

INTERPRETATION *journal*



A monolithic approach to interpretation? See Page 14.

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INTERPRET
BRITAIN

STERLING WORK AT HEAD OFFICE ...

With much work completed at the Halifax Office setting up new systems and moving some of the more onerous administrative tasks there from hard-pressed honorary committee members, there has been time to review progress.

The membership records are the lifeblood of the Society, supplying details for address labels to go on the Journal and Newsletter, and information about who our members are, and what their concerns might be. They are also the foundation of our budgeting. The present economic climate does not help us to build up activities and services. Members may know that Gateway Foodmarkets, who sponsored the Award Scheme for two

years, have pulled out of all sponsorship, including that of SIBH. Replacing them is proving a difficult task.

Like all societies we have to spend much time keeping subscriptions up to date. When they increase members have to change standing orders. Occasionally these get overlooked, or a bank makes a second payment at the new rate. The cost of writing letters, sorting out mistakes and omissions can become high, both in postage and time. Inevitably the word processor has to be used. Thankfully the changeover has gone very smoothly, with few hitches.

Every year subscriptions are due on

1 January. The aim will be to send a notice out with the December Journal, and reminders with the January and March Newsletters as required. We have to make the end of March a deadline, after which underpaid subs will be treated as donations.

As a service to members paying subscriptions, booking conference places and buying publications, we are introducing payment by credit card. At the time of writing the necessary system is just being introduced, and you should receive more details in the March Newsletter.

Alan Machin - Director.

SIBH AND THE HERITAGE EDUCATION TRUST

It has previously been announced that the Society is currently entering into negotiations with the Heritage Education Trust with a view to merging the two organisations. We see this as a very exciting opportunity to bring together our respective interests, expertise and foci of activities. To date, SIBH has not penetrated particularly well the historic houses section of the interpretive community, except through major national organisations such as the National Trust. Within the historic houses context, HET has a strong commitment to environmental education and interpretation for children. It has always been my wish that the Society would give greater attention to the interpretive needs of children and look more closely at the opportunities for collaboration and integration with environmental educators (which some would argue is only a distinction of degree rather than kind).

In our discussions, it has become very clear to the Committee that the present constitution of our Society is inadequate and unclear in several important respects. As a consequence, we are taking this opportunity to substantially review and revise the constitution. In order that all the necessary discussions can take place not only between the Society's officers and the membership, but also between the Society and the Charity Commissioners, we have decided to postpone the date of the AGM. It is within the rights of the Committee to hold the AGM within 18 months of the previous one, and we have no intention of exceeding that period. A revised date for the AGM will be announced as soon as possible, but we hope it will be in July, or

at the latest September. We will keep everyone informed of progress in respect of the HET merger and the revised date of the AGM in the Newsletter.

It should be stressed that revisions to the constitution, while being inspired by the HET discussions, are not being driven or unduly influenced by them. We will be consulting various members about the constitution before bringing it to the

AGM, but if you have any particular views or propositions you would like to see incorporated, please contact me or any of the Committee members. The negotiations with HET are being conducted principally by myself, Ted Jackson and Alan Machin. Again, if any member has a comment or contribution please contact one of us.

David Uzzell - Chairman.



(Photo - First Interpreters).

The Gateway Award Ceremony, Caerphilly Castle 25th January 1991. Seen above, left to right are Terry Stevens (Co-organiser), John Bevan (Welsh Development Agency) and Sir Wyn Roberts (Welsh Office).

John Carr, Director of CADW was guest speaker at the Ceremony and his address is reproduced on the following pages.

WHOSE HERITAGE IS IT ANYHOW?

JOHN CARR

Director, CADW: Welsh Historic Monuments

The subdued chatter in Caerphilly castle was suddenly interrupted by a playlet with costumed actors which successfully grabbed the audience's attention.

That performance by Paul Drake and his colleague took a look at an imaginary episode in the early days of this castle. Was it accurate? Yes - so far as the dates, events, names and costumes are concerned. Was it authentic? No, because we have no written record of the exchanges between husband and wife and can only surmise about the conflict between this man and woman. Did it reflect the medieval period? Or was it simply a 20th century assumption, overlain with our own values and perceptions of today, like a costume drama on TV? Did the portrayal of a slice of human drama give you an insight into the history of the time and the castle and its occupants? Was it entertaining? Informative? Realistic? Did it encourage you, however momentarily, to drink deeper at the well of knowledge? Was it interpretation or simply pantomime? Is there not indeed a place for pantomime in interpretation?

You will have your own perceptions of this slice of dramatic reconstruction of the past. Ours is that this medium is valuable, but is only one part of our approach to interpretation: it educates as it entertains, but plainly lacks a solid factual base. None of us here can afford to lock ourselves into just one basic approach. Each site, each subject must be approached solus, with a clean sheet of paper.

We must heed - to our peril if we do not - to the environment of what we seek to interpret. That environmental canvas on which we seek so carefully to stroke our brushes contains a kaleidoscope of attributes: the setting of the site and how it has altered and evolved; the changes in the flora and fauna and their relevance to the evolution of human involvement; the indigenous plants; the imported varieties and the reasons why man has allowed them in; the architecture and the archaeology; geography and geology; the fluctuating wealth and poverty over time of the economic environment of the community in which a site stands; and the contemporary influence on the richness or plainness of detail on such fixtures as corbels, architraves, mullions; the military, religious, political environment of the period when they were built; above all, the subtly changing social environment influenced by such happenstance as a

marriage, a failed or prospering business, the number of children, strategic location, friends, enemies, drought, flood and war - the panoply of human action and interaction.

Our minds and our skills as interpreters must sift and select, promote and reject these and many other factors when we address the challenge of presenting the past or the present for the present and future generations.

Let me pause for a moment and quote a short extract from *Burnt Norton*, one of T S Eliot's Four Quartets. I think it is close to being the heritage interpreter's guide, if not charter:

Time present and time past
Are both perhaps present in time future,
And time future contained in time past.
If all time is eternally present
All time is unredeemable.
What might have been is an abstraction
Remaining a perpetual possibility
Only in a world of speculation.

I urge you to study the rest of the first Canto as it may help to concentrate the mind.

Why do we interpret and for whom? Is speculation legitimate? The title of this talk challengingly questions: "Whose Heritage is it Anyhow?" We interpret and speculate because "heritage" is big business. More than 90 million people pay to view about 650 historic properties, museums and galleries in Britain each year. Roughly another 40 million visit untold numbers of heritage attractions where no charges are made - local museums, canal towpaths, cycleways on redundant railways, field monuments, remote ruins.

By 1994 it is predicted that 167 million visits will generate £24 billion expenditure in entry fees, retail sales and indirectly via airlines, petrol stations, restaurants, hotels and so on.

This is a massive market. Whether we like it or not, we become inevitably sucked into maintaining or increasing our share. To do so we have to improve attractiveness through presentation and interpretation. The State spends some £140 million annually on preservation and presentation of monuments and historic buildings; local authorities bolster that sum by an unknown amount in the form of improvement grants for buildings and revenue costs for the running of municipal galleries and museums. The private sector

(including the National Trust) pour many more millions into the care of magnificent houses and historic landscapes.

All of us involved in "heritage" subscribe to the belief that the past is worth preserving. For many decades we and our predecessors have, perhaps altruistically, seen ourselves as the temporary guardians of our inheritance on behalf of humanity. It does not belong to us as practitioners. It belongs to everyone. We simply preserve it and present it for passing on to future generations.

The way we do so may not - indeed, should not - affect the physical fabric; but it may have a disastrous effect on peoples' perception if our interpretation emphases are wrong or misplaced.

The investments, revenues and profits I outlined just now bring huge responsibilities. They also attract the "heritage" go-getters, the cowboys who speculate in the stock market of heritage and threaten the integrity of the nation's history by packaging instant snapshots. Like fast food, such take-aways may immediately gratify but the aftermath is surely the threat of obesity, sloth and early intellectual death if they represent the sole diet.

Britain has begun only recently to capitalise fully on its inheritance - the passively received gifts from the past; only in the past decade or so has the legacy of centuries, like Treasury gilts, given more than a modest (albeit guaranteed) return. Now passivity has been submerged by exploitation and speculation. Throughout Britain every community has identified an ageing, semi-redundant building as a potential "heritage" tourist attraction, whether it be a miners' institute, a Friends Meeting House, a "stately" house or a medieval conical pigsty tucked away in a remote valley.

Certainly these structures are indissolubly woven into the social fabric; certainly they excite an interest in the past; certainly they are worth preserving. But for what purpose? And for whom? Do they really have the "tourist" potential claimed for them? Is revival as a tourist attraction the only way to recycle them? Should the lure of tourist cash be the reason for their survival? Or should they be recycled primarily for continued use within the community they have served - albeit in a different guise? Should they stand alone as attractions in their own right? Or should

they find a new and useful life in the gradual evolution of the social and built environment to which they continue to contribute? It saddens me to read almost every week in some local newspaper or another that a building - often with dubious historical or architectural attributes - has been identified as a potential tourist attraction. If all became such we would become a nation of museums, of folksiness, of widely varying standards. We must beware the aldermanic glory of the "Councillor Joe Bloggs Memorial Heritage Museum". Equally, we must be careful to avoid the elitism lurking dangerously within those charged with caring for the grand palace or castle, where academe might so easily ignore the fact that the past belongs to everyone. The generality of knowledge and enjoyment of the past should be as accessible to the school child as to the trained expert.

It is the presentation of that past over such a spectrum that poses so many challenges for us as the temporary guardians. Heritage interpretation must beware the easy spectacle of "blood and guts" re-enactments, the slickness of holograms and talking heads; the scrubbed carbohic presentation of 'authentic' living history (such as "costumed" miners' kids blacked up and clothed in theatrically-designed recreations of apparel).



The Gerald of Wales exhibit at Criccieth Castle.

Criccieth Castle perched on its rocky peninsula.



(Photos - CADW)

All that has its place. There is little wrong with much of it. But there is a lurking danger that fascination with these imaginative and expensive techniques will obscure the basic reason why they have been developed and are successful. That basic reason is to inform through stimulating curiosity for more knowledge - on a base of fact and realism.

There is a significant and growing industry in "interpretation" - a buzz word which spawns others: holistic experience, accessibility, social expression, hands-on, etc. Some of you may have visited the Dinosaur exhibition staged at the Natural History Museum and subsequently at the National Museum of Wales. It was brilliant - a thrilling and informative experience, exceptionally well staged (particularly when it was over the mountain in Cardiff). It challenged our curiosity. I found myself willingly suspending disbelief because it 'felt' real. But the spell was broken right at the end by the stripped-down mechanical skeleton of a dinosaur. It told me much about the wizardry of man's electronic skill, but interfered with my curious fascination for the dinosaurs themselves. Conversely, my experience of the reconstruction of the hound kennels at the Duke of Hamilton's folly at Chatelherault was complete and satisfying. The modernistic introduction of "smellies" and the sounds of barking were so carefully done that the techniques added

to one's appreciation. But the exhibition's most telling aspect was the almost complete absence of 'books on walls' - one's imagination and curiosity (and hence knowledge) was greatly stimulated by the three-dimensional scenes, the artefacts and, subtly done, the clear definition of the social

gradation of the estate workers - huntsmen, kennel hands, woodcutters and so on. Each had his skill; but each was clearly shown to have his place in the social pecking order. To me, a tour de force.

On a wholly different plane, but equally successful, is the reconstruction of the Rhyd-y-car cottages at St Fagans Folk Museum. Its strength to me comes from being able to appreciate in one block of buildings the evolution in less than two centuries of the way man has occupied and altered his domestic environment from their original purpose as miners' cottages furnished with rude artefacts through the socio-economic spectrum to the formica and fireplaces of the 1950s. The cottages are presented with minimum fuss and explanation. They are there to be explored by observation and in the imagination. (Our own efforts to date at Blaenafon have a long way to go to match this brilliance.) My only regret about Rhyd-y-car is that the cottages are divorced from their original environment - but it is churlish to dwell on that regret. They have been saved and perform a new and vibrant service.

Tussaud's splendid display of "Royalty and Empire" at Windsor encapsulates these two points: on the one hand, one marvels at the state-of-the-art techniques behind the talking, moving head and hands of Queen Victoria, but the impact of what she is uttering is lost because of that technological diversion; on the other hand, the sailor sitting on a bench in the station waiting room is so lifelike one wants to talk to him, and is even tempted to ask the wholly-authentic Victorian station master what time the next train departs for London. The detail of period dress and the opportunity to explore one's own curiosity stimulates one's appreciation and understanding - as well as respect for the designer's interpretation skills in presenting a real cameo whose authenticity is backed by thorough research.

An entirely different presentation is English Heritage's exhibition

on the landscape at Kenwood in Hampstead. Faced with decades of unsympathetic and generally municipal rearrangement of the landscape, their challenge is not only interpretation but persuasion. I can do no more than warmly applaud the way they are setting about persuading a hostile public - who have walked their dogs, courted and used Kenwood as a second back garden - that there is value in restoration back to the original. This exhibition is, I hope, only phase one of a gradual process to raise a centuries old phoenix from the ashes of anodyne neglect over the past several decades. By non-aggressive presentation of what Kenwood was, contrasted with what it now is, English Heritage are educating and informing towards a goal of restoration for even greater understanding and a positive interpretation of the dual environment of house and garden. Alongside - and this is done particularly skilfully - is a simple but effective detailing of the fauna and flora now present - a subliminal appeal to the ecologists and wildlife lobby to reinforce the message of preservation and restoration.

Treading on eggshells, I cannot, in this brief round up, avoid the National Trust - and state immediately that I'm glad Cadw is not faced with its problems. The presentation of stately houses and their contents produces wide-ranging practical and philosophical conundrums. On the practical side, their conservation headaches - particularly in relation to fabrics, paintings and artefacts - are enormous. The atmospherics required to protect contents cannot be controlled without vast expense. And the result is often the creation of an ambience behind drawn blinds in which the pervading message of "Thou Shalt Not Touch" engenders a reverential awe which, to me at least, inhibits intellectual access. The overcoming of those challenges will be the success story of the next century. By contrast, the relatively unfurnished interior of Tredegar House - curated and managed so imaginatively by David Freeman - enables one to enjoy the Bellocian sense of place without inhibition.

"Interpretation" techniques vary: from two-dimensional explanatory panels (the "books on walls"), to talking heads, to "smellies", holograms, re-enactments, audio visual shows, son et lumiere displays and costumed players pretending to 'live' history. An inevitable next step, I suppose, must be "feelies", prophesied by Aldous Huxley in the managed society of Brave New World, whose denizens required the stimuli of artificial entertainment and the suppressant of "soma", the Huxley equivalent of valium - or worse.

Are we perhaps in danger of coupling the stimulus of interest in the past with the undemanding soporific of instant, superficial and unreal "interpretation"? If we continue to present speculative history, will the tastebuds become dulled? Will that Huxleyan force-feeding result in an extension of previous passivity and

smother the urgent intellectual curiosity which is born in all humanity? Is there not a danger that easy and concentrated nostalgic introspection will blunt the aspiration of both the presenter and the viewer?

The past, as currently presented, is warm and cosy. It was not: any more than the present is. Interpreters tend to select what is seen as morally and socially sound and "real" according to 20th century perceptions. "Historical drama" on television may take as its basis a few contemporary facts and storylines, but the packaging (even of the exact authenticity of costume and place) is essentially that of our time dressed in the skins and attitudes of today. In that regard it has a falseness we would do well to avoid.

The Way Ahead

If 'heritage' has a valuable contribution to make it must do so with honesty, realism and, above all, a stimulus of curiosity. There are many who decry "Disneyfication" of the past. In the sense that they criticise the lack of reality - the deliberate fantasising - they may be right. But one cannot deny the wholesomeness, the exceptional quality and cleanliness, the high moral ground, accuracy, colour and entertainment of Disney. What can be - and ought to be - vigorously regretted and resisted is the introspection, the rose-coloured spectacles, the anthropomorphism, the caricature of reality and the escapism. It is, therefore, perhaps no surprise during this period of conflict in the Gulf that we learn that the demand for Disney cartoon videos has

escalated. Better Pinocchio's untutored moral lapses than the savage reality of Saddam.

The future of "heritage" in Britain must be founded in our children. It is their inheritance. They must be helped by their parent generation, who in turn must be nurtured by the purveyors of heritage interpretation into a search for reality. Let us by all means provide stimulus, but let that stimulus lead us and our audience to a realisation of the meaning and influence of the past on the present.

Wigan Pier, Jorvik and Williamsburg all provide the spectacle for pleasurable stimulus; but an historical evolved framework and encouragement to search beyond would add the extra valuable dimension. The cold forbidding stones of a medieval ruin have just as much propensity for stimulus if the mind-set is attuned to exploring the who, what, when, where, how and why of their existence. People created our heritage; people use it and pass it on; and people inherit it. It is the search for the "why" of human action and interaction and the echoes down the years which can inform us most.

It is through the enhancement of man's restless curiosity that we can all look forward to taking our heritage to the people and by so doing excite genuine care for the built and social fabric of our past - our inheritance. What we should not be prepared to settle for is cosy nostalgia and gimmickry. Without the link of real and understood human involvement, heritage interpretation is bunk.



Disney 'Heritage' in Florida.

NEW DEVELOPMENTS AT THE IMPERIAL WAR MUSEUM

DR. ALAN BORG

Director

The first stage of our Redevelopment programme was opened by Her Majesty the Queen in June, 1989, and was completed last year with the opening of our new permanent display of the First World War. Like the much acclaimed Second World War display, the First World War combines traditional show-case displays with interactive exhibits and experiences which re-create historical events.

The experience for the First World War had to be a trench, and this was built with enormous care and attention to historical accuracy. The visitor enters a typical section of a front-line trench on the Western Front; it is dawn, sometime in the autumn of 1916. Through a series of highly realistic tableaux, we hear an officer calling up an artillery barrage, a young recruit being instructed on the role of a sentry, a soldier writing a letter to his father describing life in the trenches, and a raiding party going over the top. Finally, there is a First Aid Post and a wounded German prisoner being brought in. A very high degree of realism is achieved in these scenes, and we have added the smells of the trenches too; the only thing we could not achieve was genuinely wet mud, although it looks wet enough. Everyone who goes through the trench comes out with a better understanding of what it must have been like to live and to fight in such appalling conditions.

The interactive video programme, pioneered by the Museum for the Second World War displays, has been used to great effect in the First World War exhibition. There is an extensive programme on the Western Front, with choices ranging from historical subjects such as the story of particular battles to general topics such as daily life in the trenches. Each two-minute programme uses archive film from the Museum's collection, often combined with graphics or photographs, to give a concentrated but comprehensible picture of the subject. We find these inter-active programmes are enormously popular with the public and the only problem they present is to find one free, so you can have a go yourself.

All this is essential back-up for the show-case displays, which remain the core of what the Museum offers. The cases we have now installed are of a high standard, with fibre-optic lighting and sophisticated display techniques. These allow us to show off our many treasures to the best advantage and help to explain why we

were voted the National Heritage Museum of the Year for 1990.

There are further exciting plans for 1991. We shall be installing a very recent piece of international heritage, in the form of a large section of the Berlin wall which will be set up outside the Museum. We are also actively planning the second stage of our Redevelopment, which will provide galleries to cover the story of conflict from 1945 to the present, as well as extensive new art galleries and other facilities such as a proper Education Centre. The Museum has an extremely active teaching programme, and the subjects we cover are now central to the GCSE history syllabus, so demand far outstrips what our small education staff can supply. An education centre will at least make it easier for school parties to be properly received and will give us some much needed teaching rooms.

With all these developments at our Main Building in Lambeth Road, it is important to remember that the Museum operates three other sites, all of which are undergoing major changes to improve what we offer to our visitors. Thus, at the Cabinet War Rooms, Churchill's underground headquarters during the Second World War, we now give every visitor a headset containing a detailed tour of the site. There is a special children's version of the tour and foreign language versions too.

The taped tours have proved very popular with our visitors, and we also continue to

develop the ambient sound effects within the Rooms - telephone bells ringing, distant voices and so on - all of which help to bring alive the unique wartime atmosphere. There are, I think, few sites which can conjure up a moment in history as effectively as the Cabinet War Rooms.

Sound also plays an important part in our plans for further developments onboard HMS Belfast. Old sailors who have visited the ship often comment that they miss the noise and bustle which a warship at sea produces. So, the bridge will have the voice of the Captain and his officers, the galley the noise and smell of a busy kitchen, while the engine and boiler rooms will rumble and hiss, with steam escaping from the valves. Not real steam, of course, since this would corrode the pipes, but a harmless substitute. A new exhibition on the Arctic Convoys, which the ship took part in, will open soon and we plan a hands-on display of naval instruments and equipment, especially for our younger visitors to enjoy.

The final Museum site is Duxford airfield, near Cambridge, and now one of the nation's top visitor attractions. While Duxford is primarily associated with aircraft, we are keen to emphasise that there are many other important collections there. The main project for this year is the construction of a splendid new Land Warfare Hall, to house the large number of tanks and armoured fighting vehicles we have. These will be displayed in realistic settings, from the heat of the North



Duxford - an outpost of the Imperial War Museum. (Copyright Photo.)

African desert to the frozen wastes of Russia in winter. Other plans at Duxford include the new American Air Museum in Britain, an IMAX cinema, and a major simulation display.

The Trenches.

Copyright
Imperial War Museum.

There is plenty to keep us and our visitors busy at the IWM. We believe in presenting our heritage in a vivid and involving way, without ever sacrificing historical accuracy or hiding the serious nature of our subject. All this summed up in our slogan - *we are part of your family's history*. I firmly believe that people who visit us find an enormous amount to discover, to enjoy, and to learn about. This surely is what museums are for.



THE RECONSTRUCTION OF SHAKESPEARE'S GLOBE

COMPILED BY KEN JACKSON WITH THE GENEROUS HELP OF THE SHAKESPEARE GLOBE TRUST

A project of enormous ambition is taking shape on the south bank of the Thames in London. In the unlikely setting of office blocks and backstreet businesses in Southwark, a group of people are planning nothing less than the rebuilding of the Globe Theatre as it existed in Shakespeare's time. And not just the theatre, but alongside it a complex of buildings around a piazza comprising visitor reception facilities, a major exhibition on the Elizabethan theatre, education rooms, an audio-visual archive library and an indoor theatre based on drawings by Inigo Jones. The Pentagram architectural practice headed by Theo Crosby is designing the buildings and the whole development is expected to cost over £8 million.

Sam Wanamaker, the American actor and director, is the moving spirit behind this awe-inspiring scheme and there is no doubt that progress from a blindingly simple idea to the well-detailed programme and target dates of today has not been smooth and trouble-free. Fund-raising has, of course, been a major preoccupation since the beginning and still goes on. It is a subject which could occupy a separate article in its own right. Suffice to say that a worldwide network of enthusiasts has been established and fund-raising is a constant feature of their lives. Closer to home, the business community is being approached by the small team of staff in a variety of ways and, in the later stages of the project, a public appeal will be launched in this country. Psychologically, the public are more likely to contribute to complete the funding of a major scheme than they are to pitch in at the beginning of a daunting programme of expenditure. This may be the reason why the Shakespeare's Globe project has less publicity in this country than it deserves.

Shakespeare's Globe will be a celebration of one man's genius and an educational resource for the world. Currently London's sole tribute to the workplace of the world's finest dramatist and exponent of the English Language hangs on an old brewery wall on Bankside. A simple blackened plaque marks the actual site of the Globe, Shakespeare's Wooden O. Wanamaker was saddened at this state of affairs and decided that he would be the one to do something about it. Twenty-two years ago he began his epic journey; he secured a site for his project, started raising money, had the site wrested away from him, fought a court battle to retain it, raised more funds and, all the time, dreamed of the completed scheme and the success it would achieve.

Today the project has a permanent office and a compact museum/display area in Bear Gardens on Bankside. Wanamaker spends about 90% of his time promoting in a worldwide context and operating from this modest nervecentre. There are 12 full-time staff including researchers, appeals staff and an education officer. Quite a sizeable operation is in being and a distinguished group of historians, Shakespearean experts, teachers and theatre people have come together as a charitable Trust to take forward and expand the original concept. Their overriding aim is to restore, as far as possible, the appreciation and understanding of Shakespeare's works as they were originally performed.

As a centre for research, education and dramatic training, the Globe will be unique in the world, benefiting teachers and school children, players and audience alike.

Shakespeare's plays were created for his theatre, the "Wooden O", the most popular theatre of its day. Here were seen

the first "Hamlet", "Othello", "King Lear" and "Macbeth".

The half-covered theatre contained a stage thrust into its centre and surrounded on three sides by standing spectators, "groundlings". Beyond, three tiers of seating circled players and spectators. This unique setting provided an intimacy which linked performers and audience as participants in both comedy and tragedy. Natural light, speech and music filled the theatre.

When the Globe is completed, this sense, this feeling for the works of Shakespeare in their original setting will be restored to London.

Bankside was the Shaftesbury Avenue of its day, with four theatres built between 1587 and 1613. The original Globe, where Shakespeare's plays were first performed, was built in 1599 at a cost of £600 but burned down 14 years later when sparks from a cannon discharged during a performance of "Henry VIII" set fire to the thatch. It was quickly rebuilt with a tiled roof and survived another 30 years until torn down by the Puritans.

The replica Globe will be as spartan as the first, mostly open to the sky and with hard wooden benches. The 24-sided, oak-framed building will hold 1,500 people packed tightly in three tiers. Wanamaker and his team want to achieve complete authenticity: no plastic roof, no heating, no amplification, no cushions and no stage lighting.

When Shakespeare's Globe Theatre closed in 1642 it quickly faded from living memory and its form and layout became an enigma. Surviving evidence was limited, and of the few relevant documents which existed none provided a complete and accurate picture.

In 1982, Professor John Orrell revived the interest of modern scholars with his analysis of Wenceslas Hollar's 'Long View of London' published in 1644. Professor Orrell proved that Hollar carefully surveyed his panorama using a typographical glass, and that the 'Long View' accurately represents angles and heights in a true perspective geometry that originates from the tower of Southwark Cathedral.



Research into various supporting documents and texts carried out by Professor Andrew Gurr, Richard Hosely and Glynn Wickham stimulated further interest in Shakespeare's Globe. The most significant of these documents include; a drawing of the Swan Theatre of 1596 by Johannes de Witt; texts of the Hope and Fortune Theatre's building contracts; and diaries and financial accounts kept by Philip Henslowe, owner and manager of the Rose Theatre. A wealth of supporting information has been gleaned from contemporary accounts of staging methods including both implicit and explicit clues that lie within Shakespeare's plays.

In October 1989, the original Globe's foundations were discovered on Bankside in Southwark and together with those of the nearby Rose, unearthed in 1988, they encouraged scholars of Shakespeare and the theatre in their quest to find the most conclusive visual evidence of the Globe's true form. A full excavation of the Globe site is expected in 1991 and this, the most definitive phase of research, will supply the architects (Pentagram) with valuable information.

As many of the original materials and building techniques as possible have been incorporated into the architects' plans. Oak baulks will form the timber frame, using edge-halved scarf, mortice and tenon and other hand-crafted joints. The frame will be wrapped in a plaster of lime, straw and animal dung onto riven oak laths.

Craftsmen such as carpenters, ironmongers and thatchers along with specialist researchers will provide the essential detail and accuracy required for this ambitious project. Once built, the faithful reconstruction of Shakespeare's Globe will provide a crucial link in the visual history of London and the theatre, four centuries after its destruction.

It is staggering to note that Sam Wanamaker and his associates were investing so much effort in the reconstruction project without anyone knowing where the original Globe theatre actually was sited. That mystery is now solved. The map on page 9 indicates how close the true site and the present museum are together; the building site lies 200 yards further to the west. Here the first phase is complete; the site has been cleared, foundations dug and the whole basement has been waterproofed, given its riverside location. These moves alone cost the Trust 3 million pounds; Phase Two, the building of the Globe and piazza on which it will stand will cost a further £8 million and, in order to build and fit out the rest of the buildings which will make up the centre an approximate overall total of £30 million will be needed. The Globe will employ 30 staff at that stage. In the present economic climate fundraising is proving difficult and the target date for opening, April 23rd (Shakespeare's birthday) 1993, may well slip.

When the Globe is rebuilt and the remains of the Rose theatre are presented for public view, visitors to Bankside - students, academics, tourists - will have the opportunity to visit a faithfully reconstructed Elizabethan theatre and at the same time be able to view the archaeological remains of the original Globe and Rose. For London, for Britain, for the world, it will be a unique cultural and educational experience.

By the end of the decade, improved rail, underground, river and pedestrian access will bring hundreds of thousands of visitors to Bankside each year: British Rail will build a Channel Tunnel terminal at nearby Waterloo; London Underground plans a station for Southwark on the proposed extension of the Jubilee Line; the London Borough of Southwark are building a riverboat pier in front of the Globe Piazza; the Thames Riverside Walkway, known as the Jubilee Walk, is being extended along Bankside, and will allow people to walk from the Houses of Parliament, along the South Bank of the Thames, along to the Globe site and beyond to the Tower of London.

The London Tourist Board estimates that in its first year of opening 600,000 people will visit the reconstructed Globe. Within five years it will be one of London's top half dozen tourist attractions - a site of international recognition alongside St Paul's and the Tower of London.

In 1989, the discovery and excavation of the Rose and the original Globe theatre

sites finally brought Southwark's rich heritage before the eyes not simply of London, but of the whole world. Now, the site of the International Shakespeare Globe Centre and the reconstructed Globe lie at the heart of a universally recognised heritage area, its theatre and exhibition promising to provide a light and a focus for the newly uncovered archaeology. The project to rebuild Shakespeare's Globe has become a symbol of the urgent need to preserve England's history and culture now - for future generations, for all nations.

The history of London manifests itself in many ways: its people; the pomp and pageantry which accompany civic events; its parks. Above all, perhaps, in its great historical landmarks. These symbols paint a picture of London's past to the millions who visit Britain's capital.

The visual history, however, is incomplete without a focal point for arguably Britain's greatest contribution to the world: a language that increasingly fulfils the universal need for communication between peoples.

And who is Shakespeare, after all, if not the finest exponent of the English language there has ever been? Yet, in the city where he lived and worked, there has been no place uniquely his own.

The Globe will be that place.

It is being built to illuminate the past. Its design faithfully interprets the many sketches discovered of the original theatre and the findings of current archaeological excavations. Similar materials, skills and craftsmanship are being used.

Four centuries after its destruction, the rebuilt Globe will provide a crucial link in the history of London and the theatre.

The Globe will be for everyone and everyone can 'play their part' in the reconstruction project. If you would like further information or would like to send a donation, however small, please write to: The Shakespeare Globe Trust, Bear Gardens, Bankside, London SE1 9EB. Telephone: 071 620 0202.

The Shakespeare Globe Museum is open: Monday - Saturday 10am - 5pm Sunday 2pm - 5.30pm Telephone 071 928 6342.

With special thanks to Alison Boam, Press and Publicity Officer.

SHAKESPEARE'S GLOBE FOUND!

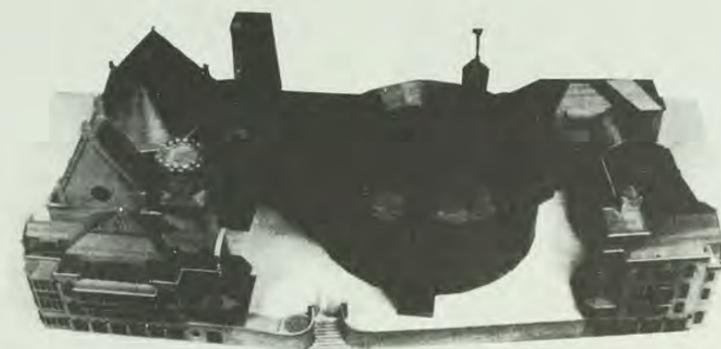
On Thursday 12 October 1989 at 9.30am, the Museum of London and Hanson plc announced that they were "almost certain" that they had discovered the remains of Shakespeare's original Globe Theatre.

Excavations had been taking place for three months but it was not until the last week of the dig that Museum of London archaeologists unearthed approximately three metres of chalk cap and brick foundations.

During the dig on the site of the original Globe, the archaeologists were seeking principally to fix its location. Calculations based on early records and on Wenceslaus Hollar's "Long View" of London suggested that much of it would be under Anchor Terrace, a Grade II listed building, and Southwark Bridge Road. These parts of the contemporary London landscape are as yet not open to an exploratory dig, so the search had to confine itself to one edge of the likely site. Once it was known exactly where the rest of the circuit of its remains might be, then the question of what might be done to excavate further would be clearer. In the event, the archaeologists found nothing until they were in the very last corner of the site and the last week of the dig.

What they did find was a small section of one of the galleries surrounding the Globe's yard and stage. This was enough to fix the location of the rest, and sure enough, much of it is under Anchor Terrace and Southwark Bridge Road. But the dig actually accomplished a lot more than merely confirming that the bronze plaque on the brewery wall was not wildly misplaced. The first five per cent of the Globe to be exposed holds as much information for the student of Elizabethan theatre as the sixty per cent of the Rose. The one slice of the Globe is very positive, almost incontrovertible evidence.

The section that has been excavated shows the inner and outer gallery walls of a polygon which was much larger than the Rose, and probably had twenty or twenty-four sides. Outside the exterior-wall angle of the polygon are the walls of a stair turret, and the foundations of a brick-based corridor run between the outer wall and the inner wall. The stair originally would have climbed round one of the vertical posts of the frame which stood at each angle of the polygon. This stair went up from an outer lobby with a wall parallel to the outer wall of the galleries, where there was a doorway for customers. This was one of the "two small doores" through which everyone escaped when the first Globe burned down in 1613. After entering the lobby, if the audience did not go up the stairs to a gallery seat, they went past the stairs on the right and passed through the corridor into the yard. The ground outside the lobby was covered in gravel, the yard surface was covered in the same mix of cinders and hazelnut shells which was found in the yard at the Rose.



Model of the Globe project.



Plan of the Rose and Globe theatre remains.

Courtesy of the Museum of London.

What this discovery shows is that Hollar's drawing of the second Globe is accurate in its depiction of the two stair turrets opposite the stage. He was therefore probably also right in the location of the stage to the south-west (and now partly under Southwark Bridge Road), and in his general dimensions. Since these few archaeological remains also seem to indicate that the second Globe was built directly on the foundation walls of the first, the Trust is quite justified in basing plans for the reconstructed Globe on Hollar.

That's all very well but there is an urgent need to get a team of archaeologists back on the site to find more. The floor of the cellars in Anchor Terrace lies about three feet above the Globe's foundations, so there is a good chance that more than 60 per cent of the original building could be excavated. That will, of course, cost more money (Hanson Trust put up the sum of

£250,000 for the exploratory dig) and some difficult decisions will have to be made about the future of Anchor Terrace. It is vital to the Globe project that further excavations are carried out, so that reconstruction will be based on irrefutable evidence.

Professor Andrew Gurr.

UNDISCOVERED SOUTHWARK - PLACES AND THEIR ASSOCIATIONS

HEATHER D. PICKERING

Director, Southwark Heritage Association.

When Londoners think of Southwark they do so mainly in terms of the loony left borough but hardly at all as a place rich in cultural, archaeological, historical and industrial heritage. From Roman times, when the first wooden bridge was built across the Thames, Southwark's fortunes have been linked to those of the City of London, on the north side. Two Roman roads from the south met at the Borough High Street which led across the bridge to the City. Until 1750 London Bridge was the only bridge over the Thames in London and the High Street became famous for the inns lining each side of the road. Here pilgrims and travellers could get a drink, a meal, or a bed for the night. The nearby Liberty of the Clink provided other forms of entertainment - brothels, stews, bear-baiting, and gambling, while

manufacture, tin can making, as well as all the crafts associated with ships and sailing.

In spite of large scale demolition to make way for London Bridge Station in 1836 and the destruction wrought by the Blitz, there is much still to be seen.

GIANTS OF LITERATURE

Few places can be so blessed with literary talent as Southwark - its best known scribbling sons were the giants of English literature - Geoffrey Chaucer, William Shakespeare, and Charles Dickens. We claim Chaucer for our own, not because he was born or lived here, but because he set his Canterbury Tales at the Tabard, the most important inn of the Borough High Street.

'It happened in that season, that one day



Photo - David Pearson.

on Bankside in Elizabethan times could be found the theatres where Shakespeare acted, the Rose and the Globe. In the 18th and early 19th century, stage coach services started from most of the inns, for Dover, Portsmouth, Rye, Chichester, Lewes, Brighton, Hastings, Canterbury.

Southwark was always a trading centre and in the 19th century the docks provided a huge part of its wealth. Big ships could not sail beyond London Bridge so docks and wharves and warehouses developed to service their loading and unloading. Important industries grew in Southwark - leather and skin, brewing, printing, biscuit

in Southwark. At the Tabard as I lay, waiting to go on pilgrimage...'

The Tabard was finally demolished in 1845 but its site is known to be in the present day Talbot Yard. Chaucer's great mentor, John Gower, the first man to write in English, has a magnificent painted tomb in Southwark Cathedral.

Elizabethan theatreland was Bankside - theatres were considered far too disreputable to be allowed in the City, and so were consigned to the outer reaches of the South bank. Shakespeare first worked in the Rose, built by Philip Henslowe in

1587 and was co-owner of the Globe. The sites of both these theatres have recently been discovered by archaeologists from the Museum of London, and hopefully will be displayed to the public once a method of conserving the fragile remains has been developed.

In Southwark Cathedral is a splendid memorial and window commemorating Shakespeare, in the south aisle. He was a regular worshipper, with his brother Edmund, who was actually buried there in 1607 when it was called St Saviour's. Philip Henslowe, John Fletcher, and Philip Massinger are other notable figures who are all buried in the church.

Charles Dickens' association with Southwark was not so happy. In 1824 his father was locked up in the Marshalsea prison for debt and the 11 year old boy went to work in a blacking factory. He always said that his memories of poverty and deprivation of this time caused him to write the great novels in which conditions of the time were so graphically crafted.

The outer wall of the Marshalsea Prison still stands - now called Angel Court, and the original pump can be seen in the Cuming Museum. The Marshalsea was immortalised in 'Little Dorrit', and the church of St George the Martyr close by, is where little Amy Dorrit was baptised, took sanctuary one night, and was eventually married. The George Inn and the Blue Eyed Maid mentioned in Dickens works can be visited still.

INDUSTRIAL HERITAGE

A huge variety of manufacture and trade went on in Southwark, but two industries dominated - the docks and leather. In spite of the docks being dead now since 1976 much can be seen which reflects their importance, and although the leather and skin industry has all but died out, its history can be found in the buildings and street names of Bermondsey.

THE DOCKS.

Until a few years ago the stretch of riverside between London Bridge and Tower Bridge, and beyond along Shad Thames and around St Saviours Dock was lined right to the waters' edge with warehouses. There were always ships alongside and cranes, jutting out over the river, landed goods from all over the world. This stretch of the river was known as 'London's Larder'; three quarters of the butter, bacon, cheese and canned meat supply for London was stored here. It was

a scene of immense commercial activity and provided work for thousands of local people. Bermondsey men handled boxes of tea, nets of vegetables, cases of butter, wine and canned goods, bags of coffee, and a huge variety of imported goods demanded by the cosmopolitan citizens of the metropolis.

One of the most important companies engaged in this trade was Hays Wharf Company, founded by Alexander Hay in 1651. It prospered and eventually took over most of the wharves and warehouses between London Bridge and Tower Bridge.

These warehouses, stacked with inflammable goods, were always a potential fire hazard, and in June 1861 disaster struck. Cotton's warehouse was filled with gum, jute, hemp, saltpetre, tallow and spices, prudence requiring it to be fitted with iron fire doors which were shut daily at the close of business. At 4.30pm a foreman noticed a jute fire on the first floor and in the ensuing confusion the doors were left open. The river was low and the Fire Brigade therefore found themselves short of water. Before long a fire raged that last two weeks - nothing like it was seen again until the Blitz.

In one incident, the west wall of Cotton's collapsed, killing James Braidwood, the Chief Officer of the Fire Brigade. A plaque sited on the side of a building in Cottons Lane commemorates his devotion to duty.

The raging fire brought out the ever-avid disaster sightseers; people in small boats on the river tried to collect molten tallow and were engulfed in the flames. London Bridge was crowded with onlookers, the pubs stayed open all night in defiance of the law. The fire caused damage to property worth £2 million, a huge sum in those days.

Largely untouched was Sir William Cubbitt's masterpiece of Hay's Dock. Built in 1856 it not only survived the fire, but was hardly touched by the Blitz. Today it is the centrepiece of the development by St Martin's Property Corporation, known as London Bridge City.

Cubbitt's original building was the pattern for more of the same type but adapted to practical use for the 1990's. Cotton's Warehouse has been replaced with a design of uncompromising modernity, and provides some of the largest floor areas in the development.

The Head Office of Hay's Wharf Company was purpose built in 1931 by H.S. Goodhart-Rendel, and in its time led the way in technology. Hay's Wharf was one of the first seven telephone subscribers in London, pioneered the use of electrical and hydraulic cranes and capstans. The building has now been restored to its original art-deco glory with bas-reliefs by Frank Dobson on the river front side of the building, a black and gold mosaic by Colin Gill on the south-west corner, and floors and doors made of rare woods from all over the world.

Although the docks themselves have long gone, their existence is remembered in the many street and pub names to be found in Bermondsey and Rotherhithe. Russia Dock Road, Lavender Dock Walk, Capstan Way, Ropemaker Street, Shipwright Road, Dock Head Stores pub, The Jolly Caulkers pub and many more.

THE LEATHER INDUSTRY

Since the Middle Ages the main place for the manufacture of leather was Bermondsey. In the days before the motor car, people travelled on foot, on horseback or by horsedrawn vehicle, all of them requiring items of leather - boots and shoes, saddles, reins, gloves, bags. Bermondsey had four things needed for this industry. It could get a good supply of animal skins from the butchers of London, who from 1392 were allowed to dump 'garbage' in Southwark. There was a constant water supply from the many streams and ditches feeding into the River Thames; oak bark needed for tanning was available in woods not far away - Forest Hill and Honor Oak. Lastly there was a market for the goods in the City of London.

Leather work needs skilled craftsmen and



Leather workers. Photo. David Pearson

Bermondsey had attracted expert immigrant workers, many of them 'Flemings' from Belgium, and later the Huguenots fleeing religious persecution in France.

In 1879 a fine Leathermarket building was erected, with reliefs depicting the various processes of the leather industry. This building can still be seen in Leathermarket Street, and other street names are constant reminders of the trade - Tanner Street, Morocco Street and Simon the Tanner pub in Long Lane.

One of the most important leather firms was Bevington's, which only moved from the area in 1981. The building still remains in Abbey Street.

One of the industries growing out of the leather trade was hat making, because it used some of the waste materials. Christy's of Bermondsey Street were at one time the largest manufacturer of hats in the world, and moved out only in 1972. The National Leathersellers College was in Tower Bridge Road but moved to Northampton in 1977.

Southwark Heritage Association is dedicated to the conservation and interpretation of the Borough's heritage - as worthy of such a body of enthusiasts as anywhere in the country. The Association operates a Visitor Information Centre at St Mary Overie's Dock, Cathedral Street.

HENRY VIII AT GREENWICH

SUSAN BARBER

Press Officer, National Maritime Museum.

The National Maritime Museum at Greenwich will stage a major international exhibition; 'Henry VIII at Greenwich', to commemorate the 500th Anniversary of the birth of King Henry VIII, born on 28th June 1491.

To mark the quincentenary of Henry

VIII's birth this major international exhibition will be held in the East Wing of the National Maritime Museum, on the site of the Palace tilt-yard and armouries built by the King, and will run from 1 May to 31 August 1991. It will form the 'jewel in the crown' of the British Tourist Authority and English Tourist Boards' nationwide

programme - 'Henry VIII 500' - to be promoted in Great Britain and overseas.

Henry VIII, (1509-47) is England's most famous monarch - 'the King whose shape everybody remembers'. He was born in Greenwich in the Palace of Placentia which stood beside the Thames, close to the site

of today's Museum. The Royal Park was his own hunting park and for many years he governed the country from Placentia. He laid the foundations of Britain's maritime power by strengthening the Royal Navy. By the time of his death Henry had established England as a major international power, through a carefully balanced mixture of diplomacy and warfare. Some of the most significant events of his reign took place at Greenwich - he married the first of his six wives, spent two thirds of his life there and last visited only two weeks before his death at Whitehall.

The Exhibition, 'Henry VIII at Greenwich' already has an insurance value of £100 million. It will gather together a glittering array of Tudor treasures assembled from all over the world - gold, silver, fine portraits, jewellery, illuminated manuscripts, armour and weapons.

The exhibition will have two principal themes. The first is to illustrate the life and culture of the Court at Greenwich; the second is to explore England's place in the world, five hundred years ago.

The aim of the exhibition is to give a clear sense of time and place. The exhibition area will be divided into a succession of rooms. Each room will represent parts of the Palace or its environs and the events of a particular day at Greenwich: in the tiltyard, the jousts of 7 July 1517; in the park, the reception of the French Ambassadors on 5 May 1527; and in the Presence Chamber, the presentation of the New Year's gifts to the King in January 1538.

Major works of art will be on loan from the Royal Collection, the British Museum, the Victoria and Albert Museum, the Royal Armouries, the Musée de L'Armée in Paris; the National Portrait Gallery and

other distinguished public and private collections. The items, which have never been displayed together before include the foot combat armour worn by Henry VIII and his French opponent, Baron de Fleurange at the fabulously ostentatious peace celebrations at the Field of the Cloth of Gold.

Each area will be a tableau, in which paintings, objects and documents are combined to re-create the time and place in question. The design will be vigorous, with rich colours and bold contrasts of light and shade. The document on which each tableau is based will be adapted to form a sound track to the scene. It will be the most vivid account of just how personal a personal monarchy was. The exhibition will draw to an end with a representation of the royal bedchamber where the King failed to consummate his marriage with Anne of Cleves.

THE PALACE OF STRANGE DEVICE

PIETER VAN DER MERWE

National Maritime Museum.

The exact purposes for which Inigo Jones designed the Queens House at Greenwich are still unclear. Is there a different way of approaching the question in the light of the National Maritime Museum's forthcoming exhibition celebrating the '500th birthday' of one of Greenwich's most famous sons - King Henry VIII?



Henry VIII (1491-1547), after Holbein, detail.

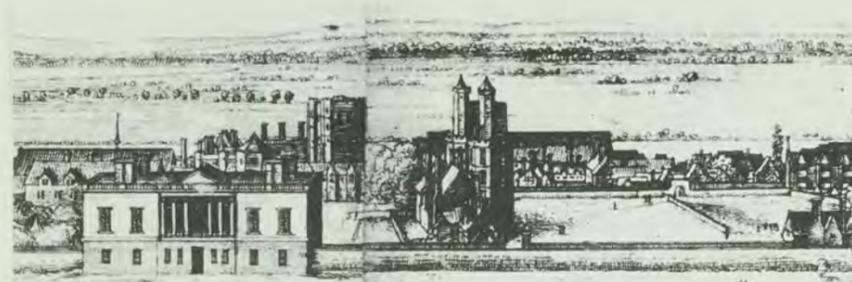
In May 1990 the National Maritime Museum at Greenwich reopened 'the jewel in its crown', Inigo Jones's Queens House, after a six-year, £5 million renovation programme. Although little had been done to the structure beyond substantial repairs and renewal of services, popular welcome for the restored 'House of Delights' was matched by a storm of protest from more rarified architectural quarters. Particular objections were made to the refitting of the upper floor as matched King's and Queen's suites of formal rooms, in the 17th-century manner but using new furnishings of authentic design and materials. Few disagree that the sequence of rooms invites such a treatment; the basic complaint was lack of evidence that they had ever been used that way. This the Museum admitted but with a reasoned response that something appropriate had to be done to show a general audience how the Queens House *might* have been used, given that the actual intentions of Jones and his patron, James I's consort, are one of English architectural history's unsolved puzzles. Quite a puzzle too, for what is arguably the most influential single structure of which that history can boast.

'The Queen.. is building somewhat at Greenwich' a courtier had written in 1616, of Anne of Denmark's scheme, 'yt is saide to be some curious device of Inigo Jones...' But what sort of 'device'? A residence? Apparently, but so unusual as to raise

many questions. A bridge over the notoriously muddy Woolwich road, between the grounds of the old Tudor Palace and the Royal hunting park? Well, that too but ... A place for hospitality or wild summer parties? No conclusive evidence.

At Greenwich this summer, conjecture may become easier for a modern public in the light of a superficially unrelated event. What could the well-mannered piety of Anne of Denmark or Henrietta Maria, the 'Queens-House-Queens', have to do with their alternately rumbustious and chilling predecessor, King Henry VIII, the 500th anniversary of whose birth the Museum is celebrating with a major exhibition, **Henry VIII: a European Court in England?** The clue lies in what Henry did for and at Greenwich, and the impressive role Greenwich played during his reign but less so thereafter in scale or frequency.

Henry was born at 'Placentia', the Palace of Greenwich, on 28th June 1491 and spent much of his early life there and at nearby Eltham. His father Henry VII had entirely rebuilt Placentia and it became young Henry's principal residence and seat of power from his accession in 1509 until the 1530's. Henry's youthful occupations were athletic and accomplished - the arts of the huntsman, soldier (he fought with distinction abroad) and courtier. The park at Greenwich had been enclosed for



The Queens House from the Park as seen by Hollar, 1637; the tiltyard to the right and the Tudor palace and Thames beyond.



The same view today; the House and the NMM East Wing, with Wren's Greenwich Hospital and the Canary Wharf tower beyond.

hunting in about 1433. As king, Henry continued to develop the palace, which lay backed by large grounds between park and the Thames, to meet demands which were both marital, courtly and increasingly political. By 1510 he had begun to develop, on the exact site of this year's exhibition, a tournament or tiltyard flanked by new stabling and a great armoury tower, which is a landmark in early views. This was used by spectators and could be adapted as a castle for assault and capture in the highly formalised combats which medieval tournaments had by then become. They also had indoor equivalents of a more theatrical nature, which would eventually supersede the 'field sports' original and were intimately tied up with the equally symbolic forms of the masque, music and dancing. Outdoor jousts however were still major events under the Tudors, requiring equipment of which the quality and richness was itself a status symbol. Among other media of state prestige, they fell into an area of which Henry became well aware as the European dimensions of his reign produced real military threats and the need to vie with European powers on the front of diplomacy and related entertainment.

To illustrate how these strands are intertwined, the Museum's idea is to recreate settings which evoke specifically dated events in Henry's period at Greenwich, as a framework for showing related original objects. Thus in 1527, a great French embassy arrived in England to start negotiation of what became

Henry's political safety net in his later break with Rome, the Treaty of Amiens, cemented by a French marriage for the Princess Mary. All this happened at Greenwich and the successful conclusion was marked in May that year by one of the most spectacular but least well-known of Renaissance court festivities. Jousts were held in the Greenwich tiltyard, followed by other entertainments and feasting in a specially constructed banquetting house and theatre alongside. The elaborate emblematic decorations of the event were by the King's horologist Nikolaus Kratzer and by a newly arrived German-born painter, Hans Holbein; it was the latter's first English royal commission. The details of these buildings and designs are well recorded and Holbein portraits exist of several key participants including Sir Henry Guildford, who bore overall responsibility as Master of the Revels. These will be among the items shown. So will some of Henry's armours and weapons, made, if not for this event, for others at Greenwich and elsewhere. One of the most famous is the suit he wore on a similarly energetic diplomatic occasion, the better-known meeting with Francis I at the Field of the Cloth of Gold in 1520, which will also be highlighted. With a number of other armours this has a particular relevance to Greenwich in that it was made there, by German and Flemish masters with whom Henry set up a permanent royal workshop adjoining the palace in 1515. It was the only English equivalent to the great European court manufactories which, like

Greenwich, made armours both for use and as diplomatic gifts. Henry's workshop had disappeared by about 1649, though its quality had become exceptionally high and the rarity of Greenwich armour is now great.

Other sections will focus, for example, on Henry's early marriages. Two were at Greenwich; to his first wife Catherine of Aragon and the disastrous encounter with Anne of Cleves, his fourth. The role of Anne Boleyn (No. 2) as an artistic patron will be shown with a section on the christening at Greenwich of her daughter, Princess (later Queen) Elizabeth. Returning to symbolic courtly ceremony, the New Year's giving of gifts of 1538 will also be reconstituted from contemporary accounts. For all these, objects such as plate, jewellery, books, weaponry, scientific instruments, documents and portraiture are being reassembled at Greenwich for the first time since the events to which they relate.

When Henry died in 1547 in the new Palace of Whitehall, that had already become the dominant centre for the court, Greenwich none the less remained a favoured residence for both his daughters, 'Bloody' Mary and Elizabeth I, and their Stuart successors. James I undertook some major renovations of the Tudor structure in 1603 and when, in 1614, he made over the Park to his wife it was against the background of the long Greenwich tradition of spectacle, ceremony and quieter recreation that she commissioned Jones's 'curious device', the revolutionary Queens House. It is for this reason that the rather mysterious original purposes of the House need to be imagined as a development from Tudor activity in Greenwich, rather than just considering the bricks and mortar as first instalment in the great 17th to 19th-century neo-Classical complex which now covers the site.

The phrase 'curious device' too, is a telling one. For both the Tudors and Stuarts, in all aspects of their courtly activity would have understood the terms quite differently from today; not as some strange mechanical contrivance but more as describing an elaborately conceived design or emblem through which moral, social, political or other significances were to be conveyed. In theatrical terms this translated into the allegorical scenic settings built for their entertainments, such as the 'Castle of Loyaltie' stormed in Henry VIII's Greenwich jousts of 1524. Jones himself was the great designer of such settings for the Stuart court masques, and it is the severest critic of the recent Queen's House restoration, John Harris, who has pointed out that it may originally have been intended to serve as a combined outdoor and indoor 'stage' for Stuart equivalents of earlier courtly events at Greenwich.

Commenting on the unusually large terrace on the north or palace side of the House, as well as evidence that Jones meant this

face of the building to be covered in a back-drop of permanent wall decoration. Mr Harris has written: 'Therefore the Queen's House under both Queen Anne and Queen Henrietta Maria may have been intended as a sort of reception centre for VIPs arriving from the Continent, who would have been welcomed by an (outdoor) entertainment on the stage, thence proceeding into the Great Hall (of the House) to banquet and upstairs to the portico (on the south side to) ... watch a hunt in the Park' ** We know that the House was indeed used for the reception of such visitors, often royal, in the later 17th and early 18th centuries. But by then changed times and fashions had swept away the element of symbolic entertainment that Anne and Jones may have envisaged at its creation, as well as the Tudor palace, gardens and tilyard to

which the Queens House formed (in their terms) a logical new development.

It was for a later monarch, William III's wife Queen Mary, to see the House as the focus of the Greenwich landscape we now enjoy and to insist that Wren took account of this in his design for the Hospital, the present Royal Navy College. It is the power of Wren's great twin-domed conception which, until the recent rise of Canary Wharf, has dominated the view from Greenwich hill and made Jones's exact intentions so difficult to grasp. By reconstructing the cultural legacy which Henry VIII bequeathed to Jones and his early Stuart patrons at Greenwich, we may perhaps begin to understand the mystery which the Queens House has so long guarded at the heart of one of Europe's most spectacular architectural landscapes.

* Dr van der Merwe has been on the staff of the National Maritime Museum since 1974. He is also a specialist in the history of stage design.

** In APOLLO, October 1990.

ECOLOGY - THE GALLERY

BOB BLOOMFIELD

Natural History Museum.

The new Ecology gallery was opened in March, by the Princess of Wales.

What does the visitor find?

We enter the gallery through a moonlit rainforest where a chorus of night noises hints at a profusion of life, creatures lurking in the shadows.

Now we step into the great chasm of glass around which the exhibition has been built. The illuminated walls represent fire and water. Between them run the earth (the floor) and air (the air!). Spine-like bridges span the chasm, symbolic of the life that erupts when the four elements meet.

As we make our way down the chasm, we see a series of spheres, showing the elements that make life possible. We pass the blue-green planet Earth viewed from space. We identify the gases in our atmosphere, the materials of our rocks, and water—that precious compound that is the carrier of life. A model of the Sun reminds us that all of the Earth's energy comes from this burning body in outer space.

We move on through the chasm, and pieces of the Earth's surface slot into place to form an African plain teeming with wildlife. Ecology is the study of the whole picture - landscapes as well as their wildlife, non-living and living elements fitting together.

In a vast video wall, we follow the water-cycle... up from the oceans, through the

clouds and down onto high land as life-giving rain. From there the water wears away its own channels, carrying soil and nutrients on its journey back to the seas.

On to the communities of the oceans, and the things that knit them together. We discover the pressures that link all the animals and plants of the sea and the

different ways in which they survive and multiply.

For a fleeting moment you might think you have glimpsed Stonehenge. But no, these monoliths glow with messages projected onto them which take us through the major habitats of the Earth, from ice cap to tropical forest. We learn that



The Glass Chasm

Copyright - Natural History Museum

environment's ambient temperature, together with the availability of water, dictates our rich diversity of habitats and their wildlife.

Up a ramp, and into an exploration of energy and atmosphere. We discover how the atmosphere filters harmful radiation and controls the temperature. We can actually walk into a leaf, a chemical factory that traps light and churns out energy, stored in sugars. So *that's* photosynthesis!

We are now upstairs, zig-zagging across the chasm into different theme areas. We enter a section about nutrient movement - eating and being eaten, waste, decomposition and decay. We see where the energy and raw materials of life go, and discover how essential elements, such as carbon, cycle through the environment, often on very complex journeys.

Across the chasm again to see life and death (literally) in the balance. Through

dramas played out by the creatures living in a barn loft, we can see how whole populations of animals may rely upon each other. And, if we hadn't realized already, we can begin to appreciate how complicated the machinations of life and death are. Nearby, a volcano has erupted and life is beginning again from scratch: a quiet process of recolonization, slow, but of a significance far greater than the discoveries of the Starship Enterprise.

Next, a surprise: a bulldozer in a stretch of tropical rainforest? But perhaps not a surprise after all. Our species has at last appeared in the exhibition, bulldozing across the planet at a rate quicker than we can catalogue or have knowledge to understand. Yet the living organisms of this planet are our food and our medicine; they *are* the world we live in. We may have destroyed thousands of them without ever knowing their value.

Can we study our own ecology, and

discover a way that conserves the planet that we live on? Can we develop a relationship where ecology comes first, and where sustainable development means cooperating with the rest of the natural world, so that natural variety is preserved?

For natural variety is surely the treasure of our home planet. And we, who are linked so crucially to the ecological processes of nature, have a responsibility to protect it.

Ecology is sponsored by British Petroleum.

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SOME THOUGHTS ON INFORMING, REVEALING AND PERSUADING

PROFESSOR TERENCE LEE

University of St. Andrews.

Definitions of interpretation are two a penny and generally uncontentious. Most people agree that "understanding", "appreciation", "enjoyment" and "protection" are the primary aims of this complex activity. Mind you, you can always raise a head of steam at conferences by suggesting that the word "interpretation" is a bit patronising and doesn't exactly fit the definitions! We neatly sidestepped this one in organizing the Second World Congress by referring to the "Presentation and Interpretation of Heritage".

Anyway, the assumption is that if we successfully communicate information, people's knowledge of the resource will increase, they will enjoy the experience, come to like the place and what it stands for and develop "improved standards of behaviour" (1) that will favour its conservation.

Many interpreters feel it is all rather tedious to be analytical about these aims. They energetically devote their lives to the activity itself, sublimely confident of its intrinsic virtue, certain that it will achieve one or other of the objectives, more or less.

However interpretation has now been practised for about 100 years; many agencies are investing large sums and the beginnings of a self-conscious profession is emerging. It is high time we engaged the kind of critical self-scrutiny appropriate to

a sophisticated, science-oriented society. In addition to the usual defence mechanisms (i.e. benign trust and vigorous denial) the faithful argue that interpretation is a subtle and delicate "art" that would somehow be violated or missed altogether by the coarse hand of science. I would argue that if an art (or even a 'religion') sets itself particular objectives, it can only be good to check whether these objectives are being achieved.

This was brought sharply home to me in 1987 when Dave Uzzell and I evaluated a very expensive exhibition called "Electricity from Uranium" which formed part of the Ideal Home Exhibition (2). Despite the title, blazoned in neon lighting, 40% of visitors left without being able to answer the question, "What is the main fuel used in nuclear reactors for making electricity?" 88% were 'attracted' to watch a 15 minute film, but 55% left before seeing it through. Three groups were interviewed about their attitudes towards (appreciation of) nuclear power - an arrival group, a departure group and a passing group. Results showed that the exhibition attracted, as intended, people with more than average concern. However, people leaving were even more worried than those arriving. The interpretation was producing little, if any, understanding - and negative appreciation.

All we know at present, then, is that some interpretation is effective some of the time.

But this immediately leads to the further questions, "which?", "when?" and "how?" We may know some of the answers, but a great deal more systematic research is needed as the profession comes of age. For example, we piously assume that the many attributes of interpretative projects that we painstakingly assess (in, for example, the Society's Awards Scheme) are predictive of overall quality - but we have no direct evidence that they add up to effective transmission of understanding, appreciation and protection, or, more ambitiously, which attributes contribute most to which goals. We need generalisations or laws, with their limiting conditions, that can become part of the training of designers and interpreters. The present approach uses what industry calls "sit by Nellie" methods of training and what aviators call "flying by the seat of your pants" methods of operation. Both alright in their way, but exceedingly primitive in a modern age. I am aware of the existence of sporadic 'short courses' and the beginnings of longer ones - but they are a drop in the ocean.

Research on understanding

Insofar as there is a research tradition in interpretation, it has concentrated on the initial aim of "understanding", i.e. do visitors know more when they leave than when they arrived? The answer, from a large number of studies, is "sometimes". Interactive exhibits, booklets, trails and the

use of sound and visual tape players, booklets, guides, models, dioramas etc. have all been shown to help, though they are often situation-specific. This also applies to the highly commendable use of 'formative evaluation', mainly at the British Museum (Natural History); the results are hard to apply elsewhere.

I will return later to the big question whether 'information gain' is enough by itself. There are several points that need to be made first. To start with, since learning is voluntary, you have to attract the target before you begin to interpret with the medium. From the beginning, efforts have been made to measure the 'attract' as well as the 'hold' strengths of exhibits but little attention has been given to the people who don't visit at all, those who are not there! So far as countryside interpretation is concerned, those most in need are least likely to visit and least likely to benefit from the experience if they do.

Secondly, many studies have merely questioned people after the visit, assuming they were 'blank slates' beforehand. It is necessary to measure a comparable 'before' group of different people in order to provide baseline data. The use of the same sample is regrettably of little value because the pre-test influences subsequent learning both directly and by increasing motivation.

Another important point about the methods used for evaluation is that people's failure to recall the answer to a quiz question does not necessarily mean they have learned nothing. Recognition is a far more sensitive indicator than recall and in the study we carried out with DART of 17 Visitor Centres in 1980 (3), we asked people to talk about coloured photographs of unfamiliar objects they might have learned about in the Centre. The results were compared with what a comparable sample could say on arrival.

Information versus revelation - the role of schemata

One secure generalisation from psychology is that learning is not a simple incremental process, but one that depends on the possession beforehand of a 'schema' relating to the subject. When we are presented with new information, we encode and store it by modifying our existing schema, making it more complex. But we are highly selective about what we accept in this way - we are looking for material that will fit in with existing structures. We then mould or interpret the information, giving it 'meaning' and relationships. The latter process also aims at achieving a more comfortable fit, but sometimes we have to 'accommodate', that is, we have to re-orientate the schema itself, make a structural change in the "way we look at things" in order to fit in new information. It is in these processes that the original purveyor of the information, the professional interpreter, can help. Subsequently, we continuously strive to achieve some kind of coherent

structure or organising principles for our schemata as they grow more numerous and more complex, and this is why learning about wildlife, or whatever, follows an erratic course, with arid plateaus followed by sudden insights and rapid growth.

Freeman Tilden was intuitively aware of this when he suggested that interpretation should work through *revelation*, not information. (Other authors have referred to "familiarisation" and "mindfulness"). I can hear someone muttering that Tilden's brilliant invocation is a sufficient guide without academic nit-picking. But apparently not, for much interpretation remains an attempt to transfer *information*, 'through books on the wall' and most attempts at evaluation employ quiz questions that tend to be insensitive to *revelation*.

We found in the 17 Visitor Centre Study (3) that roughly equivalent material was learned significantly more effectively if it related to historical events, i.e. if it invoked 'people schemata', than if it was concerned with natural history material such as trees, birds and butterflies. For most people, these have much less complex pre-existent structures. The same effect was evident from the different learning rate of individual exhibits and this was very strongly confirmed from subsequent work in Forestry Commission Visitor Centres.

David Uzzell and I attempted in 1980, probably for the first time, to measure changes in people's cognitive schemata following interpretation. Specifically, we measured the orderliness and complexity of their schemata about farming and countryside recreation before and after a farm open day in our study for the Countryside Commission for Scotland (4). There was significant change. Factual knowledge also increased, but this was secondary to our main aims.

You might ask what happens if there is no pre-existent schema. The answer is that people always have something to work on and they actively search their minds for the nearest model. For example, primitive people in the Brazilian jungle seeing an aeroplane for the first time refer it to their bird schema. This raises problems with their estimates of size and distance! For us, we try to understand animal behaviour by referring it to our human schemata - the well known "anthropomorphism" error.

The role of the schema in interpretation has been tested experimentally. Knopf (5) deliberately created a historical and spatial schema in some visitors before they were exposed to wholly new factual details about the Battle of Gettysburg. Compared to controls who were exposed to the facts alone, they learned much more.

In practical terms, the theory has important implications for designing interpretation. It should have a clear theme, developed sequentially by unobtrusive control of visitor movement. Broad orientation material should be presented first and then the message

should branch out to deal with different aspects (the relevance of each having been made clear) in greater detail. Intermittent rehearsal of the main theme helps to consolidate the structure.

Effective knowledge is a matter of neat architecture, not of random piles of building bricks, however high they may be heaped.

Appreciation - or attitude change

Francis Bacon said "Knowledge itself is power" and, indeed, the space/time representations of the environment provided by effective interpretation help us to cope in a variety of new situations and to reach new goals.

Having said that, only a small part of what we know about the world out there consists of 'facts' that are incontrovertible. Most of it consists of packages of *beliefs* about particular things or activities. Take, as an example, the so-called "greenhouse effect". We have a variety of beliefs about its causes and consequences and these are organised around a very small core of facts. Also, we experience feelings of goodness or badness; few things are completely neutral. These predispose us to behavioural actions that may be supportive or rejecting.

This combination of a knowledge/belief schema with feelings or emotions and a predisposition to behave in certain ways is what Tilden meant by *appreciation*. Psychologists prefer to call it an *attitude*. Interpreters, in my view, are not only into purveying understanding, but also strongly into attitude change or persuasion. What they don't seem to realise is that there is a vast research literature out there on how to do it (See (6) for a review) and it remains largely unexplored by the profession.

The most general example of persuasion or attitude change is in *countryside* interpretation where there is a strong intention to promote 'green' attitudes. Forestry Commission Visitor Centres share this aim, but also attempt to create favourable attitudes towards plantation forestry as an important rural industry. The Countryside Commissions, in promoting also "Family Day on the Farm", are keen to change urban attitudes towards farming and the use of farmland for recreation. "Hot interpretation", dealing with the horrors of war, at battlefield or massacre sites (7) including visitor centres at holocaust concentration camps, are promoting attitudes that are in marked contrast to the military museum interpretation, where the glory and valour of past campaigns tends to be celebrated. In the USA particularly, there are numerous attempts, through interpretation, to promote attitudes favourable to racial harmony. Examples are to be found in the many (romanticised?) museums and visitor centres of Indian culture, in the Martin Luther King Museum in Atlanta, or the Ellis Island Visitor Centre where the theme is the 'melting pot' concept. Science

museums and industrial archaeology sites such as Ironbridge, clearly set out to promote favourable attitudes towards science and technology and their role in manufacture. The Sellafield Visitor Centre and the visiting programmes to nuclear power stations with their various exhibitions are obvious attempts to change attitudes by interpretation. Finally, of course, there are the commercial interpretation centres such as the numerous whisky distilleries that welcome visitors for obvious reasons throughout Scotland, the Cadbury World Visitor Centre and the famous Ocean Spray Cranberry Farm at Plymouth, Massachusetts.

Some sponsors and the interpreters they employ prefer that 'persuasion' should remain implicit. Some even deny it is part of their aims and they emphasise 'education' or 'enjoyment'. The reason for this coyness is a distaste for social engineering, but this is surely naive. Persuasion, within families and other social settings, is all pervasive from birth. It is what makes our culture and is wholly ethical providing it is done openly and non-coercively.

However, if we include it in our interpretive aims - it should be tested for effectiveness. There is a considerable

armamentarium of attitude measuring devices and, basically, these need to be applied before and after interpretation if we are serious about enhancing appreciation and constantly improving our capacity to do so.

I have mentioned already that it is changed attitudes that predispose to changed behaviour, such as the adoption of 'protective' measures, avoiding sensitive sites and refraining from littering. However, there is no one-to-one relationship between, say a 'green' attitude and these kinds of behaviour. Situational variables may intervene, including social pressures, so that people may fail to act in accord with their attitudes. This is a big problem, for discussion on another occasion perhaps. What can be said here is that before-after changes in relevant behaviour actions are also measurable if we take the concept of interpretive *effectiveness* seriously.

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THE TALES OF ROBIN HOOD, NOTTINGHAM

GRAHAM BLACK

Freelance Interpreter

Why does a reasonably sane museum curator decide to give up his career to build an exhibition about a potentially fictional children's hero? With the recent open award from the Gateway Interpret Britain awards, and with myself and colleagues currently hard at the construction of the second phase of the exhibition, now seemed an appropriate time to "come clean". The exhibition had a long gestation period - more than six years from idea to the opening of the first phase. It would never have happened without the constant support of colleagues, particularly Jonathan Bean and Andrew James. The delay, mainly for fund-raising, caused endless frustration but also reinforced our belief in what we were doing.

Robin Hood, an outlaw hero who robbed the rich to help the poor - a legendary figure known, thanks to Hollywood, throughout the world. Every year, tens of thousands of people came to Nottinghamshire in search of him. Yet there was no reference to him in Nottingham Castle Museum, where I was curator, and even the statue to him outside the castle walls was funded privately. The

Major Oak, in Sherwood Forest, was accessible to the public but even there, largely because of the threat which the

public posed to a SSSI, a minimalist approach to interpretation had been taken.



The Greenwood in Autumn - The ride journeys through the seasons as well as through space.

To some degree this in itself was a justification for the exhibition - a celebration of a popular legend, created for an audience that patently wanted it. We believed strongly that the legend was worthy of acclaim. Yet this aspect alone would not have persuaded any of us to embark on the task.

For the Robin Hood legend to survive for over 700 years, each succeeding generation had to change it to meet its own needs. Robin Hood is a part of the origins of secular theatre, of may games and morris dancing, of broadside ballads, of children's literature, of cinema and TV. The legend has been influenced by the Civil War, the French Revolution, the Romantic Movement and Hollywood culture. By studying Robin Hood, we could explore the history of popular culture in this country.

As a twist to the same theme, I also wanted to show that popular culture was a key method of studying the past. To examine the hopes and attitudes of ordinary people in any period, look at what entertained them. It was this aspect which fascinated me most. Popular culture as a route to understanding the past has been seriously undervalued. I wanted to use "The Tales of Robin Hood" to show both academics and the public at large just how much such an approach had to offer.



The Ride - The system allows the chair to be within the sets with the visitor as participant rather than voyeur. (Both photos - Tales of Robin Hood).

Finally, in the question on every visitor's lips - "Did Robin Hood really live?" - there was an ideal opportunity to make a general audience aware of the range of sources a historian uses in his research and how he weighs up evidence. To encourage participation in this part of the exhibition, it was important to provide the information but encourage each visitor to seek his or her own answers. Visitors receive a scratch card, "Robin's Silver Arrow". Depending on how they answer set questions, based on the evidence presented, they are judged and either made an outlaw or "pardoned".

These three issues defined the first phase of the exhibition. This was to be in two parts: a "ride" incorporating elements from the surviving medieval tales and a static exhibition allowing the visitor both to explore who Robin Hood might have been and to see how the tales reflect the period in which they developed.

In the ride, it was not our aim to recreate the Middle Ages. Yes, our buildings are reconstructions of excavated examples from the East Midlands and the props are accurate copies of items from the period. But the set is used as a backdrop to storytelling. Visitors enter the story - they too must escape from the evil Sheriff to seek Robin Hood and freedom. The story on which the journey is based is developed from the earliest surviving Robin Hood tales (all pre 1500) and packed with the beliefs and prejudices of the medieval audience. Split-second timing is vital to story-telling, so we had to develop a new infra-red CD control system to link sound to scenes. To ensure the visual element worked, we included a film maker in the design team. The ride is very like being in a 3D film, with close-ups and sudden, unexpected reveals. All in all, it is an uninhibited attempt to tell a medieval story in a 1990's manner - popular culture lives on.

It is impossible now to speak of the

accompanying exhibition in its phase I condition, given that transformation into phase II will have been completed by Easter 1991. From then, visitors (if they survive their adventure!) will emerge from the ride, leaving the medieval outlaw behind, only to meet what he has become. From there, they must seek the real Robin Hood. First, his social origins and the geography of the tales are outlined in a traditional manner (for now!) Then, moving upstairs, the weaponry of the tales is explored - with a chance to try a real longbow and then use our practice

range. Finally, who he might have been is outlined through a newly-commissioned audio-visual, in the style of a 1930's Hollywood crime thriller!

Throughout this area, additional aspects of the Middle Ages which are reflected in the tales are discussed, usually with a related participative element.

At the end (before that well-earned bowl of forest broth) visitors can enter a quiet room, where a vast amount of detail relating to the tales will be presented through a series of scrap-books. This part of the exhibition will never be finished - new topics will appear as they take my, or my colleagues, fancy.

Researching the tales and their history is like trying to follow a never-ending piece of string. A scrap-book format allows us to share our latest work instantly with visitors. Come to think of it, I hope the whole exhibition will never be finished. We are already considering improvements we wish to make in two to three years' time. New ideas do not just come from ourselves - visitors are quick to make suggestions.

We are also increasingly proud of our facilities for the disabled. All areas are already accessible to the physically handicapped and this summer we hope to add a tactile trail for the blind.

If all this sounds too much like setting out to entertain visitors, I would have to agree. That, after all, is what stories are intended to do. This in turn reflects how my own attitudes have been changed as a result of my experience with Robin Hood.

As a museum curator, I was only too aware that almost everyone who voluntarily visited my museum wanted to learn - that in fact the vast bulk of the population feels the same way, if to varying degrees. Visitors to The Tales of Robin Hood come ready to enjoy themselves and wanting to know. These two elements are inseparable. The theme has done much of the work for us before they even enter our doors. Our task (by no means always easy) is to sustain that enthusiasm throughout the visit and to use it to encourage a prolonged exploration of the information we provide.

Visitors should leave having thoroughly enjoyed themselves and wanting to know more.

I now find it impossible to distinguish between our approach to visitors at "The Tales" and the approach I believe museums should take to their audience. A museum is a multiple-role institution. No one would deny its responsibility to research, collect and conserve. The argument raging today within the museum profession concerns not these functions but the extent of the museum's responsibility to the general audience which makes up more than 90% of its visitors. Just as at "The Tales", these visitors come voluntarily both for enjoyment and to learn. The still too common curatorial sin of directing their exhibitions towards the specialist is

no longer an adequate response. Instead museum curators should relish the opportunity to make their audience aware that every object in the collection has its own story to tell. The 1990's will be the decade when those museums which accept this challenge will flourish and at last begin to achieve their true potential. Those who continue to refuse to respond face the risk of death as they are increasingly seen as peripheral in an environment of local government financial cuts.

LETTERS PAGE

Dear Sir,

The New Order of the Golden Age

I understand from the last issue (No 46) of Interpret Britain that Alan Machin and crew have founded a new interpretive Order, and that the articles of faith have been laid in GRP.

Apparently, a greener world and a golden age are only possible with the help of interpretation. Only, mark you. Oh dear! What a shame. I have had to totally revise my thinking on this one. I had thought that by joining SIBH I would be able to share my view that interpreting, at heart, is the art of communicating well. That, to my mind, was the professional stance. I had thought that it was up to the individual to make moral judgements about the type of material that he or she was working on. I must confess, even though the Priests of the New Order of the Golden Age may not like it, that there is evidence of interpretation at Sellafeld (excommunicate them comes the cry from the gathering rabble!), even at Farnborough Air Show, (bring out the crosses!). Scuttling from the bows of the good ship Heritage, the Priesthood have hijacked the Wreck of Interpretation for their moral crusade.

Should we join them, or does the ability to understand the difference between matter and morality lead along the path of sinful error? Understanding the environment does not necessarily lead to the ability, or will, to improve it. It may lead to the ability to change it. Whether that change is an improvement or not depends on your circumstances and point of view. Or is that heresy?

Take, for example, another verse from the Holy Declaration of Interpretation Thou shalt tour. By this means all things shall be revealed unto thee. The thought of the entire population giving up the shameful lies of the classroom, the abominable pleasures of the television, and the downright brainwashing they get from the rest of the mass media, and going out to find out for themselves is simply stunning. This surely is the new dawning, the day of the Immaculate Gridlock. The Ministry of Transport can be revived to interpret this amazing phenomena, and place graphic panels at suitable points to encourage all to walk, as this is greener.

Not only this, but the useless communication professionals lingering in those same classrooms, and nasty mass media can be replaced by the Interpreters of Golden Age.

I shall also have to accept, as an article of faith, that the Eastern power bloc crumbled, amongst other things admittedly, due to a shortage of tickets to Ibiza! I am consoled that the Ministry of Transport will be able to offer a full range of interpretive package tours in the near future.

I had also not realized, naively, that interpretation is one of the best tools for shaping the future of a community. I have been labouring under the illusion that politics, economics and social history had something to do with it. Next time I get squatters move in next door I'll nail an interpretive panel over their front door. That'll sort the buggers out. (Come to think of it, a guided tour might be the appropriate media here, what do you think?)

Graham Barrow asked the question whether Interpretation has come of age, and whether it can now be recognised as a profession. This kind of questioning, on a suspiciously reasonable level, demonstrates a lack of faith. I would also be suspicious about Dr Stevens. I realize that he speaks of the new era, but really, quality assurance? Where is your faith man! How will the Golden Age get off the ground if we all carry on like that? The real question seems to be what colour our robes should be. I would like to suggest a green silk, edged with gold braid, but with a discreet silver lining.

This I believe would look superb when, alongside John Elias, Member, Alan Machin disembarks at Calais, with the golden rays of the sun streaming out behind him, carrying the one and true faith to the ignorant interpreters of Europe. I agree with John. Let's corner the market while there is still time and interpret it all for them before the Americans get wise.

This raises a difficult point though. Having re-launched ourselves with this new sharper image, and with such a vision, should we not drop the name Britain from the trading name of the Society? It could be limiting. I leave the thought with you. Interpret. That's snappy, and we could use it anywhere.

Finally, I would like to thank you for the thought that interpretation looks backwards only to set its sights forwards. Meditation on this theme, (the initial sense of vertigo soon passes), helps to strengthen one's faith in times of need.

Brian Bath
Head of Design and Interpretion
English Heritage.

The Director replies:-

I am saddened by Brian Bath's letter. To be so negative about what is, after all, his occupation is worrying, especially when he

mis-represents what I said so wildly. To do so with a piece campaigning on behalf of our Members is a tragedy.

To mention just two mis-representations: I wrote that "interpretation is one of the best tools that a community has available", and certainly didn't say improvements were "only possible with the help of interpretation" as Brian Bath puts it. I also said that "creating a sense of place for residents and visitors ... is an activity as important and influential as those of the mass media and education" - not more than. Having been involved in part time adult education for fifteen years, and media relations for eighteen years, I know their full value.

One slip I did make: not to say "one of the European problems of the 1990s" (about distinguishing between good and bad forms of tourism).

I can't think of anything as far from my own views as the mis-representation that Brian Bath describes, as anyone who has read previous pieces of mine will know. To be so jaundiced while in charge of interpretation at English Heritage is a mystery.

Alan Machin

Dear Sir,

Geological Interpretation

It has been heartening to see some discussion of the interpretation of geology in the last two issues of your journal and I hope that this letter will make a contribution to the debate.

Like Peter Keene, I see problems with Hugh Prudden's model for geological tourism and I strongly endorse the comments about the need to avoid the use of geological jargon and in particular to ensure that material produced does more than cater for the needs of the specialist.

However I would go further in stressing the need to interpret geology for a much wider audience than at present. In my view the fundamental challenge for geological interpretation is to provide for people with little or no knowledge of the subject. It was very interesting to read John Elias' plea for geological interpretation for 'Joe Public' in his article on Wales (also in the last journal). There appears to be a real lack of such provision and this must be a priority area for interpreters to work on in the future. How can we expect people to get a 'sense of place' without having a feel for the story of how the land was formed and the forces which have shaped its appearance and potential?

Most references to geological interpretation seem to contain phrases like 'notoriously difficult to interpret'. These may in part stem from geology's undeservedly dull and dusty image (which is often reinforced by its presentation). Geology is an amazing and exciting subject and I can't see why we shouldn't be able to

present it as such, although clearly there are many challenges to be faced. We need to actively promote geology to the visitor (and the interpreter) as an interesting subject. We need to show the relevance of the subject to people's everyday experience. We need to find ways of explaining the amazing and massive processes and forces which have shaped the land.

We are just beginning some work on this subject at CEI and we would be delighted to hear of any good examples of geological interpretation which SIBH members have encountered, or to hear from any other individuals who are interested in, or working on, this subject. This is an important and neglected area, I hope the debate doesn't stop here.

Yours faithfully
Tim Badman
Project Officer,
Centre for Environmental Interpretation
Manchester Polytechnic.

Dear Sir,

Heritage Books

As the Editor at Spon who is responsible for books on conservation, heritage issues etc., I am always on the look out for new books! If you ever have any ideas for books that you feel need to be commissioned - or indeed if you have an idea for a book you would like to write yourself - I would be delighted to hear from you.

Yours sincerely,
Madeleine Metcalfe
E & FN Spon Publishers
2-6 Boundary Row
London SE1 8HN.

PUBLICATION

The Englishman's England by Ian Ousby.
Cambridge University Press. £14.95.
ISBN 0 521 373743

This book charts the early days of tourism in England and makes a convincing case that patterns of travel and patterns of taste in society were closely, indeed symbiotically, related. Ousby claims that tourism started with pilgrimages - religious devotion being only one element of the trip. As long ago as the Middle Ages, pilgrimages had many of the trappings of tourism and, dare we say it, interpretation, right down to local guides and explanatory markers. But the book focuses on later centuries, particularly the eighteenth, when travel was almost a necessity for the nobility, spurred on by notions of taste, by curiosity and by the accounts of writers who had been before. The author devotes his four main sections to literary shrines, country houses, ancient ruins and the natural landscape.

Some interesting diversions are in store for the reader who travels the road with Ousby. For instance; he tracks down the

origins of the word 'tourist'; he argues that the landed gentry built their country houses as showcases rather than homes; he notes how early such manifestations of interpretation as 'guidebooks' and 'pocket companions' came on the scene; he gives a succinct account of the demise of the Gothic style in favour of things coolly classical and then the return swing of the pendulum of taste; he explains the social objectives which motivated Thomas Cook to go into the organised travel business. All fascinating stuff.

Ousby is particularly good on the cults of the Picturesque and the Sublime and the effect these had on patterns of travel and tourism, as revealed in the writings of the age. The arbiters of taste conditioned their readers to approach certain 'discovered' landscapes in a state of "trembling pleasure". The Peak District could trigger this approved response - particularly in its limestone caverns. Then, as now, the Peak was readily accessible to the leisured classes and became well-known and well-travelled. The connoisseur meanwhile moved on to the undiscovered caves and gorges of the Craven District in Yorkshire and finally penetrated the fastness of the Lake District. Soon the diaries and guidebooks began to appear telling the tourist what to avoid, what to see and what response to England's treasures was most appropriate. Derwentwater, Windermere, and Coniston all had recommended routes around their shores, with 'stations' at which the best views were to be obtained. Local people were recommended as guides, hostleries were endorsed and, in one notorious case, a farmer's daughter was commended as worth seeing for her beauty. Needless to say, her peaceful innocence did not remain that way very long!

Her story is a metaphor for the despoiling of the landscape by those who have come to admire it. Using Wordsworth as his principal example, Ousby analyses the three phases which travel writing goes through. At first the tone is enthusiastic, confiding and explanatory. This has the desired effect and new converts come to visit and to spread the word. Soon the ill effects of tourism begin to manifest themselves and the tone of writing changes to one of anxiety and guilt. With the realisation that the clock cannot be put back and the flood is unstoppable, the tone changes yet again and writers who had formerly been advocates and publicists now turn into conservationists.

As I read the book, I couldn't help reflecting that a similar process is still at work today as air travel shrinks the world and a myriad of travel books beckon to long-haul destinations. The Peak and the Lakes are no longer exotic but Bali, Thailand, Madagascar and Nepal are there in the brochures - still being advocated as unspoilt earthly paradises, still in phase one! But as an article in issue No. 39 of this Journal makes clear the unpleasant side-effects of popularity are afflicting Nepal at least; the precursor to phase two.

John Julius Norwich in Issue No.43 shows where Phase 2 ultimately leads. Have we yet learned enough to accommodate the pressures of mass tourism and avoid past mistakes? Current talk of 'green' tourism and sustainable development gives a glimmer of hope.

Ken Jackson

The Green Guide to England
by John Button. Green Print 1989.

John Button quotes John Julius Norwich's comment, "the easier it becomes to travel, the harder it is to be a traveller" at the beginning of his very informative "Green Guide to England". In the author's view, becoming a traveller is an increasing dilemma because it means we add to the general pollution as we "try hard to get away from other people who are trying as hard as you are to get away from it all".

The thesis is that we enjoy travel more if we respect the landscape and the local culture we visit. The Sierra Club's motto is quoted: "Take nothing but photographs, leave nothing but footprints". The book's philosophy is that we try to enhance life rather than destroy it as we travel.

Most guides, the author tells us (in what is at times almost a self-congratulatory tone), would concentrate on just one half of the picture, "ye picturesque Englands", but this one gives us both sides including commentary on industrial pollution and development. The view is that most intelligent readers want to know about both and the book encourages the "green traveller" to visit those places that are innovative in trying to improve our environment and quality of life, hence each of the chapters on regions list communal groups, co-operatives, examples of community housing and architecture, craft workshops, city and organic farms, alternative energy initiatives, wildlife or "wilderness" areas, etc.

The author argues that visiting such places as, for example, organic farms or craft workshops introduces us not only to new skills but also to the chance of getting to meet people at a more substantial level than that of the normal superficial holidaying kind of encounter.

Three major strands in green philosophy: respect for life, the use of resources only lightly and appropriately and the acknowledgment that everything that happens in the world is connected, are all pursued throughout. For example, when we approach a place so visitor-torn as Lakeland, these tenets are nicely combined in the suggestion that we might travel by the old Settle to Carlisle railway, adding no extra loading to the roads and patronising an example of environmentally-friendly transport as well as passing through a less frequently travelled area of countryside.

This Guide does not give you the personal, the idiosyncratic or the poet's love of

particular places, but it is full of information which will enable the thoughtful and caring visitor to travel sensitively and interestedly. One wishes that such books were also available for travelling abroad.

John Iddon

The Green Guide to Scotland,
by John Button.
Green Print £4.99

After an initial attempt to suggest that the green traveller should not add to the environmental pressures caused by tourism, the author recognises the many benefits to be gained from visiting Scotland. He also reminds us that tourists to the area provide 6% of total income.

The guide claims to reach the parts of Scotland which other guides don't reach. It is largely successful, and avoids the popular honey pots with their fast food, caravan parks and commercial theming. It concentrates instead on helping the visitor to enjoy the real Scotland. Brief sections on What Scotland has to offer, The natural and peopled landscape and the Growth of the Greens are accompanied by useful reading lists. The practical advice on planning and organising your visit is just that - both relevant and accurate. Most of the book is given over to descriptions of Scotland in ten areas (including the northern and western isles) and city guides to Aberdeen, Dundee, Edinburgh and Glasgow. Each area is dealt with under a series of 'green' headings, e.g. Ancient sites, the natural environment, nature reserves, access to the countryside, organic initiatives, museums, community groups and initiatives, craft workshops, alternative energy, food, health and transport. There is even reference to Nuclear Energy and Anti Nuclear Initiatives, should any tourist wish to join a local demonstration. The food sections select the leading wholefood and vegetarian restaurants in each area. There are also infuriatingly helpful and accurate lists directing readers not only to suitable books, but to the best bookshops in each area.

The author makes a successful attempt at covering new ground and it is astonishing how much information is packed into 128 pages. Nevertheless, much is inevitably left out and still remains for the visitor to discover.

Recommended, but beware the frequent invitations to further reading.

Ted Jackson

DIARY DATES

6th APRIL

Black Country and Birmingham. SIBH Conference, includes visits to Cadbury World at Bourneville and the new coal mining experience at the Black Country Museum.
Details: John Iddon 081 892 0051

28th APRIL - 1st MAY National Conference on Visitor Centres. Townsville, North Queensland.
Details: Ms Gianna Mascardo, Dept of Tourism, James Cook University of North Queensland, Townsville, Australia.

9th MAY

Publications for Heritage Organisations. Ironbridge. Details: Dr. Barrie Trinder (0952 43) 2751

10th - 11th MAY

A Second Time Around (Change and Renewal in Museums) AIM's 1991 Conference and A.G.M. Ellesmere Port. Details: 051 355 5017

11th - 19th MAY

National Environment Week 1991. Organised by the Civic Trust, 17 Carlton House Terrace, London SW1Y 5AW.

24th - 26th MAY

Alternative Interpretations of D-Day. SIBH Cross-channel event. Southsea/Portsmouth and then Caen/Arromanches by Ferry.
Detail: David Uzzell 0483 - 571281

12th JUNE

Interpreting the Built Environment through Museums. Ironbridge.
Details: Judith Alfrey (0952 43) 2751

22nd JUNE

SIBH Special viewing of ECOLOGY gallery at National History Museum (see page 14) Followed by AGM.

27th - 28th SEPTEMBER

Interpretation and Design for Environmental Action. Dean Clough, Halifax. SIBH Event.
Details: Alan Machin (0422) 345631

MID - SEPT

Educational life of Historic Houses SIBH Conference. Kingston Lacey, Dorset. Date to be confirmed.

4th - 8th NOVEMBER

Joining Hands for Quality Tourism (Third World Congress of Heritage Interpretation) Honolulu, Hawaii.
Details: Gabe Cherem, Dept of Geography, Eastern Michigan University, Ypsilanti, Michigan 48197. USA.

IN THE NEWS

BRAEMAR VISITOR CENTRE

Royal Deeside, famous for its Highland Games and Royal tourists, is to have its own visitor centre, as the first phase of tourist development in the area.

It is hoped the Braemar Highland Games Interpretive Centre, offering an audio-visual experience of the Highland Games and the longstanding connection between the Royal family and Deeside, will act as a 'pump primer' for further tourist attractions in the area.

The centre, on the site of a mews building, will cost £450,000 and is being backed by the Grampian Regional Council and the Scottish Development Agency who hope it will attract more than 50,000 visitors a year.

MUSEUM BUILDS 19th CENTURY COMPUTING ENGINE.

For the first time Charles Babbage's full-size Difference Engine No. 2 is being constructed from original designs dating from 1847. The engine which is being constructed in a public gallery, will form the centre-piece of a special six month exhibition (1 July 1991 - January 1992) celebrating the 200th anniversary of the birth of Charles Babbage (1791 - 1871).

Charles Babbage is the towering ancestral figure in the history of computing. He failed to complete any of his extraordinary engines. By building this engine, the Science Museum is setting out to prove that Babbage's machines could have been built and would have worked in his day.

The engine consists of 4,000 parts, weighs 3 tons, and measures 10 ft long, 6 ft high and 1.5ft deep. From 31st October 1990 three engineers have been finishing parts and assembling the machine in front of the Museum's visitors.

PRESTATYN AND OFFA.

The £2m refurbishment of the Nova Leisure Centre in Prestatyn, North Wales, after gales in 1990 caused £1m of sea damage, will include an interpretive centre on the seafront. The £200,000 centre explains the history of Offa's Dyke, the 168 mile long man-made ancient monument on the Welsh borders. The centre, which was commissioned from Leeds-based architect The Yates Owen Partnership by Rhuddlan Borough Council, is due to open in spring.

COUNTRYSIDE ADVICE AT THE HEART OF NORTHAMPTON

Northamptonshire shoppers have a brand new chance of learning about their local countryside now that one of the country's first Countryside Advice Centres has opened at the heart of the town. Sir Derek Barber, Chairman of the Countryside

Commission - who are supporting the venture-officially opened the Centre doors on Wednesday 13 February.

The Centre is run by Northamptonshire County Council and introduces local people to the many ways in which they can enjoy the countryside. Its staff have information at their fingertips on places to visit, events to take part in, opportunities to get involved in countryside work, as well as the chance to learn about broader environmental issues.

As well as offering information on all countryside matters, the Centre will eventually sell a range of environmental products. It also offers countryside groups from all over the county a place to hold their regular meetings and supply them with a source of materials and equipment.

Frank Walmsley, Midlands Regional Officer of the Countryside Commission, said: "The new Countryside Centre offers Northamptonshire people a great opportunity to learn more about their local countryside. It also fulfils our suggestion that major centres of population could benefit from a town base devoted to everything connected to the countryside."

NEW DEGREE COMBINES BEST OF BOTH WORLDS

Until now, people who wanted a career in heritage conservation would have had to take a degree in Environmental Sciences or perhaps Archaeology before undertaking further study to obtain a vocational qualification. A new degree course, which has just been started at Bournemouth Polytechnic, now combines both aspects of study. The BSc in Heritage Conservation is the first of its kind to be offered in Europe and provides a grounding in archaeology, building conservation and environmental studies, as well as modules in tourism, planning and business management.

John Wood, the Course Director, stresses that the degree is a BSc "It is a science-based course but, as long as candidates are suitable in every other respect, we would teach them the necessary skills to be able to deal with the scientific aspects."

The Department of Tourism and Heritage Conservation, in common with the Polytechnic as a whole, has strong links with outside institutions and companies, but is always happy to hear from organisations who might be able to offer placements either on technical projects or in managerial positions.

The course has already proved to be successful with sixty students enrolling in the first year. John Wood is especially happy with the mix of students which the course has attracted, "I have been impressed by the students' motivation and enthusiasm. This may be partly due to the relatively high proportion of post-experience students in the group: we are particularly keen to encourage mature and 'non-standard' entrants."

Further details of the course can be obtained from the Department of Tourism

and Heritage Conservation, Bournemouth Polytechnic, Talbot Campus, Fern Barrow, Dorset BH12 5BB. Telephone (0202) 595178

CITY TRAILS

Newcastle City Council has followed up the designation of four city centre heritage trails with two aids to navigation. A series of full-colour leaflets point out buildings and areas of interest which provide an insight into the city's history. And people following the routes can get their bearings by following lines of stainless steel studs set into the pavements. Total cost was £82,000, part supported by the D.O.E.

ASTURIAN RAILWAY MUSEUM, GIJON

At the request of the Fundacion Municipal de Cultura of the city of Gijon on the Asturian coast of northern Spain, First Interpreters have been asked to review proposals for a regional railway museum.

The museum, which is to be located near the waterfront, and adjacent to broad and narrow gauge stations, will be developed in the former station site and benefits from extensive local collections of rolling stock and archive material.

The work, which is supported by the European Community, is in association with Enric Franch, exhibition designer of Barcelona, who is currently working on a new natural history and archaeological museum for the Canary Islands in Tenerife.

Further information:
Ian Parkin (0203) 692020
Brian Goodey (0295) 710554

ENTRIES INVITED

"Suddenly, all the work and worry have become worthwhile and I am inspired to strive for higher levels of excellence", said Robert King, curator of the John Moore Museum and winner of the Gulbenkian Awards for Museums and Galleries 1990 for the Most Outstanding Improvement Achieved with Limited Resources.

For the second year, the UK Branch of the Calouste Gulbenkian Foundation in conjunction with the Museums Association will award prizes to recognise outstanding achievements and encourage improvements by Britain's museums and galleries. The Awards focus on vitally important, but all too often, neglected and underfunded areas of museum work. They will reward excellence, especially in education, resourcefulness and the provision of user-friendly facilities.

The categories and awards are:

★ £1,000 for the best Imaginative Educational Work.

★ £500 for the Most Improved Museum or Gallery in a Rural Area

★ £500 for the Best Provision for Disabled Visitors, including visually impaired people

★ £500 for the Most Outstanding Improvement Achieved with Limited Resources

★ £250 for the Best Provision for Young Children

★ £250 for the Most Improved Catering Facilities

Certificates will be presented with the Awards. The Award money will be used for further improvements at the discretion of the museum or gallery. Credit will be given in all categories for friendly well-informed and helpful staff, and equal opportunities employers.

Details - Sue Robinson 071 404 4767

TOUCHSTONE WELCOMES SOPHY CUSHING

Derek Lovejoy Touchstone Ltd is pleased to announce that Sophy Cushing has joined the company as a consultant. She has a history degree from Bristol and has taken a European Tourism Management course. She is currently involved with several Touchstone projects including a visitor management strategy for the South Wales Valleys, the heritage elements of a business park development in Sussex and proposals for the future uses of Penarth Pier.

AUDIT COMMISSION ON THE ROAD TO WIGAN PIER

The following is the Museums Association's response to the Audit Commission's study "The Road to Wigan Pier? - Managing Local Authority Museums and Galleries".

There is a very important recommendation at the core of this report: clarify the legal status of collections. If government does not take note of it, many of the excellent recommendations in it will be of no effect.

This is an important document. It recognises that local authorities in total possess an important national asset. It indicates the fundamental value of that asset in providing a range of educational, aesthetic and cultural services to the community as well as providing a rich resource for the advancement of knowledge through research.

It emphasises the duty of stewardship placed on Local Authority members who hold the collections in trust for the public, as well as managing the museum services based on them.

The Association is glad to see the report identify what it has long recognised, the severe problems in many museums resulting from lack of capital investment and inadequate funding of operations.

The report draws proper attention to value-for-money, but given that the average staff of a local authority museum (professional, administrative and security) is only eight no one should imagine that there are great savings to be made in museum services or increases in output.

Instead, if local authorities properly apply the recommendations in this report then we should see a substantial increase in the funds for museums.

An important recommendation to government, and for which this Association has long pressed, is that the legal status of local authority collections should be clarified. This Association welcomes sensible rationalisation of collections (including, in certain instances, disposal outside museums) and has clear guidelines for the process, as this report makes clear. However, we were not prepared to see these powers extensively used until all local authority collections are clearly protected in law and quite separate from all other assets of the local authority.

The report misses one great problem. The tax-base for an individual local authority is in some instances insufficient to support the collections it holds in trust and the services based on them.

-Historic towns may be quite small districts - yet possess archaeological collections of national importance often derived from large scale rescue excavations.

-In some counties, local scientific societies hold collections of the utmost importance to the natural sciences, often with no adequate grant from public funds.

-In large metropolitan and county districts, there are international collections of art and antiquities - but these districts frequently have above average economic and social problems and sometimes declining populations.

Applying the principles of this report will not solve these problems.

The question arises, therefore, have the government and local authorities the will and the means to act on this report in the way it demands. If their solution is "lets solve the problem by reducing it to what we can afford; sell the collections", then disaster lies ahead.

GUIDING AT HISTORIC SITES

One-Day workshop at St. Mary's College, Strawberry Hill. Saturday 27th April 1991. Details - John Iddon 081 892 0051.

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The Society for the Interpretation of Britain's Heritage

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.

Annual subscription rates, Individual UK £20.00, Library

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Student £9.00.

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

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The Cabinet War Rooms - See Page 6.

(Photo - Imperial War Museum.)



Much the Miller's Mill - see Page 18.

(Photo - Tales of Robin Hood.)