business and installed in a very conscious way new facilities for tourists. They spent £150,000 developing a new Glass Centre and this opened early in 1988. During that year 125,000 people



British Telecom's Visitor Centre at Goonhilly, Cornwall.

were welcomed to the factory and in the year ending 31 March 1989 Mr Ackland estimated that visitor figures had achieved the 200,000 level. Dartington was now aiming at a yearly 500,000 visitors in a few years time.

In his presentation he had the simple aim of giving an armchair tour to the conference delegates. He explained that 25 tours per day with 65 persons in each tour are processed through the factory in a timed programme. Covered walkways allow people to shelter if the weather is inclement until they get into the factory proper. There they see the glass making



CHESHIRE'S INDUSTRIAL TOURISM INITIATIVE

1989 is the third year that Cheshire County Council has arranged **Insight into Industry** - a programme of "behind the scenes" tours of different industries and businesses within the county.

It was becoming increasingly obvious that many of us are guilty of only interpreting the more scenically attractive or historically interesting at the expense of the modern industries.

Our view is that the large factories and the towering complexes are as much a part of our heritage and landscape and they all have a vital role to play locally, regionally and often nationally.

Some artefacts are on loan from local museum services. Here interpretation was by means of captions which Mr Ackland called "short, sharp pieces of information". Also on view are the products of Dartington Crystal made over the last few years and tracing the development of its designs. This leads inexorably into a very large shop selling glass, pottery and related items and also into a cafeteria which, Mr Ackland concedes, is not big enough for the level of visitors.

There is a great deal of first person interpretation at Dartington; not only are there the glass blowers themselves but also trained tour guides who take parties around. Beyond that there is also a glass studio artist who works on items at close range to the visitor and interestingly enough rents the space he uses from Dartington; a canny bit of franchising by the Company.

Helen Crowe, Assistant Interpretation Officer with Cheshire County Council, was the next speaker. She has provided a revised version of her paper specially for this edition of the magazine.

Officer. The aim of this project was, quite simply, to increase the awareness of industry in Cheshire; after all, there's a lot more to the county than dairy cows and Cheshire cheese. The officer's brief was to set up a programme of tours of varied industries, businesses and companies around the county.

We felt that while there were opportunities for societies and clubs to go on pre-arranged tours, there was virtually nothing for families and individuals. Indeed, many of the companies in our programme already took school parties, WIs and other organised groups. This is where **Insight into Industry** is different: *it is specifically for family groups and individuals*.

We launched the programme in Spring 1987. It was a great success - with over half of the tours fully booked within the first month of advertising. The programme was expanded last year and again this year, now offering the public over 60 "behind the scenes" tours at a wide range of locations:

- ★ Tours around heavy industries - Rolls Royce and the British Rail Engineering Works;
- ★ public services such as the water works and British Telecom;
- ★ food and drink distribution companies like Tesco, Bass Breweries and Northern Dairies;
- ★ more leisure-oriented businesses such as hotels and the Chester Racecourse.

Who goes on these tours?

Insight into Industry appeals to and attracts a wide cross-section of the community and age groups - possibly more so than any other medium:

- teenagers and younger boys and girls visited Crewe Alexandra football club
- a lecturer in retail management came along on the trip around Tesco's north-west distribution centre.

Because of the booking system, it's generally local people who come on the tours, both people from Cheshire and from the surrounding areas of Liverpool, North Wales, Manchester and Stoke-on-Trent. However, we have had people from further afield who were holidaying in the area and were lucky enough to get a cancellation.

But what's in it for everyone?

As far as the public are concerned:

1. It's a recreational experience. An article in the Times claimed there can be few things more relaxing than watching others work!
2. It is enjoyable and interesting - even places that don't seem very exciting can turn out to be fascinating. The group that visited a sewage treatment works last year found it one of the most interesting tours they'd been on!
3. It is an education.
4. It can be an adventure: this year, we're plumbing the depths of ICI's Rock Salt mine - the only one of its kind in the country.

Recreation, entertainment, education - all principles of good interpretation.

The benefits for industry:

1. There is the undoubtedly public relations benefit, a way of enhancing the company's image.
2. It promotes the firm's products - Austin Rover at Cowley, for instance, which attracts some 20,000 visitors a year, has definite evidence that their visitors often buy one of the models they watched being made.
3. Those companies which produce consumer goods can sell their products in factory shops.
4. It can boost staff morale and self-esteem; encouraging the staff to take a pride in what they do. And it can provide relief from the monotony of the production line.
5. It can boost recruitment - thus encouraging young people to go into industry as a career.

There are benefits for the County Council and the community as a whole:

1. When developed intensively, industrial tourism can bring all the usual benefits of tourism - the influx of tourists can contribute income to shops, eating places, hotels etc. It can create employment and it can be particularly valuable in places that don't have traditional tourist attractions.
2. It has a definite PR benefit: the public see it as another service provided by the council.
3. When council services are included, e.g. the fire service, it increases understanding and awareness of the council's work.
4. It helps relations with industry.
5. There may be a spin-off in terms of environmental improvements in that firms may well tidy up the area around their premises because of it being exposed to the public gaze.
6. Industrial tourism has little impact on the environment. The industry already exists - it is not like creating a new attraction in scenic countryside or eating away at the green belt.

Of course there are disadvantages, both for the industry and ourselves:

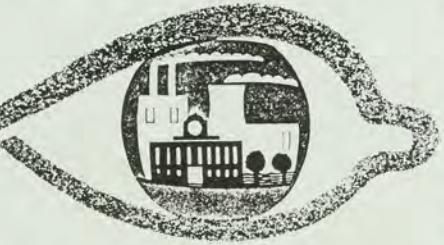
For industry:

1. Visitors on the factory floor can distract employees and so reduce output.
2. There is an outlay in staff time to take visitors round.
3. Expenditure may be needed on extra safety precautions - and there may be repercussions on insurance premiums.
4. The company may be wary about security and spying.
5. There are possible hygiene implications.
6. Noise levels can be a great problem.

Our problems are mainly on the administration side:

1. As all tours are limited in number (to between 15 and 20) they require pre-booking. We keep a waiting list and encourage people to phone and cancel if they can't make a tour. Inevitably, people either forget or something unexpected turns up, thus preventing others from benefiting from the opportunity.
2. Gatecrashers!
3. We have little or no control over the tour presentation.
4. But possibly our biggest problems are lack of continuity of staff and limits on staff time.

Insight into INDUSTRY



An Invitation to

Behind the Scenes Tours of
Cheshire's Leading Industries
Organisations and Businesses

Cheshire
County Council

Years of Service
100

June - October 1989

What of the future?

We have recently been working on an interpretive plan for the county. This identifies a number of key topics or themes that are significant to Cheshire. Of these, nearly 50% are directly related to industry.

Cheshire has a very diverse industrial base, which includes chemicals; salt; sand extraction; fabrics and textiles; transport; advanced technology and quarrying.

Compiling the County Interpretive Plan has really emphasised this diversity.

But where does **Insight into Industry** come into it? Our industrial tourism programme is different -

- ★ because it's for families and individuals;
- ★ because it's opening the doors of a different type of industry;

but **MAINLY** because it is taking an overview of industry in the county - it emphasises the **range and type** of industrial concerns in Cheshire.

The main aim of our programme is to increase the awareness of industry. If we achieve this, as I think we are, then it can only be for the good of interpretation, and industrial tourism, in this country.

CADBURY'S CHOCOLATE WORLD.

Following Helen was Richard Harrison who is currently acting as Consultant to First Interpreters and is working on the Cadbury's Chocolate World project at Bournville along with Cadbury's themselves and design and planning firms. Richard was able to use the Cadbury project as a case study to draw out some experiences of interpreting industry to visitors.

He began by showing part of a video produced some years ago by Cadbury's stressing a number of aspects of their business philosophy - benevolence; innovation and worker involvement. They were a leading organisation in the confectionery market which was now three times bigger than the tea and coffee markets combined and still growing. Cadbury's have a strong emphasis on quality and on value for money.

Richard explained that Cadbury's had had a long tradition of opening their factory at Bournville, Birmingham to the public but this opportunity had been denied to people in the late 60's for two principal reasons. Firstly the process of chocolate making itself became very automated, very high-tech and thus less interesting, and secondly the popularity of the works visit led to large numbers of people going through the workplace and the well-being of the product and the safety of the visitor were getting to be major problems. However, in recent years the Cadbury management had become concerned at this denial of access and had planned to do something about it. A large number of warehouses and processing areas on the Bournville campus were redundant and available for conversion. Could they be used to provide not exactly a works visit but a satisfactory substitute for the man in the street?

Some two years ago planning, marketing and interpretation consultants were brought together to examine the prospects for visitor facilities. Also in the team were specialist consultants on retailing. The consultants were under no illusion from their brief that the new visitor attraction had to have a role in Cadbury's marketing operation. It should make a positive contribution to the firm's commercial success by reinforcing public conception of Cadbury's premier position in the confectionery business. After working for some time on the brief, the group of consultants produced two documents, the first was a feasibility study to define the key issues facing the client and the second was a design brief for the visitor attraction itself.

The project will involve part refurbishment of redundant spaces and part new-build.

Essentially the project will offer a reception/orientation space, a walk-through exhibition area and finally a restaurant and shop. These elements will in total occupy a space of 4,500 sq metres. The whole experience is expected to last between 1 and 1½ hours. The site will open to visitors in July 1990 and by its second or third year is expected to receive around 400,000 visitors.

Mr Harrison explained the three basic concepts behind the creation of the interpretative message at Bournville. These were:

1 There had always been more to Cadbury's/philanthropy/quality of product.

2 The ethic of Cadburyness.

3 Cadbury means chocolate means fun. He showed a series of slides which defined the key design objectives arising from this philosophical backdrop. Mr Harrison was able to share with the conference audience a preview of the five major story themes which are being worked on currently:

- i) Cacao - the food of the Gods (the origins of chocolate in central America);
- ii) Cocoa essence - the purest and best/its arrival from England as a drinking product;
- iii) The Factory in the Garden;
- iv) Making chocolate;
- v) The future of chocolate.

Mr Harrison concluded his presentation by showing sketch drawings of the work so far done in visualising and planning the visitor exhibits for Cadbury's Chocolate World.

Discussion

All the four speakers then formed themselves into a panel and readied themselves for questions and discussion. One questioner wanted to know about those firms/industrialists who chose not to get involved in tourism or presentation. We had heard a lot about those who do, what prevents people?

Helen Crowe took up this question and listed a few things which she felt were relevant. Many industrialists do not see themselves as showmen and cannot see why they should get into this area; it merely offered nuisance value to them. There may also be practical reasons why concerns were not involved e.g. heavy industry is not well-suited to accommodating site visits, quarries and forges may well offer dangers to the visiting onlooker and, she had to say, some managers were ashamed of the conditions in their plant and felt unable to expose them to public view.

Graham Barrow wanted to know if the private sector will take on the mantle of good objective interpretation which has so



far been developed largely by the public sector. Industry has still got to win its spurs. Some managers will go simply for the hard sell and propaganda rather than offering a purely educational experience; after all there are two ways to tell a story.

Michael Glenn and Pippa Wolfe took up this theme and went further with it; will an industrialist not merely tell the truth but also the whole truth? What about past mistakes, accidents and failures? Will these be related as well as the achievements and the successes? Pippa felt that interpretation could claim significant achievements in the field of countryside conservation because educational motives were well to the fore. Would industrialists for instance, tell us what the real costs of their processes were? Speaking for the Cadbury project, Richard Harrison certainly hoped the new centre achieved both the visitor's objectives and those of the company. He and his colleagues were presenting the story factually with integrity.

More prosaically, Mr Hurley said he had difficulty knowing how historic artefacts, etc. could be blended into the interpretative process. John Elias said that typically a Trust was formed to handle this area of concern so that an honourable and non-profit making organisation could conserve and exhibit, with the former owners probably making a financial contribution. Michael Glenn thought that the blending of artefacts with present technology offered good contextual background and related the industry to its past, to the community or to both.

The first day of the conference concluded with a visit to Smiles Brewery in the centre of Bristol - a micro-brewery by reason of the volume of beer produced. An enthusiastic father and son team explained at length how they had established brewing, expanded their trade, promoted the name and image and offered guided tours of their tiny premises. The visiting group were happy to throw in a host of suggestions as to how the Brewery might improve the visitor-care side of its operations. The people from Smiles merely smiled.

SECOND DAY

Day two of the Conference began with a paper from D.J. Palmer of the Confederation of British Industry, which is reproduced below.

WATCHING THE WORLD OF WORK

Six issues are discussed in this paper:

- what is industrial tourism?
- the context within tourism overall
- benefits to business and the nation
- disadvantages to business
- barriers to companies becoming involved
- the CBI's promotional role

1. What is Industrial Tourism?

Industrial tourism may be defined as visits to factories and sites of manufacturing companies during operations.

There is little difference between industrial tourism and a museum visit except that:

- (a) the company is usually working at the time of visit
- (b) the main activity of the business is not to cater for visitors

Tourism can be divided into two product categories:

- (i) attractions
- (ii) facilities

Attractions can be sub-divided into two further groups:

- (i) places
- (ii) events

Industrial tourism is based on attractions (places) but in order to be successful requires good quality facilities. It has evolved from other attractions and in response to customer demand. Many museums, such as Ironbridge or the Manchester Museum of Science and Industry, show us what the world of work was like years ago. Industrial tourism can show us what it is like now.

2. Industrial Tourism in the Context of Tourism in General.

Tourism, both international and intra-national, has existed for many years. Industrial tourism, at least for commercial gain, is a relatively recent phenomenon. Some companies have always permitted or encouraged visits while others have actively discouraged them.

Tourism is a boom industry, contributing £20 billion to the UK economy and employing 1.3 million workers. It is a success story and must continue to be nurtured. Indeed the UK is fifth in the league of world overseas tourist earnings. The UK tourist industry will, we hope, continue to grow as it has done in recent years.

Despite the rapid growth in the industry, visits to industrial tourism sites are relatively small, albeit with a few exceptions. For example, the Thames Barrier Visitor Centre receives some 200,000 visits a year, while the number who visit the British Nuclear Fuels Centre at Sellafield is now around 150,000.

Industrial tourism will continue to remain relatively small in the future. There is no single industrial site that is likely to attract the 500,000 who visit Warwick Castle or the Royal Academy of Arts in a year. Industry Year in 1986 would have to have been even more successful than it was if we were ever to see 2 million people paying a visit to a single factory, as they do to the Tower of London. Clearly, viewing pikes (and other military remnants) are more profitable than viewing production!

People, especially the British, do not normally base their holidays around visits to industrial premises. But new markets are opening up, especially in Japan and the Far East. With the possibility, for example, that inward tourism from Japan could increase ninefold over the next two decades, industrial tourism could have good growth prospects.

Industrial tourism satisfies two markets:

- * the day out, either as a special event when other activities are unappealing, or as a supplement to another journey or trip
- * pre-booked group visits by schools and clubs mainly for educational purposes

Industrial tourism is therefore part of a small, niche market. Perhaps its most valuable contribution to the tourism market is in providing additional "wet-weather" facilities that are sadly lacking in several areas. With more people staying in Britain for their holidays, as well as a continuing rise in overseas visitors, the provision of more attractions is necessary. But many companies do not feel that the factory visit is suitable for the general public. That does not mean that industrial tourism will not continue to grow nor that it should not continue to be nurtured.

3. Benefits to Business and the Nation

Industrial tourism brings three benefits:

- * to the nation
- * to the locality
- * to the business

First, by providing alternative attractions for overseas visitors it will boost revenue and help our balance of payments. This is very important given our current deficit.

Much can be done to develop new facilities and markets. The Japanese Government's avowed intent is to double the number of outgoing Japanese over the five years to 1991 to 10 million. Enormous potential is also offered by the USA, where less than 10 per cent of the population hold a passport. Furthermore, some 70 per cent of all visitors to Britain are repeat visitors. Industrial tourism must be developed to help satisfy a growing demand. If we are to compete in the international tourist market it is essential that the UK has adequate facilities. Many of our famous attractions are often fully utilised.

Secondly, developing industrial tourist sites can be a useful stimulus to economic development, especially in areas with few other resources. The successes of the Ironbridge Gorge Museum and the Black Country Museum illustrate what can be done to older sites. Visits to working businesses can be profitable additions to local tourist facilities. Indeed, local authorities have recognised this and have been at the forefront of helping the industry develop.

But the most important benefits are those which can arise to the business itself. Industrial tourism can be very useful for enhancing a company's image. Indeed, this might be the main reason for embarking on an open doors policy. Companies with no product to sell to visitors, such as at Sellafield or Fords, justify investment in visitor centres in terms of the benefits to their corporate image.

As Ron Pratt of Fords said at the CBI conference on industrial tourism last year: "We are proud of our product and our

attention to detail. If visitors leave thinking this pride is justified, our tour has been a success."

Similarly, "the pay-off", according to Christopher Harding, Chairman of BNFL, "will be greater public understanding and an assurance of public support".

A better image generates brand loyalty. Maintaining a good image is an investment in the long-term future of British companies.

The second benefit for firms embarking on industrial tourism projects is the promotional aspect. In addition to enhancing a company's image, visitor

But there can be disadvantages.

4. Disadvantages of Industrial Tourism

For most firms visitor centres, etc will remain a marginal aspect of their business. It is difficult to justify the high investment involved, particularly if the main benefits are likely to be intangible. Therefore, it will not be a mainstream element of their business planning.

Industrial tourism does not come cheap. For example, BNFL's new visitor centre at Sellafield cost £5 million. Companies and their shareholders demand returns on their investments, especially at a time of high



(Photo - Josiah Wedgwood & Sons Ltd.)

interest rates. Thus industrial tourism may be an activity of greater interest to large companies, able to cover any losses that may be incurred.

Furthermore, good facilities and space are required - car parks, visitor centres, restaurants etc. Not only do these cost money but they also take up space. Land in the UK is an expensive commodity and many firms have disposed of such a valuable asset. Other companies may have identified the space for expansion at a later date.

Another problem concerns company confidential information. No-one wants competitors to steal their latest ideas or secrets. Keeping visitors away from sensitive areas can cause problems, especially if the company is about to launch a new product or is re-organising its production line.

Thus many firms will need to retain security and may wish not to allow visitors to certain areas such as where R & D is undertaken. Some firms impose security vetting on all groups, eg Pilkingtons. A related problem can be the inability to trust visitors. The public can be very

curious and do not keep to allocated routes or areas. For example, Fords refuse access to the paint spraying areas, because "visitors cannot keep their fingers off"!.

Product protection is particularly important if contamination is to be avoided, such as in food products.

Requirements to satisfy health and safety regulations can also impose a burden on the company, for example in providing specialised clothing or separate walkways.

5. Barriers to "Opening Up" Industry

Companies opening up today are luckier than those who may have been in the business for some time. They can build on experience. But there will still be barriers.

First, companies must define what their objectives are - profit, PR, advertising or community service.

Secondly, companies must examine the "product" they are marketing. Is it suitable for direct sale, of general or specialised interest, etc?

Having taken the decision to proceed, barriers will still need to be overcome. Some of the potential disadvantages have already been described. In addition, it will be necessary to convince the local authority should there be a need to gain planning permission for development work. Delays in decision-making can be particularly tiresome. The requirement for road access and parking may be a stumbling block to be overcome.

Internal resistance to proposals may be met from some staff, particularly if there is a need to re-organise working patterns or if they are expected to communicate with visitors.

6. CBI Role

The CBI's role in industrial tourism is twofold. Firstly, CBI campaigns to ensure that the right decisions are made to allow the economy to grow and business to prosper. As a major sector in the economy, tourism is one to which special interest is paid. In 1985 the CBI commissioned Rik Medlik to produce his report "Paying Guests". Last year we made a submission to the Department of Employment for its review of tourism policy. Furthermore CBI has observer status on the National Economic Development Office Tourism and Leisure Sector Group. The CBI believes that the industry must be nurtured and that an important role remains for the Government in helping it to develop.

Secondly, the CBI has a special interest in industrial tourism. Last year, along with the Department of Employment and the English Tourist Board, the CBI sponsored a conference on industrial tourism. This aimed at encouraging more companies to consider the opportunities that it offers and has been supplemented by promotional activities via CBI News, etc.

7. Conclusions

To conclude, industrial tourism must be recognised as an important sub-sector within the market. But will remain a niche market.

Although the costs may be high, many companies could benefit from getting involved, which will far outweigh the disadvantages.

One hundred years ago, in 1889, Jerome K. Jerome wrote a book called "Three Men in a Boat". As he observed:

"I like work: it fascinates me. I can sit and look at it for hours. I love to keep it by me: the idea of getting rid of it nearly breaks my heart."

In the unlikely event of robots taking over all our jobs, all of British Industry could become a tourist site for us to sit and watch!

THE FUTURE OF WORK-WATCHING

A very stimulating paper followed from Peter Middleton, General Manager of L&R Leisure Consultants. He abandoned his title of "Practical Issues in Interpreting Industry" in order to speculate about the future of "Work-Watching" and to offer some visions of how things may develop.

At the moment, industrial tourism has a very marginal influence on the affairs of commerce but, Peter Middleton suggested, it would have a very major role in future. He identified five themes which would come together to point towards a more open-door approach on the part of industry.

1. Connections with History

Peter noted the major changes which there have been in the way in which industry works over the present century. The manual and craft work elements of many processes are shrinking or disappearing.

Most people do not work in industry or manufacturing anymore. Yet there seemed to be a nostalgia for the past (the advertisers were quarrying this resource quite actively) and a yearning/need for people to see things happening directly. This need had to be met and industry could profit from meeting it.

2. Industrial Consciousness

Industry was becoming more socially acceptable as an area of concern and as a possible career area than it had been for years. Yet consumers were more critical of standards and quality. Peter noted that industry will now have to fight for recruits as the pool of young people dips down in the 1990's. Similarly firms might have to fight against unwelcome take-overs, especially those from foreign quarters.

Tough times were ahead and industry will only survive if it has willing consumers and motivated workers. Peter cited an example from his own locality; the Unilever Chemical Plant and Soap Works alongside the Mersey. This had been a constant source of pollution for decades and the firm was taking expensive steps to clean up its act. Yet the Heritage Centre established by Unilevers in Port Sunlight does not mention the connection with the river at all. Peter suggested that the Heritage Centre is a token of the new open-door policy and yet it has a vital component missing. Industry will have to respond to consumer/environmental awareness much

more than currently in its fight to stay competitive. This will influence the way industrial tourism works in future. Many industrial evangelists are now preaching the message of Total Quality as a management philosophy. The old motto of Universal Widgets Ltd - "We are no worse than anyone else" will simply not do in the present climate. Industry will have to open its gates to show why/how this company is better than any other. Peter felt that the day was not too far distant when visitor facilities would be built at the outset into new car plants, new factories etc.

3. Play Value

Peter claimed that there was a marked social trend whereby, as less people are involved in real manufacturing, they become more interested in manual work. Hobbies, particularly those of the DIY kind, fulfill a basic human need for the hands-on experience. Some workplaces allowed "adult play" in a work context e.g. Apple Computers do this deliberately to tap the creativity of their workforce. Peter noted that things generated for serious purposes could have high play value e.g. flight simulators. He discussed the amazing advances in computer graphics and told his audience about prototypes which could be tested in various ways and yet which were "made" in seconds by computer generation.

With all this clever technology becoming more freely available, Peter could see a blurring of the distinctions between work, play, science/discovery experiences and work-watching as we understood it.

4. Tell it for Real

Taking up a point from the first day of the conference, industry would have to be more honest in its interpretation of itself. Peter took the conference delegates on an armchair tour of the Hershey Chocolate Centre in Pennsylvania by means of his recent slides. This venue gets one million visitors per year who do not pay for their experience. Peter's slides showed the queueing ramp with a visual overload of chocolate advertising; then the ride in a people-mover which takes visitors out of the risk area and shows them, safely and rather clinically, lots of high technology gadgets and arrives quickly at the catering and retailing area. During this ride nothing is mentioned about how chocolate is actually made.

The 40,000 sq feet of sales area has 500 different products available and all of them are Hershey brand names. There is a large sales turnover and hence the firm can make no charge for the so-called experience. Thus the sceptic could claim that this whole visitor experience is at best a sales promotion effort and at worst a slick outlet for company propaganda. Peter wondered if industrialists will ever become mature enough to admit that the process is about failure, greed, human obsession, etc., as well as about the more admirable human virtues of hard work, inspiration and achievement.

5. Visions

Finally Peter offered some visions of our

manufacturing areas of the future. He described the major facelift operation which was now going on at Trafford Park in Manchester whereby the Development Corporation was transforming the rather basic and seedy grid pattern industrial estate and giving it a new look. As part of this it was incorporating some visitor orientation facilities. It was not a giant leap beyond this to imagine all major industrial areas having an orientation centre with displays about what went on therein. It could have a video wall which was live and allowed sneak previews into what was going on in each unit at that very moment. There would be lots of information available and lots of possibilities for factory visits. The whole thing could be themed and handled as a legitimate part of the industrial processes going on at that site. Peter felt that industry will, in time, see the value of this and will encourage visitors and will treat them with the respect they deserve when they arrive.

An interesting point to emerge from the discussion which followed was that Peter felt that SIBH and those professionally involved in interpretation should be looking for a champion within industry for the idea of interpretation and presentation.

Two Contrasting Case Studies

The next speaker was Jackie Evans, Marketing Manager of Badgerline, the regional bus company. Her brief was to talk about the Badgerline self-guided walks, called Badgertrails. The idea had been conceived by the Marketing Department of the Badgerline Bus Company in order to fill spare capacity on their buses at off-peak times and at weekends. There is a large resident population in the Bristol conurbation plus Bath and Weston-super-Mare, amongst whom the name of Badgerline is well known. In addition there is a large visitor population, typically staying in holiday camps and caravan sites to whom the Company promotes itself. Around this pool of potential clients lies some very attractive countryside with lots of developed resources such as the Mendip Way, the Cotswold Way, the Areas of Outstanding Natural Beauty and so on. With very little cost to themselves, the Bus Company thought it could link the buyers to this free resource by means of their special marketing.

The target groups for such bus journeys were the over 50's and family groups, which suggested to the organisers that there should be nothing too strenuous in their bus-related walks. In fact Badgertrails have three main criteria:- they should be less than five miles, the terrain along the route should be not too difficult they should link together two different bus routes.

The Company developed 12 different walks with good geographical coverage across Badger Country. A local television personality launched the enterprise in early 1988 and there then followed a most successful year. The Countryside Commission gave grant towards the

production of the trail leaflet which incidentally does not contain all bus timetables because this would inevitably date the copy when changes are made to services.

Jackie described how the leaflet was circulated via its own travel agents, via tourist information centres and with the County Library Headquarters acting as part of the distribution network. Each of the 12 walks has its own leaflet and they can be acquired together as a pack. A questionnaire was enclosed to allow some market research but this met with a very poor response - only 50 were returned. The Marketing Department is now considering a prize draw to enhance the response rate for the 1989 season. Also it is running a photo competition in conjunction with the Bristol Post Newspaper and Kodak.

Jackie claimed that in its first year the Badgertrails initiative had enjoyed good press coverage and provided good public relations benefits for the Company. It had cost £11,000 in that year but was now regarded an important loss leader. It helped to sell the Company's main product - its normal weekday bus services.

The second case study was offered by Tony Gueterbock, Regional Public Affairs Manager for Eurotunnel.

EUROTUNNEL EXHIBITION CENTRE

The Channel Tunnel has been a project of high passions as well as high levels of inventiveness ever since Napoleon first had the idea of constructing a fixed link across the Dover Straits, obviously for honourable and peaceful reasons.

The 19th Century produced a wealth of extraordinary ideas, some of which might have worked but most of which would probably have gone the way of the Tay Bridge or worse.



(Euro Tunnel Exhibition Centre)

In 1974 the project started again ... and a length of tunnel was actually built but the project stopped after a short time when funding was withdrawn. In 1985 the project got the go ahead when the British and French Governments agreed to proceed.

That was the go-ahead in principle, but before construction could start a parliamentary bill had to go through Westminster and be subject to cross examination and petition by anyone who had a locus to do so.

Having got royal assent, and a similar approval in France, we then had to raise some £6 billion in the private sector, largely as loans but also with a very important £1 billion worth of equity.

We therefore had to win the hearts and minds of people in the UK, their Members of Parliament and in the City.

We also had to convince those affected locally, both as individuals and the 100 or so amenity, local and environmental groups that we had credible and comprehensive proposals for dealing with the many environmental problems that are likely to emerge and that Eurotunnel had the intention to provide solutions to them.

How did we do this? Firstly by providing a highly professional team of staff, environmental scientists, planners, even lawyers as well as engineers, all of whom were able to communicate effectively with people who often had major concerns.

Secondly, by opening an information centre and running touring exhibitions, where local people could come and see what the project was, how it would affect them and form their own view as to its importance, and meet members of our staff. I am not going to describe all the

the other consultation work that went on, even though I believe it is probably an excellent blueprint for British Rail to use in their new line proposals. What the information centre in Folkestone showed was that there was an enormous demand for information about the project, not just from local residents but from members of the general public, school parties etc, who came in ever increasing numbers to see a small and very static exhibition.

Over 50,000 people came in the 2½ years we were open to an exhibition at the wrong end of Folkestone for which no marketing was done, apart from locally. It was this perceived demand, together with some encouragement from the local authorities during the Select Committee hearing, which made us commit to a viewing platform near the construction sites to prevent hoards of people trampling or driving over unsuitable paths and roads.

Having committed ourselves to the construction of this platform, we decided that it was worth spending some money on moving the old Information Centre from a former shop in Folkestone up to a better position near the Terminal Site and creating something really exciting which could become a tourist attraction in itself.

We also inherited a very large model railway layout of the Folkestone Terminal and built the equivalent French one and a small section of channel. This arrived at a late stage of the planning and the building had to be adapted to take this into account even after the foundation construction had started. The other small problem was that we had to have the building finished within 6 months of the start of construction of the Terminal; this gave us a 9 month programme for design and construction!

We subsequently commissioned the Fitch Company to design a building and exhibition to a maximum budget figure for the whole project (excluding land) of £2 million.

What specification did we give Fitch? We looked at major tourist attractions up and down the country and we looked at the information that the Tunnel had available. We also looked at the question

of charging or not charging; we all agreed that a charge was desirable because people expected to pay for something which had a worth or value, and we wanted to make this a place that people would come and visit as an attraction in itself rather than to brainwash them about the Tunnel.

Nevertheless, with local sensitivities in mind, we provided a library and information office at the far end of the building which was free, and decided that an entrance fee of £1.50 for adults and 75p for children was about the right level, with reductions for parties of 10 or over. We also decided that we would provide a free-flow exhibition - people could come and go as they please (having paid) and move through as fast or as slowly as they liked.

We wished to have as much hands-on and moving images as the budget would allow, recognising that one of our strongest markets would be school children and coach parties, both requiring very different facilities.

We also inherited a very large model railway layout of the Folkestone Terminal and built the equivalent French one and a small section of channel. This arrived at a late stage of the planning and the building had to be adapted to take this into account even after the foundation construction had started. The other small problem was that we had to have the building finished within 6 months of the start of construction of the Terminal; this gave us a 9 month programme for design and construction!

First of all the Site. An ideal site was available to us, just across the motorway from the Terminal Construction, in a location which enabled us to create a garden-finished environment to counteract the mud and dust from the Terminal.

Access was excellent and Shepway District Council and Kent County Council agreed to get brown tourist signs up ready for opening. We therefore had the Site.

Fitch came up with a design of a plain factory-type building with an exciting tower so that the maximum money could go into the models and other attractions inside, rather than on exterior finish.

Fitch's concept was to divide the building into 3 bays. The entrance to the exhibition was full height with ribs to give the circular effect of the Tunnel. The main gallery would demonstrate how one used the system, a cave effect going back in time for history, about Eurotunnel and its place in Europe and at the end, going through a cutting head of the boring machine into the Construction Gallery where there were details of the Construction and finally, a full size model of the Shuttle Train complete with real cars in it.

The centre bay at ground level would take the services and above it, the Terminal models. This would also provide an auditorium for regular film shows and the public would then look over the shop and French style café onto a garden facing south. Conference and school rooms were also provided as well as an administration office.

The total exhibition area is approximately 1,000 square metres. What is in it? The whole theme is to mix the round Tunnel/logo motif with the experience of using the system with a Shuttle Train, even if the complete design of that is not finished.

You enter through a Shuttle, past a large Eurotunnel logo. You pay your entry fee at a round desk and can climb the 69 steps up the tower for a panoramic view of the Terminal Site. Entering the Exhibition

through an almost full size model of one of the running tunnels you look at a video wall, kindly donated by Nat West, designed to give a very short visual image of construction to whet people's appetite to come into the Exhibition without letting them see what is in it before they have paid.

You enter the main Gallery with display panels showing the experience of using the system by road on the left and rail on the right. There is a diagrammatical model of the system as well and models of the through train, Shuttle Train etc.

We wanted to use less panels and more hands-on experience here but the budget did not allow this. We also have a series of interactive televisions for those wanting more information about the project.

One moves forward and dives into the History Gallery to see models and panels of previous Channel Tunnel attempts. There is a sound effect of people using picks and shovels to mine the chalk and there is a small machine to give you that old fashioned dank effect.

People come out, into the main Gallery again to see further ideas about the single market and Europe and a large interactive map, kindly donated by British Petroleum, on which three people can guess journey times by road and rail between major cities in the UK and Continent when the Tunnel is opened. People aged 8-12 are particularly adept at this and do rather show up the pensioners!

One then moves to the Construction Gallery through a full sized service tunnel boring machine head and views looking across the Channel along the route of the Tunnel. We have models of the maze of Tunnels at Shakespeare Cliff, panels about construction and a video and displays of the various environmental protection works that we are doing.

We also have two lovely models of dredgers kindly loaned by Westminster Dredging, who are pumping 2 million tonnes of sand from the Goodwin Sands on to the Terminal Site.

At the end of the Exhibition, there is a full size Shuttle mock up complete with British and French cars to show just how much room there is around the Shuttle during your journey.

The visitors then return into the Main Gallery and up the stairs (or using the lift for disabled people) to see the model railway layout of the 2 Terminals. It shows N gauge rail models of the Folkestone and Coquelles Terminals and a section of tunnel and sea in between. It is not quite to scale, but the Shuttle Trains are still 20 wagons long and, like the real ones, need two Locos to pull them. There are also operating problems - parts wear out when it operates 8 hours per day, 6 days per week, and in the first 6 months each train has travelled the equivalent of going from London to Brussels. We also have some live fish - swimming in the English Channel section.

Visitors can also see a video in the 88-seat auditorium and there will soon be a Tunnel Express Club corner there for the children.

The visitors finish up in the shop where the most popular merchandise are Eurotunnel memorabilia and our own publications and finally to the French style café which we



Inside the Eurotunnel Centre (Photo - Geoff Nickolds.)

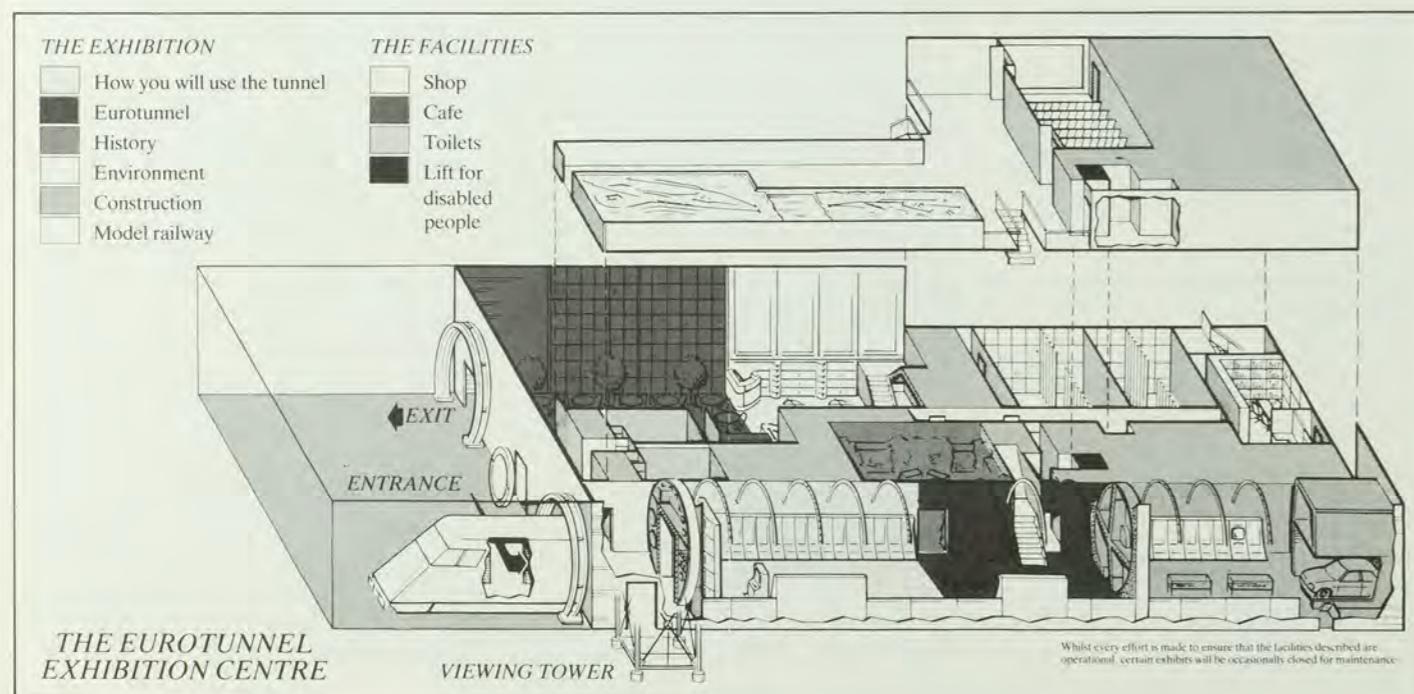
respectively the Harvey's Wine Museum, the Bristol Industrial Museum and the SS Great Britain. In the evening there was a feedback session on these afternoon visits and some of the points which emerged are as follows:-

The group who visited Harvey's of Bristol Cream fame were very impressed with the professionalism and scope of the exhibits on offer. There was some discussion about the balance between arranged visits and the relatively short time which the place was available for impromptu callers. Given that the museum occupies some old Bristol warehouses in the City Centre it may have been better to leave some of the rather more squalid aspects on view rather than clean and spruce up everything entirely. The group felt that the place was possibly too sanitised and glossy. The video shown was too much like a TV commercial and not an informative guide to sherry making. Having said that, the display areas

themselves are not very "Harvey-orientated" and they do offer an objective view of sherry production. All agreed that the lady guide was exceptionally good and at £1.50 for admission and £2.50 to include wine tasting, the charges were reasonable. With lots of different products on offer, the group certainly came back in high spirits and in a talking mode!

The hostess Nikki King from Harvey's took all their criticisms and compliments in a most gracious way and was kind enough to say she had learned some points which she would be taking back to Harvey's.

The group who visited the Industrial Museum were led around by its Director Paul Elkin and were given privileged access to the store area which was evidently an Aladdin's cave of artefacts. They all enjoyed the clutter, the wealth of material and the general ambience of this area and ironically, found it a stark contrast to the exhibition area which was clean, carpeted and a shade sterile. Could there be some



THE EUROTUNNEL EXHIBITION CENTRE

sort of intermediate area which had the magic and serendipity of the one area, blended with the safety and informative nature of the second? A train ride from the museum along the Bristol dockside gave an added element of live action which the group enjoyed. In the feedback session, Paul Elkin found himself having, rather unfairly, to defend Bristol against criticisms of poor marketing, poor visitor facilities, and poor co-ordination of its tourist attractions but he was patient in his explanations and stoutly defended his own marketing activities.

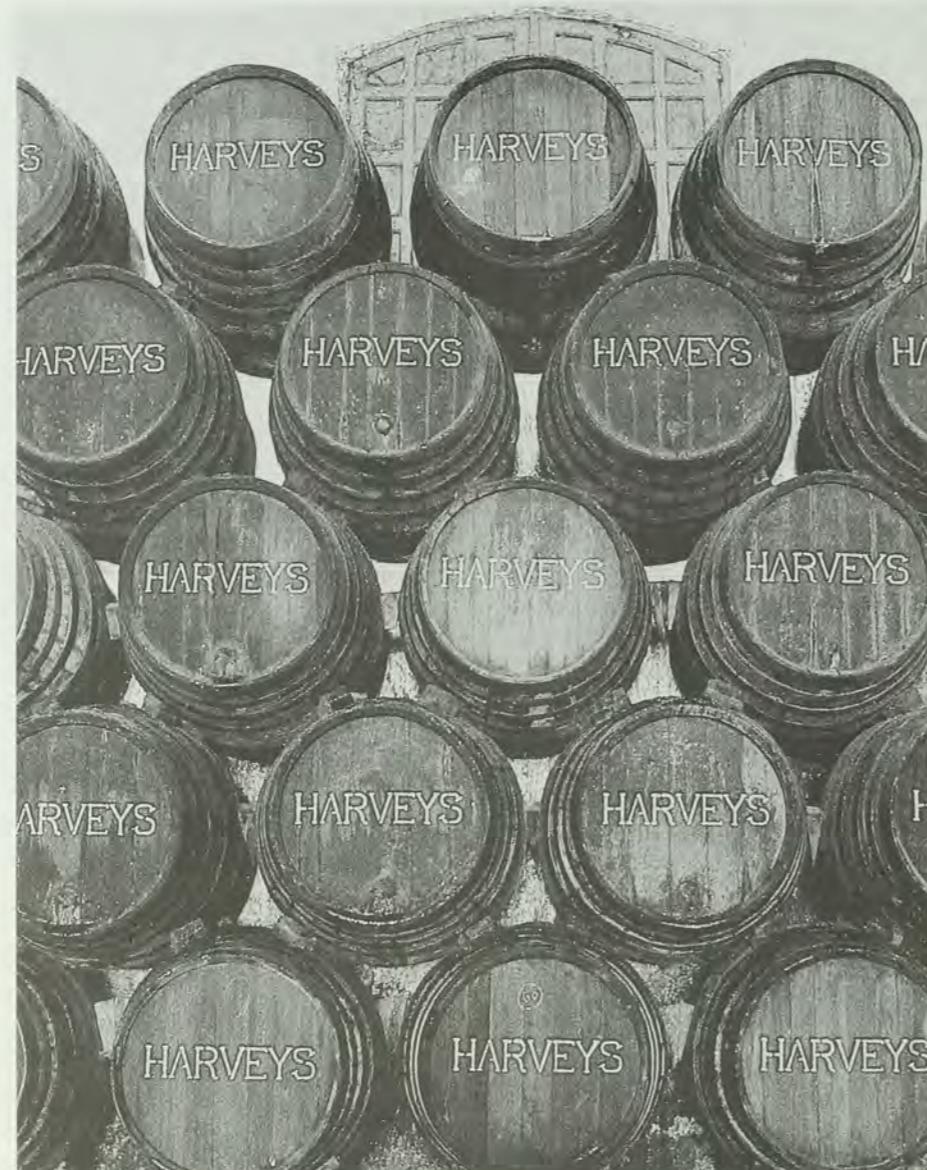
The group visiting the SS Great Britain, now back in the very dock in which she was built after a turbulent career at sea, was impressed by the scale and simplicity of I K Brunel's ship. The personable guide, Bob Evans, gave a very full account of her life between the launch in 1843 and the wreck on the Falkland Islands in 1886 and went on to describe the major salvage operation and the return of the vessel to Bristol in 1970. £2½ million has already gone into the SS Great Britain and another £2½ million is still needed to fit out the interior, install replica engines and so on. She is owned by a private trading company who obviously see their priority as restoring the ship to the condition she was in during her working life. With limited means at their disposal, the Company obviously find it difficult to strike a balance between major restoration programmes and caring for the visitor.

Captain Chris Young who hosted the afternoon visit was unfortunately unable to be present for the evening feedback session and to respond to comment and criticism. Undaunted the group made a number of suggestions eg. that there should be some restoration work going on at all times both to prove how much funding was needed for renovation work and to hold the attention of visitors to the ship. One member thought that the ship had two UNIQUE SELLING POINTS, one the experience of being able to go under the hull and two, the story of how the ship was brought back from the Falklands. Friends at the SS Great Britain Project were urged to bear these characteristics in mind when they next considered the thrust of their marketing and interpretive endeavours.

Test your ideas on a challenging site!

This was the way the practical project for the third and final day of the conference was advertised. At 9.00 the party left by coach for the short ride to Castle Green in the centre of Bristol and there they split into three working groups. Three Bristol residents acted as guides to these groups. They were respectively Mike Ponsford of Bristol City Museum and Art Gallery, Peter Milner, Environmental Artist/Designer and Pippa Woolf, a Private Consultant with MPB Associates.

The three groups carried out a perambulation of the site taking in the car parks, green spaces, ruined churches, etc., and the relationship of the site to its surroundings including the River Avon.



(Photo - John Harvey & Sons Ltd.)

Here once stood the castle and outer bailey of Bristol's medieval centre and these were surrounded by the tightly packed medieval streets. Bomb damage during the last war destroyed much of this central city area and since then the Castle Green site has had a rather chequered history. Planning gain on a nearby site was about to yield the City Council a six-figure sum which could be reinvested in the Green in some way. What were the groups' views?

Group 2 went primarily for recreation as a means of reanimating the rather dreary space. They envisaged a huge adventure playground across much of the site, and a swimming pool. They wanted the existing small cafe relocated and extended and refurbished. They favoured the use of St Peters Church Tower as a viewing platform and they wished to see much better use made of the curving river frontage.

Group 3 wanted to make a grand gesture. Bristol should assert itself in the European context; it should exploit the international connections which it undoubtedly has. Lots of money had been invested in the areas adjoining the site; could this wealth be tapped in some way to enhance the sum which the City was preparing to spend? The Group wanted to see lots of activity on the site, they thought that water was an important theme which would run through the design and the interpretation of the site. Most memorably, they suggested that a sense of height was needed and came out in favour of a strong vertical feature to give Bristol a major city centre landmark.

This brief account does not do justice to the many ideas which sprang from the fertile imaginations of the conference delegates but gives a taste of the free-wheeling group sessions. Perhaps a few germs of ideas were left with the group leaders who are actually involved in the

planning and design of Castle Green. So the conference came to an end and the votes of thanks were given. People singled out for their part in putting together a successful few days in Bristol were Steven Woollett, the SIBH Events Co-ordinator,

Gill Binks, the Events person on the SIBH Committee and Pippa Woolf who provided the vital local co-ordination for SIBH in its preparations.

Conference Report by Ken Jackson.

WORK FASCINATES ME

JIM JOHNSTON

Most readers will have seen the heavy advertising on television and in the press for the Sellafield nuclear reprocessing plant. What was once Windscale, the world's first commercial nuclear power station, is renamed after a consistently bad press. £5.4 million has been spent on a new visitor centre, which opened in June 1988, and given a very high profile with a heavyweight advertising and PR budget. It works. In 1987 it was doing 100,000 admissions. This year it is expected to go above 350,000 visitors.

Watching industrial processes in action is not particularly new. Most of you have been, at some stage in your career, on the obligatory brewery tour.

These factory or industrial tourism facilities tended to be small scale, *ad hoc*, low key and not conceived within a grander strategy for the business. Consumers saw them perhaps simply as a wet weather alternative. What is new is the increasing seriousness with which organisations are treating them, and the importance they are being given within the overall marketing strategy. This "technical tourism" is rapidly becoming big business; designed and presented as entertainment; with a dash of education thrown in.

Several are now attracting annual visitor numbers that would stand comparison with many mainstream leisure facilities. The Sellafield Visitor Centre started in the early 80s. It is open every day except Christmas Day and entry is free. Visitors are treated to audio-visual displays, models, computer games, and a tour round the site in a bus, with one of 25 specially trained guides. There is even a parent and child room. At the end comes the obligatory souvenir shop and cafe. This facility is helping to rebuild what British Nuclear Fuels Chairman, Christopher Harding, calls a "platform of credibility" with the public.

Wedgwood, in Stoke, opened their visitor centre in 1974. This includes a demonstration hall, museum/art gallery, cinema, shop, plus a separate shop for seconds. Staff numbers total 63 people. Entry is £1, and the income from this covers operating costs of the centre, while shop sales are profit. They do 160,000 visitors per annum, of which 20% are from overseas.

At Bourneville, Cadbury's increasing visitor levels have led them to open a new £5 million visitor facility, which is claimed to be the UK's largest factory tourism project. Not to be outdone, that other centre of confectionery, York, is planning *The Chocolate Experience*, and is targeting 300,000 visitors a year.

However, it is not only the *manufacturing* industries that are putting themselves on show, but also the *service* industries. I remember when Pinewood Film Studios arranged a public open day one Sunday in the late 70s. Interest was huge and unexpected. All the roads around the Studios were jammed all day. The Granada Television Studios tours in Manchester, which opened in July 88 with about 300 staff, is hoping for up to a quarter of a million visitors a year.

Perhaps Brent Walker, who are negotiating for the redundant Elstree Film Studios, may consider a working museum of film production, as part of their proposed leisure facilities on the site?

What benefits can an organisation derive from technical tourism?

Firstly, visitors who have enjoyed their experience make good ambassadors for the organisation. They spread positive word-of-mouth about its product or service.

Secondly, it can help with recruiting good staff. School visits promote an interest in the organisation's work. Local adult visitors can see at first hand what working conditions are like.

Secondly, it can help with recruiting good staff. School visits promote an interest in the organisation's work. Local adult visitors can see at first hand what working conditions are like.

Thirdly, visitors can boost the morale of staff. The fact that people want to watch what they are doing, increases employees' job satisfaction, gives them a pride in their work, and can cut down on labour turnover. "It must be an interesting job if people are prepared to travel half way across the world to see it." (From ETB's *See Industry At Work*.)

Next, there is an opportunity to sell the product at the end of the tour, in a special souvenir shop. Even if the organisation is not in manufacturing, it can offer special

themed mementoes of the visit, as they do at Sellafield.

Organisations undertaking an open day policy at their plant generally adopt one or two broad approaches. The first category is that they are looking for the *intangible* benefits of allowing in visitors. Admission tends to be free or low-cost. It is planned as a public relations, attitude-changing, or educational exercise. Examples include Sellafield, and the energy sector in general, the capital goods industry such as Ford Motors, and the food industry, like the Coronation Rock Company in Blackpool.

The second approach is when plant visits are incorporated into a wider marketing plan, and treated as a separate cost centre. The PR benefits are welcome, but the site is actively promoted, visitors are charged entry, the manufacturer sells the product and there are serious catering and souvenir facilities. For example, the Glenturret Scotch Whisky distillery in Perthshire opened a visitor facility in 1980, which now includes a heritage centre, A-V presentation, shop, restaurant and whisky tasting bar. Thirty staff collect the varied entrance charges from the 120,000 annual customers. This operation alone has more than doubled the company turnover and profit in less than 10 years. They are now more retailing oriented than manufacturing.

It is probably no surprise that the Americans are ahead of us in technical tourism. Everybody has heard of the Universal Film Studios tours. What is less well known in this country is that the Kennedy Space Center in Florida had 2.5 million visitors in 1987. In July 1988 alone they had 370,000! They employ 250 full-time staff and up to 250 part-time staff in their visitor facilities, which, incidentally, are hived off to an independent operator. Entry is free to an initial exhibition about the Center. A bus tour of the complex, including a visit to the shuttle launch pad, costs \$4. Another \$2.25 gives you entry to a giant cinema for a 25 minute film about the space shuttle. Lest you think it is the absence of charge that is the attraction of the Center, this film has been seen by one million people from January to July this year alone. Total annual income from admissions and other sales is around 30 million dollars. Will some enterprising

entrepreneur now do a deal with the Ministry of Defence and the US Air Force, to open up to the public the disused missile silos at Greenham Common?

There is no end to the subject matter that interests the curious public. Sophisticated consumers are demanding more from their

leisure experiences, and something with an educational element is welcomed. The logical conclusion is that the leisure industry will turn in upon itself. Already you can have guided tours front-and-backstage at the National Theatre in London and the Lincoln Center in New York. Will consumer tours of the plant room of the

local swimming pool be far away?
Reproduced from The Leisure Manager, December 1988 by kind permission of the Editor.

THE GROWTH OF INDUSTRY TOURISM

TERRY STEVENS

Tourism and Interpretation Consultant.

"I like work - I could watch it for hours" is a message usually seen on stickers in car windows. It is now the unofficial rallying call for developing Industry-Tourism or "Work Watching".

Some companies, particularly those in traditional manufacturing and processing, such as breweries, distilleries, potteries, and glassware, have developed day visitor markets over the past thirty years. Several have reached a degree of sophistication envied by other sectors of the tourist industry - the 1988 Stoke Marketing campaign "See China in a Day" was brilliantly conceived.

Today, the opportunity for modern industry to adopt an open-door approach is being strongly advocated by the national tourist boards and others.

INTRODUCTION

In October 1988 the English Tourist Board, in association with the CBI and the Department of Employment, launched a campaign to encourage industry to open its doors to tourism. The campaign, backed by a report entitled "See Industry at Work", is an initiative of John Lee the Minister for Tourism.

There is a significant and growing demand for 'industry tourism' resulting from a population which is increasingly aware of, and inquisitive about, environmental issues. There is also a more specific, product-related interest which stimulates enquiry and investigation into how things are made or produced. From an industrial viewpoint it has long been recognised that additional value and enhanced sales can be derived if potential customers see, experience and understand the manufacturing or craft process.

Consequently, encouraging visitors to see 'industry at work' is not a new phenomenon. Several sectors of industry, notably those involved with consumables, have a tradition of inviting visitors into their workplaces. In most instances this flirtation with tourism evolved out of a need to stimulate sales. As the economic environment changed, and traditional markets divided, so the more adventurous producers developed tourism strategies. It

is not surprising to note that this trend was particularly marked in rural areas and in regions with a traditional tourist base. The obvious early candidates to exploit this situation were the textile producers, especially smaller Woollen Mills, and the small-scale food and drink producers.

For these early tourism adventures, scale was clearly a determining factor in the initial decision to open to the public. Single businesses with linked output, and even more restricted wholesale opportunities, saw passing tourist traffic as an opportunity to develop point-of-production sales.

The current 'See Industry at Work' initiative sets no parameters for the size of operation for whom tourism may bring benefit. The objectives for each industry or factory will be different. The considerations, implications and strategies must therefore be unique to each situation. It is clear from current success stories and from ventures currently being planned, that there is considerable interest from industry.

Perhaps more than any other sector of tourism development, industry tourism proves that "resources are not, they become". The slate industry in North

Wales has revived due partly to the exposure of half a million visitors each year to the slate quarries of Llechwedd and Gloddfa Ganol. Twenty years ago few would have predicted the grey workings would have such appeal. Similarly, the BNF Sellafield Visitor Centre (150,000 visitors 1988 est.) has built-upon the CEGB's tradition of guided tours to Dinorwic and Trawsfynydd Power Stations to establish its own tourism profile. It would seem that the scope for appropriate development is considerable. For developments to be a success, however, industry must know why it is developing a visitor programme, and implement it in a professional, sincere way.

There are a number of advantages to be derived from developing a visitor attraction in the workplace. The English Tourist Board define them as tangible and intangible benefits. Clearly, for many, the intangible may outweigh the tangible. That makes the benefit more difficult to quantify and measure - it also begs the question, "is tourism the best way to achieve these intangible gains?" the answer could well be 'NO'.

There are a number of very basic and fundamental questions which companies should ask, along with an examination of not only their goods or services, but also the suitability of their factory, plant or environment to cope with the demands of visitation ... assuming that the attraction of visitors is considered desirable to management and workforce. Workforce considerations should not be underestimated. These are techniques of visitor management which can be developed to minimise or maximise intrusion into the production process. Glass windows with workers operating in 'goldfish bowls' are not an easy option - for the visitor or the worker. Compare the sterile, visitor-processed experience of the visit to the Mallorca Pearl Factory to the heightened personal experience of watching a diamond cutter at work in Amsterdam.

Perhaps it is the exposure of British visitors to industry at work overseas which has prompted this renewed interest in

industry tourism in Britain? Visits to French vineyards and chocolate factories, Greek and Maltese lace makers, and Dutch cheese factories and flower markets are forerunners of this scheme.

Table 3 is not exhaustive, merely indicative of the range of industry now active in attracting visitors. The scale, nature and character of their visitor experience ranges from pre-arranged guided tours to a fully operational visitor centre open at all times.

A number of companies are currently planning tourism developments. The greatest single prospect of this initiative will be that household names which are close to the hearts of their customers will realise the opportunity to interpret their industry. In this respect Cadburys is leading the way.

environment is advantageous and enthusiastic about industry at work.

In addition to the predictable response to this initiative there will emerge the idiosyncratic, unique, industry whose ability to attract visitors will be particularly important in certain regions. These 'surprises' will prove to be the icing on the cake for this industry initiative ... Swansea's "Leech Farm" will surely be a contender for any future industry at work award.

"Industry at Work" should provide a platform for an integrated economic development initiative. The scheme creates a framework for individual company diversification, but it must be taken further. Industry tourism is about profiling and regional development. It is about developing pride and marketing. Japanese inward investment in Wales, and its associated hi-tech industrial base, gives an opportunity to create a tourism initiative linked to economic development of 'Brave

New Wales' Industry and Tourism. Working in unison can positively advance this form of regional regeneration. If it is to work, however, it must be done well - and that means an investment of resources. It is certainly not a case of "money for nothing".

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TABLE 1 TANGIBLE BENEFITS

- Entry fees and admission income
- Direct product sales
- Associated merchandising eg souvenirs and literature
- Food and beverage income
- Utilisation of resources eg staff canteen, staff
- Re-orientation of production and produce
- Stimulates other leisure development
- Reinforces direct links with market
- Creates opportunity to develop personal contact with retail market
- Exposure of product to new markets
- Allows for test-marketing of new products
- Opportunities for premium pricing and added value.

TABLE 2 INTANGIBLE BENEFITS

- (a) Company Related
 - Adjunct to marketing effort
 - Enhanced public and product profile
 - Development of local awareness and pride
 - Encourages employee pride, confidence and morale
 - Provides the definitive experience
 - Develops customer understanding, awareness and loyalty to product
 - Fosters maintenance of good working environment
 - Exposes company to wide range of visitors including overseas tourists
 - Reinforces branding and market loyalty
 - Leads to other promotional activity
 - Creates "NEWS" Items
 - Produces a human face for share holders
 - Assists job security
 - Able to develop educational and VIP services
- (b) General
 - Integration with wider community tourism plans and strategies
 - Assists in promotion and presentation of British Industry
 - Reinforces images or can be used to 'Knock-Down' "Flying the Flag".

Particular industries which have enormous prospects and spring to mind could include:

- Game & Toy manufacturers e.g. Corgi, Waddingtons
- Speciality food producers e.g. Colemans, Robertsons
- Exciting vehicle manufacturers e.g. Westlands, British Aerospace
- Media e.g. BBC, HTV, Newspapers and Publishers
- Money e.g. Royal Mint, Banks
- Sports Stadia e.g. Main Soccer Clubs, Cardiff Arms Park, Twickenham.

No doubt many have debated these options, some may have flirted with the idea and experimented. Others may be encouraged to test their interest with open days or pre-arranged tours. Whatever the current status of the internal discussions, it would appear that the external

TABLE 3 INDUSTRY ALREADY AT WORK

COMPANY	LOCATION
Crafts	Hebden Bridge, England
Walkley Clogs	Haslemere, England
Dolmetsch Musical Instruments	Matury, Wales
Matury Turning	
 Fabrics	
James Pringle	Anglesey, Wales
Trefriw Mill	Trefriw, Wales
Tregwynt Mill	Castle Morris, Wales
Coldharbour Mill	Wellington, England
David Evans Silk	Crayford, England
Wilton Carpets	Wilton, England
 Glassware Etc.	
Caithness Glass	Perth, Scotland
Stuart Crystal	Worcester, England
 Food and Drink	
Old Bushmills Distillery	N. Ireland
Glenturret Distillery	Oriet, Scotland
Brains Distillery	Cardiff, Wales
Carlsberg Brewery	Northampton, England
Moores Biscuits	Dorchester, England
Baxters Biscuits	Moray, Scotland
Sheppleys Cider	Taunton, Somerset
 Consumer Goods, etc.	
Austin Rover	Cowley, England
Pilkington	St. Helens, England
Hoover	Merthyr, Wales
Ford	Dagenham, England
Boots	Nottingham, England
The Bank of England	London, England
 Energy	
CEGB at Dinorwic	Wales
Trawsfynydd	
Wylfa	
BNF Sellafield	Cumbria, England

THE INVADERS AS ALLIES: Information and Interpretation in the New Forest

MICHAEL B. QUINION and MICHAEL H. GLEN

Touchstone Associates, Stroud.

We are all acutely aware that many urban and countryside environments are under threat from mass tourism and recreation. In a recent lecture, John Julius Norwich cited the plight of Venice floundering under the feet of tourists rather than feet of rising water. Closer to home, the Lake District was closed one Sunday early in June this year because it was 'full'.

Like many of the national parks, one of the areas in Britain under great pressure is the New Forest, which has many of the attributes of a national park but has not been so designated. About eight million visitors a year seek out its landscape which has been moulded largely by centuries of free grazing by commoners' animals. It is a landscape of many qualities, not all of which are easily defined.

Serious threat to character

There is widespread agreement that the Forest is near breaking point in its ability to absorb people at peak periods and that its traditional character is seriously threatened. Anyone who has experienced choked roads and overflowing car parks on a summer's day will appreciate the forces endangering the landscape and the local way of life.

In the early 1970's, the Forestry Commission - which manages the lands in Crown ownership - stopped access by vehicles to the open Forest. Cars were forced to use car parks and campers to stay in designated sites. Though very unpopular at the time, it is now recognised that this was an essential conservation measure. But further pressures have steadily built up since then.

Special circumstances conspire to compound these pressures. The Forest is close to large and affluent centres of resident and holiday populations. Under Acts of Parliament going back to Victorian times, the public has a statutory right of access to the Forest. In any case, large areas of the Forest have to be left unfenced for the traditional free movement of grazing animals. Any new measure would require the active collaboration of a number of bodies with statutory powers, including the Forestry Commission and the Court of Verderers.

Seeking more positive attitudes

The Forest authorities have recently completed a two-year review which included many suggestions for conservation and management measures. One of these was to commission a study of the potential of information and interpretation techniques to manage

visitors and to persuade them to behave with greater consideration to the Forest by taking a more positive attitude towards it. Touchstone Associates undertook this study in association with John Brown & Company.

We knew from the start that what we were faced with, and what our recommendations therefore reflected, was a mix of management, public relations, educational and even propaganda issues as well as those directly relating to information and interpretation.

At an early stage, we concluded that there were certainly several important

of the special nature of the Forest without in some sense promoting it. (This, incidentally, was a challenge which the Countryside Commission had to face when planning its National Parks campaign.)

Our view was also that existing provision was at such a low level that the positive effect of improved communication and hence improved appreciation would outweigh any adverse effects. This was scarcely a provable proposition and, understandably, it was not accepted by everyone.

One key element of our proposals was that visitors who were made to feel welcome



(Photo: Countryside Commission.)

interpretive themes which could and should be communicated, but that the nature of the audiences and restrictions on mechanisms for reaching them could make it difficult to use these themes effectively. For example, the Forest management bodies decreed that no permanent structures could be built on the Crown lands; even wayside panels in car parks were vigorously opposed by some commoners on the grounds that they would urbanise the landscape.

Promoting awareness not visits

The commoners, in particular, feared that adding to the level of visitor provision and increasing people's knowledge of the Forest would encourage more visitors to come and thus make the Forest's problems worse. We argued throughout our work that one could not raise people's awareness

were more likely to respond to attempts to enlist their cooperation. This had been shown to be true in similar situations elsewhere. Care and concern for visitors would create reciprocal feelings for their surroundings.

A second element, therefore, was that persuasion was a more powerful force than prohibition. The attitude of both residents and the Forest authorities needed to change towards accepting visitors as allies in the battle for conservation, rather than regarding them as invaders and consequently a threat.

Creating a corporate ethos

One of our principal recommendations was that the unique identity of the Forest should be strengthened by creating an overall house style to be adopted by every agency with a role in the management,

conservation or promotion of the New Forest.

We proposed that this should be applied, with care but with consistency, not only as a graphic mechanism, but also as a 'public communication of an underlying unity of policy'. It implies the creation of a corporate ethos for the whole Forest, which in itself implies a corporate determination to work together for the same ends.

A second principal recommendation involved the need to identify the range of different audiences to whom specific messages and information should be targeted. To broadcast a spectrum of messages to the generality of visitors (and local residents) was certain to be both expensive and ineffective.

One of the difficulties in reaching audiences was that many do not feel themselves to be in much need of information - the casual day visitor, the regular visitor, local businesses and residents all fall into this category. Information has to be taken to them; they cannot be expected to collect it. In our report, we identified more than 20 distinct groups for whom there were key messages and suggested a range of media for reaching each group.

Uniform management approach

A third recommendation, as it transpired a controversial one, was that a prime method of communication with visitors should be through a corps of uniformed rangers. We suggested that the potential role of a New Forest Ranger Service would be more akin to that in the US National Parks than in the National Parks of England and Wales. As a result, the accusation (for such it was) of *Americanisation* was levelled at the Report from a number of quarters. None of those expressing their distaste seemed to be aware of ranger services already at work in this country.

However, the importance of our proposal did not lie simply in the name and duties but, once again, in the implicit expression of a unified management. As such, we saw it as desirable that the existing keeping

and wardening services in the New Forest should become an integral part of the ranger service. Even if this proved impracticable, there should still be a consistency of policy, of approach to the public and of outward appearance.

We proposed that the role of the service should cover a formidable range of duties. These would include assistance with the management of the physical resource; acting as the public presence (and enforcement agency) for the New Forest authorities; creating and providing information and interpretive programmes; assisting with education programmes and working with the local community to encourage a positive attitude to visitors and to help minimise their impact on the Forest.

Measuring the achievement

Many of our other proposals were variations of well-tried measures. These covered such mechanisms as coordinated signposting and interpretive provision, and agreed publications policy and training of all staff engaged in visitor services in the New Forest. We also proposed a system of constructive liaison between Forest authorities and tourism bodies to achieve a joint approach to the controlled promotion of the New Forest.

Our final recommendation concerned the day to day operation of the information and interpretation strategy once it had been accepted. It would then be essential that the management organisations applied techniques by which they could test whether or not their efforts were successful. This implies a two stage approach. First, objectives must be drawn up, based on the strategy, and capable of being tested. Secondly, a monitoring system must be established to check the extent to which the objectives have been met.

Performance based criteria have not been commonly applied to recreational or interpretive situations. The New Forest agencies have a unique opportunity, we believe, to set up unequivocal measures of achievement before the measures to which they relate are implemented.

CHAIRMAN'S CHATTER

Hello again. As you read this it will be a busy time for the Society in particular and interpretation in general.

* Judging is underway for both the Gateway Interpret Britain Awards and the VPB Design Awards.

* The study by Martin Orram into the opportunities for the future of the Society and the issues of closer cooperation with CEI is continuing.

* We were unable to make a full time appointment following interviews in May, but have taken on Linda Burns, ex of CEI, for three months to progress a number of initiatives.

Ian Solly

DIARY DATES

• AUGUST 2nd - OCT. 8th. OUT OF THE WOOD. Common Ground/Crafts Council travelling exhibition starting at the Crafts Council Gallery, Waterloo Place, London SW1. Contact: Julia Bennett. Tel: 01-930 4811

• SEPTEMBER 2nd-3rd. ENGLISH WINE FESTIVAL AND REGIONAL FOOD FAIR. Alfriston, East Sussex. Details: Tel. (0323) 870164

• 8th-10th. INTERNATIONAL CONFERENCE ON TOURISM AND CULTURAL CHANGE. Llangollen, Wales. Details: Tel. (0978) 861514

• 18th-21st. MEDIAVISIE 89. Audiovisual trade fair at RAI Centre in Amsterdam. Details: Tel. 020 549 1212

• 18th-22nd. MUSEUMS ASSOCIATION CENTENARY CONFERENCE at the University of York. Billed as the largest ever meeting of the British Museums Community. Contact: Mark Taylor or Nicola Thomas 01 404 4767.

• 19th-21st. PEOPLE, TREES AND WOODS. CRRAG Annual Conference at Heriot-Watt University, Edinburgh. Contact: Janet Hickling (0272) 741117.

26th-27th. MANAGING THE CUSTOMER - CENTRED CUSTODIAN. Centre for Continuing Education, University of Newcastle upon Tyne. Contact: Jennifer Tann, 091-222 6799

OCTOBER 21st. THE HERITAGE INDUSTRY: A new distorting mirror? Society of Antiquaries of Scotland Annual Conference. Write to Royal Museum of Scotland, Queen St., Edinburgh EH2 1JD.

STOP PRESS

Heritage Interpretation Vols 1 & II Edited by David Uzell. Proceedings of 1988 World Congress Review in next issue.

BREAKING THE HALL OF MIRRORS: PRESENTING ETHNIC HERITAGE. A DAY CONFERENCE AT ST. MARY'S COLLEGE, STRAWBERRY HILL.

REPORT BY DAVID J. HORNER

A Day Conference held on Saturday, 4 March, 1989, at St. Mary's College, Strawberry Hill, Twickenham.

The intriguing title for this day conference came from a recent article by Professor Bikhu Parekh (Deputy Chair of the Commission for Racial Equality and Professor of Political Theory at Hull University) who rejected the assimilationist attitudes of those who wish to see all minority ethnic groups integrated into the mainstream culture - people who only feel secure "in a hall of mirrors, where they encounter nothing but their own image". His counter vision to this hall of mirrors was of a family of minorities "constantly fashioning a common culture". The day conference set out to examine the ways in which museums and heritage sites could begin to present themselves and their collections in ways which would enable people to appreciate the richness of living in a multi-cultural society.

As first speaker, and in the topical context of the Salmaan Rushdie affair, Professor Parekh highlighted first the need for better understanding of ethnic minority needs and cultures - hence multi-cultural education - and secondly the difficulty of actually achieving multi-cultural understanding. The pluralist as against assimilationist development of society would result in a much enriched UK culture, a stretching of the imagination due to the diversity of cultural inputs, alternative slants on various periods of UK history as well as on current society, and the potential for increased creativity.

Jane Peirson Jones (Birmingham Museum) took up the challenge of ethnic interpretation and the American experience, and, in the light of her research on native Americans and Inuit, drew attention to the importance of accurate and sensitive terminology, the challenging of stereotypes, and general sensitivity to the importance of sacred objects and other artefacts to various ethnic groups. A wide range of black American initiatives growing out of the race riots of the 1960s and affirmative action programmes were now resulting in new initiatives in the interpretation of ethnic heritage in America. Drawing on this experience, Jones identified 5 key issues for public sector museums in the UK:

- (i) **Power** - In the selection of material for Interpretation, there needs to be an awareness and recognition of the power of the work or artefact to challenge or alternatively reinforce stereotypes.
- (ii) **Subjectivity** - Interpreters operate in a value-laden context and this should be explicit. Opportunities could then be identified for exploration in terms of alternative values.
- (iii) **Artefacts** - Many areas of interest have not yet been adequately researched, and in many museums there remains an imbalance in collecting policies.
- (iv) **Representation** - Would we readily accept an Australian Aborigine putting on a major exhibition on, say, the industrial revolution of the 18th century in Britain? The relevant communities themselves must be involved in the interpretation.
- (v) **Facilitation** - To improve the interpretation of ethnic heritage, developments are required in policy, in the availability of resources (and thus perhaps the re-appraisal of priorities) and in permitting new approaches and innovation.

Some of these themes were again taken up by Julia Nicholson (Leicestershire) in considering the presentation of the heritage of the Indian sub-continent. Traditional UK interpretation policies tend to be rooted in the history and stereotypes of the past, especially the colonial past in relation to ethnic heritage. Coupled to this is the distinction between high culture (seen as high value, highly selective, and those elements that fit in with the western aesthetic and historical perspective) and low culture/ethnographic (where minority cultures are seen as "exotic" in comparison with the majority culture). In tackling these problems, the mission statement for a specific exhibition or event could take as its objectives, supporting positive images of ethnic groups, challenging stereotypes and racism, and providing new insights for members of the majority culture. But the interpretation itself should also draw on the knowledge and experience of community advisory groups, should aim to show high culture elements within their social/cultural context, and should carefully consider appropriate promotion (for example labelling of artefacts and production of posters and leaflets in various languages, the use of comments books to gauge public reaction, and provision of opportunities for community groups themselves to mount their own exhibitions in local areas).

Rachel Hasted (Haringey) discussed the anti-racist policy adopted at a community museum in the Borough, designed to tackle the problem of the inherited male, white, middle-class bias which was usually reflected in collection and cataloguing policy. A degree of positive discrimination permitted a focus on areas of interest which had previously been badly under-represented. Rozina Visram (Centre for Urban Educational Studies) presented a further case study in the presentation of ethnic heritage at the Geffrye Museum, shortly to publish the papers from the conference, and these should be of interest to a broad audience of interpreters.

and identified the project's central concern: to counter the prevailing Euro-centric interpretation of British history and bring the black contribution into the mainstream. The importance of collaboration between museums and other agencies such as education and the local community was seen as particularly important.

Recurring themes at the conference were the importance of encouraging more training of black interpreters, the importance of using various media (exhibitions do not have to be static!) and the active involvement of local communities in interpretive events and activities, and these themes again came through clearly in the presentations by Colin Douglas (then of Lambeth) on the S.S. Empire Windrush project and Alex Pascall (Notting Hill Carnival) on "A Way Forward for the Notting Hill Carnival". An exhibition on the subsequent history of those who sailed in the first migration from the Caribbean to the United Kingdom in the S.S. Empire Windrush in 1948 illustrated the former address, and showed the success with which the research policy had overcome the various barriers to interpretation of black history: undervalued by white historians; neglected at schools; no black archives in the UK and many sources destroyed; few famous black heroes, inventors, artists, architects or engineers; and lack of recognition of the subsequent political significance of the Windrush migration. Carnival came to Britain on the Windrush, and a video-in-the-making illustrated the controversial, rebellious and spontaneous characteristics of carnival. But Alex Pascall drew our attention also to the spread of carnivals to other UK cities and elsewhere in Europe, to the mischievous attitudes of the press, police, Arts Council and others to the Notting Hill Carnival, and to the big business/economic development potential of such popular culture, with 1.5 million people over 2 days visiting the event.

To round off the day on a note of delightful practical interpretation, the Caribbean poet John Agard entertained and involved the audience in a number of his poems - witty, moving, satirical and reflective.

The conference, organised by the students of the college's recently established Diploma in Heritage Interpretation, was successful and challenging by turns; as always, the real problems start in trying to implement such new perspectives in the local context, possibly against considerable scepticism of others. The college hopes shortly to publish the papers from the conference, and these should be of interest to a broad audience of interpreters.

LEECH ON FOR A REAL SENSE OF HISTORY - MILES KINGTON

"I HEAR they're having a medieval weekend over at Short Shrift village," said Father. "Oh good," said Mother.

"Will they be having archery, and jousting, and falconry?"

"Oh yes, I jolly well imagine so," said Father. "And medieval music, and a bit of banqueting, and a whole ox, and perhaps an all-day mead bar."

"But what if the children don't want to go?"

"What, Sylvia, Dick, Liz, Petra, Vivien, Wayne, Melvyn and the rest?" Sylvia, their eldest, had been planned as an only child. All the other nine were accidental afterthoughts. It was not exactly what you might call a planned family, unless of course you were Catholic.

"Yes," agreed Mother. "They always seem a bit bored by this sort of traditional activity."

"Well, children will be children," said Father. A false idea, when you think about it. Children are children now - what they will be is something different and certainly not children.

But this time they were in for a surprise. Sylvia and Dick and all the rest were very keen to go to the medieval weekend. They said they had heard it was going to be good fun. Not one volunteered not to go.

"It certainly looks different," said Father doubtfully, as they strode through the entrance come Saturday morning. Nowhere to be seen were the usual gay tents and proud flags that one associates with medieval times. Instead, there were a series of sad-looking wooden shacks, a man in the stocks whom people were bombarding with missiles, and what looked very like a gibbet with a body

dangling from it. The children scarpered to have a look round.

"I find that in very bad taste," said Mother, looking up at the dangling carcass. "The Middle Ages were in very bad taste," said the corpse, much to Mother's surprise. "That's the whole point we're trying to get across through this weekend."

Father was about to ask who "we" were when he was bundled out of the way by a couple of lepers rushing past, shouting "Unclean, unclean!" Then Mother screamed. She was pointing at a full-scale rack, where two torturers were stretching a body on the diabolical instrument. The reason she was screaming was that the body belonged to her son Dick.

"Let him go!" she shouted. "Let my son go at once!"

"Oh, for heaven's sake, Mother!" said Dick, looking up at her. "It's only a game. I'm only supposed to see how long I could have withstood medieval torture. It's really great. Oow!!"

Mother might have said something else except that just then an arrow thwanged into the building next to her, and she fainted.

When she came round, Father was beating off a First Aid helper who was trying to attach leeches to her. "There's something very strange going on round here," said Father grimly, "and I intend to get to the bottom of it. Let's go and talk to the corpse again - he seems to know what's going on."

"Hello, again. Having a good time?" said the corpse affably as it dangled aimlessly. "Where," said Father firmly, "is the

jousting, the archery, the falconry?"

"We don't have any of that sort of rubbish here," said the corpse. "Go to a theme park or an English Heritage function if you want a bit of plastic history, some pre-wrapped culture. We give you the real thing here."

"AND WHO IS WE?" shouted Father.

"We are the Campaign For Real Heritage," said the corpse. Just then a loudspeaker crackled and spoke.

"Good afternoon, ladies and gentlemen, and thank you for supporting the Campaign for Real Heritage in our fight against the heritage industry. Just to let you know that in a few minutes time the Sealed Flask will be re-enacting the Black Death in the main arena. Half an hour after that, at 3.30, the Children's Crusade will depart for Jerusalem, and at 4 o'clock we will be ducking some of the mothers to see if they are witches. Meanwhile, look out for footpads, highwaymen, pick-pockets and low thieves who have all been trained at our Campaign for Real Heritage school. Thank you."

Just then Dick and Wayne turned up, pulling excitedly at Mother's hands.

"Mum, mum, come quick, we've volunteered you to be drowned as a witch. Come on. And Sylvia and Liz are being tried for heresy. Come on!"

Despite himself, Father couldn't help smiling. It was the first time the children had ever displayed any interest in history.

(Would you like to know more about the campaign and help the fight against keg heritage? Write for details.)

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PUBLICATIONS

'A Teacher's Guide to Using Portraits' by Susan Morris published by English Heritage 1989. Price £3.50 inc. p&p.

This fascinating publication contains a wealth of information and ideas about the place of portraiture in our culture.

It is liable to provoke interest and curiosity amongst not only art teachers but those involved in sociology, history and communication studies. In addition it offers suggestions of relevant activities linked to science and textiles and will provide a useful reference for schools.

Throughout the text there are a wealth of practical ideas and illustrations to help teachers in their use of portraits. However, whilst the examples given are interesting, their presentation within the text is often confusing. Two factors appear to be responsible.

Firstly, the overall layout of the guide is difficult to follow. In particular, the page layouts allow the main body of text to run together with captions. For example where

there are descriptions of conventional outfits used in portraits and the meaning attributed to each type of outfit.

For me, the presentation effectively destroys much of the excitement stimulated by the author's perceptions and knowledge of portraits.

A second major criticism is that too much information may have been included. For example, there are intriguing textual illustrations such as the many configurations of facial features, or the vase/face silhouettes. Both examples appear, potentially, to offer really innovative ways of using portraits. Unfortunately they remained only partly explained leaving me wondering what relevance they have.

Whilst I enjoyed reading the guide and saw many new possibilities for looking at portraits, I was disappointed by what appears to be a somewhat hurriedly prepared publication. This seems a great shame when it is clear that, for the most part the subject was well researched and lavishly illustrated.

Pippa Woolf

The Pattern of Landscape by Sylvia Crowe & Mary Mitchell, Packard Publishing 1988. £30 Hardback only.

This book qualifies as a delightful object to have around but the generous amount of illustration is carefully chosen to support the themes which Dame Sylvia wishes to develop. Indeed many locations are not specifically identified, so that the reader's topographical knowledge is neutralised - a clever ploy.

Essentially the book is an eloquent plea for better guardianship of the earth. It traces the links between the physical functioning of the earth's surface and the response it evokes from men. Better understanding will lead to better care - a strong echo of Freeman Tilden. Yet, despite the concern about the all-pervasive and destructive presence of men, the book is somewhat squeamish and has very few pictures exposing the exploitation of the land. Intended to instruct and to stimulate discussion, the book is essentially a pamphlet in its aspirations and a coffee table book in its appearance, an interesting mixture.

Ken Jackson,

IN THE NEWS

ENGLISH HERITAGE OFFERS AUDIO TOURS.

This year, visitors to selected English Heritage castles, abbeys and other historic sites are being offered the option of an individual audio guided tour using a hired Soundalive Walkman set. Each tape, which lasts about 30-40 minutes, gives a lively, accurate historical narrative supported by music and vivid effects. It also suggests points on the tour where the visitor can pause and spend time examining important areas of the building in more detail, and can therefore be used for a tour lasting an hour, or most of the day.

In all, 24 English Heritage properties offer audio tours in the 1989 season:

Chiswick House, London
Kenwood House, Hampstead
Marble Hill House, Twickenham
Rochester Castle, Kent
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Carisbrooke Castle, Isle of Wight
Okehampton Castle, Devon
Audley End House, Essex
Castle Acre Priory, Norfolk
Kenilworth Castle, Warwickshire
Wall Roman Site, Shropshire
Wenlock Priory, Shropshire
Hailes Abbey, Gloucestershire
Rievaulx Abbey, North Yorkshire
Scarborough Castle, North Yorkshire
Roche Abbey, South Yorkshire
Furness Abbey, Cumbria
Warkworth Castle, Northumberland

The Walkman sets can be hired for £1 at the ticket office of each property.

INDUSTRY AT WORK.

Consort Hotels has announced a series of package weekend breaks on a 'See Industry at Work' theme. They are highlighted in Consort's UK Holiday 1989 brochure and include visits to potteries, a coal pit and Sellafield Nuclear Power Station. Details: Sue Frumin (0904) 620137.

CALL FOR INDEPENDENT ENQUIRY INTO MUSEUMS.

The President of the Museums Association, Dr Patrick Boylan, recently called for an Independent Enquiry into the funding, staffing and physical resources of Britain's national museums and galleries.

Writing in *Museums Journal*, the Association's monthly magazine, Dr Boylan said that the adoption of three-year budgeting for national museums and galleries had been hailed by the Government as a major breakthrough, but it contained a time bomb in its failure to allow adequately for inflation.

URBAN NATURE CONSERVATION.

'Urban Wildlife' is the handsomely

produced journal of the urban nature conservation movement. It appears quarterly in March, June, September and December, from Packard Publishing Ltd, 16 Lynch Down, Funtington, Chichester, West Sussex. PO18 9LR. The publishers are keen to see the interpretation of urban 'green' projects given some coverage in future editions. Anyone interested should contact Michael Packard at the above address.

LONDON ECOLOGY CENTRE AND SCHOOLS SCHEME.

The London Ecology Centre launched its new Primary Schools Membership Scheme on World Environment Day, 5th June, which was also the Centre's fourth anniversary.

The aim of the scheme is to bring more schoolchildren into the Centre and to help teachers use the Centre's facilities.

The Centre has a year-round programme of events and exhibitions with environmental themes, and an information service covering topics ranging from recycling and wildlife, to acid rain and destruction of the earth's ozone layer.

"The scheme is a natural extension of the Centre's developing role in environmental education, and is the first step in making contact with schools at all levels," says Elaine Sullivan, Chairman of the London Ecology Centre Trust, which runs the Centre.

For further information please contact Paula Summerhayes at:
London Ecology Centre,
45 Shelton Street,
London WC2H 9HJ
Tel: 01-379 4324

THE ROSE THEATRE - ENGLISH HERITAGE EXPLAINS.

At a meeting at the Department of the Environment on May 15, English Heritage undertook to negotiate with Imry Merchant Developers a plan to preserve and display the remains of the Rose Theatre in Southwark. Previous plans agreed with Imry for a ten week delay to excavate and then re-bury the remains under a new building were accepted as inappropriate in view of the extent of new findings and the degree of public interest in their display.

Throughout the talks, English Heritage has sought three objectives. First, to secure the preservation of the remains through the redesign of building foundations. Second, to ensure their protection during the construction of the new building. Third, to complete the excavations to an agreed plan and to see the site displayed and interpreted to the public. All objectives are linked and all are, we believe, on the way to being achieved.

Preservation through redesign

English Heritage has agreed that the redesign of the office building now

proposed by Imry provides an environment in which the site can be protected for the future. In the redesign, three giant beams will straddle the theatre in a north-south direction.

Excavation and presentation

Sufficient of the theatre has been excavated to demonstrate its probable extent and character. Under the agreement, a full excavation of the remainder owned by Imry will be possible and the many 1960s piles now defacing the site will be removed under archaeological supervision. This excavation will require a carefully designed strategy. English Heritage and their advisers are also urgently planning the investigation of areas that may be affected by such piling around the outside of the theatre as is to occur.

Future appreciation of the Rose will depend on adequate space being left round its remains. A hall 22 feet high (roughly two storeys) will rise above them. Imry has expanded its original proposals on both the basement and ground floors to give the site a wider context. We hope it may be possible for visitors actually to stand on the site of the original Shakespearian stage. Full interpretation will depend on space now being negotiated on the adjacent depot site, occupying roughly a third of the theatre's area. If these talks are successful, the Rose Theatre site will be virtually complete. This should enable the eventual display of the theatre remains in full and without intrusion.

In addition, there will be access to the Bear Gardens Museum across Rose Alley, where the Globe Theatre Trust is hoping to establish a Shakespeare centre and museum.

Scheduling

The Rose remains as now revealed are unquestionably of great national and international importance. Their scheduling as an ancient monument where an outstanding planning permission exists would make English Heritage vulnerable to claims for substantial compensation which it could not possibly afford. We believe the same outcome - preservation - has been achieved by negotiation. However, the question of the best future status for the Rose site remains to be considered.

The Long Term

A full debate will be held on the best long-term method of presenting the remains to the public, including the extent of any reconstruction. Talks have already been held with the Rose Theatre Trust under the chairmanship of the local MP, Simon Hughes, on whose steering committee both the Globe Theatre Trust and the Theatres Trust are represented.

English Heritage would like to express its appreciation of the generosity and cooperation shown by Imry Merchant Developers, Richard Seifert of Seifert Ltd, and Southwark Borough Council, in securing the remains of the Rose.

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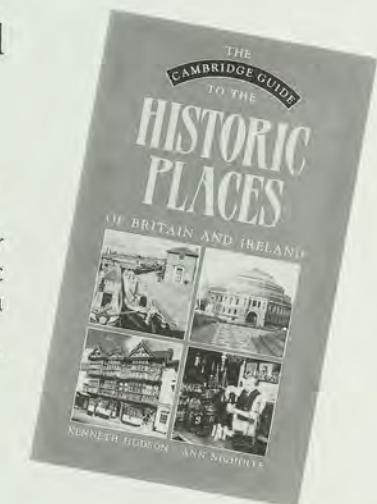


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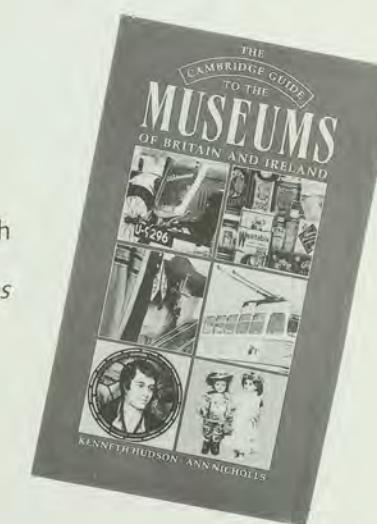
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The Society was formed in 1975 to:

* 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;
- * to 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.

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*Photo:
Robin Hood Centre plc.*



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Edmund Slicer
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The Tales of Robin Hood
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Tel: 0602 414414

Committee of the Society

Chairman:
Ian Solly
16 Belvoir Crescent,
Langar,
Nottingham,
NG13 9HU
Tel: (H) (0949) 60772
(W) (0623) 823202

VICE CHAIRMAN:
David Uzzell
Tilthams Reach,
Tilthams Corner Road, Peasmash,
Godalming, Surrey GU7 3DE.
Tel: (H) (048 68) 29077
(W) (0483) 571281

SECRETARY:
Alan Machin
29 Beverley Terrace,
Boothtown Road,
Halifax, HX3 6LP.
Tel: (H) (0422) 60371
(W) (0422) 47538

TREASURER:
Graeme Mc Learie
42 Crossgate,
Durham City,
Tel: (H) (091) 3849144
(W) (0429) 836533

EVENTS SECRETARY:
Gill Binks
22 Ferndene Road,
Withington,
Manchester M20 9TT.
Tel: (W) (061) 228 61712

PUBLICITY OFFICER:
Vacant.

PUBLICATIONS OFFICER:
John Iddon
St. Mary's College,
Strawberry Hill,
Twickenham TW1 4SX.
Tel: 01 892 0051

MEMBERSHIP SECRETARY:
Andrew Jenkinson
Bircher Cottage,
Little Stretton,
Shropshire SY6 6RE.
Tel: (W) (0694) 722223

EDITOR:
Ken Jackson
201 Buryfield Road,
Solihull,
West Midlands,
B91 2BB.
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