

LIFTING THE LID

SOCIAL HISTORY CURATORS GROUP ANNUAL STUDY WEEKEND 10th - 13th SEPTEMBER 1992



"FRED SPENT THE EVENING ADMIRING HIS CORNFLAKE COLLECTION" • BEVERLEY BUTLER ON THE DEMYSTIFICATION OF THE MUSEUM PROFESSION : Page 3

Social History Collecting in Museums

Book now for this year's Social History Curators Group Annual Study Weekend, on a topic crucial to all social history curators, social historians, and museum workers across many disciplines. The study weekend looks critically at collecting and what it means for museums and their audiences. Topics include; changing trends in museum collecting; the latest thinking on how museums should collect in future; timecapsules; personal collecting; collecting for specific sites; collecting from under-represented groups; new ideas on access and ownership; practical approaches to disposal and some lessons from the past.

DATES Thursday 10 to Sunday 13 September 1992
VENUE Kirklees
PRICE around £124.00 for SHCG members;
£136.00 for non-members.

This includes accommodation and all meals. To book, write to or ring Jane Whittaker, Community Curator, Oakwell Hall, Nutter Lane, Birstall, nr Batley, WF17 9LG.

Tel 0924 474926 or fax 0924 420536.

(Two free places are available to members who haven't been to an ASW before) To apply, write saying why you want one to :

The Secretary, SHCG, People's Palace Museum,
Glasgow Green, Glasgow, G40 1AT

INSIDE THIS ISSUE

BUDDHA, BABIES & BINGO

THE WONDER OF WOOD

NEWS, REVIEWS & LISTINGS

“What Exactly is SHCG For ?

The Membership Survey

A majority of SHCG members have a degree in history, work in local authority museums and are aged between 26 and 45. Most members belong to at least one other specialist group and a majority have the Museums Association diploma. Slightly more than half work in museums with a specific social history section. These are some of the findings of the first SHCG membership survey, which was completed by around a fifth of all individual members. Although we had hoped for a higher completion rate, this does provide us with a representative sample of your views on SHCG and its future direction. Although one member asks “What exactly is SHCG for?”, most seem satisfied with the services currently provided. Although more than half the respondents had attended at least one SHCG seminar, only one person expressed dissatisfaction. An emphatic majority agree that the group’s seminars still have an important role to play in museum training. Suggestions for future topics are sufficient to draw up a programme which will last well into the next century! Around 60% had attended at least one Annual Study Weekend and again the comments are generally favourable. Criticisms are constructive, if sometimes contradictory. While some members wish to see fewer and longer papers, others would prefer more and shorter papers. One member complained that there were “too many talks and not enough workshops”, but another confessed that she was “not keen on workshop sessions”. Several people wish to see more organised social activities. Recent improvements to the look of SHCG News receive a strong endorsement. As far as its contents is concerned, readers give the highest priority to news of recent developments in social history museums, followed by regional items and information about coming events. Exhibition reviews were singled out for particular criticism. Several readers found them short on analysis and long on self-congratulation. Once again, the signals are contradictory. One reader wants to see “a less jokey style”, another requested “more cartoons”. One eccentric individual demanded that the News “stop being so Politically Correct”. A large majority (72%) claimed to have read most or all of the SHCG Journal. An even greater number would like to receive abstracts of ASW papers which are not published in the Journal. As for the group’s aims, members give the highest priority to raising standards and publicising the role of social history in museums. More than half feel that SHCG offers a sense of identity. 75% agree that the group has succeeded in raising the profile of social history in museums. Although most consider that the group provides an effective mouthpiece for commenting on relevant issues, opinion is divided as to whether it offers intellectual leadership. If the group has a “left wing” image, then as one member puts it, “it’s none the worse for that”. A full analysis of the survey will be presented at the group’s AGM in September.

Ian Lawley, SHCG Chair

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Bringing Up Baby

Starting to write this article is rather like beginning my present job as Museums Officer for East Lothian District Council just over 18 months ago: just where to start? The post was a new one so there was much that could be done (and still is) but one has to begin somewhere...

Disparate museum collections existed in North Berwick, Haddington, Dunbar and Musselburgh; most of them predating 1974 local government reorganisation and the establishment of East Lothian District Council. The usual relics of the old town councils remained: ceremonial keys, robes, chains of office etc, plus sundry archaeological fragments, an assortment of stuffed birds and a small collection described as 'Domestic Life', all with little known provenance. More encouragingly, East Lothian Libraries Service had a strong commitment to local and community history and had mounted a number of displays which had demonstrated strong support for local history exhibitions. To promote the newly established East Lothian Museums Service and to begin to build up collections more representative of the people of the area, a small touring exhibition 'Bringing up Baby' was conceived. Much of the text was culled from individuals and groups in day centres, playgroups etc. Appeals for objects and photographs brought in far more than could be used at a single showing in any of the venues (mainly libraries) so displays could be varied periodically. Sadly, many of the everyday items of babywear spoken of with affection by everyone over 70 (especially 'barrie coats and binders') don't seem to have been kept and, perhaps inevitably, more christening robes were offered than anything else. Design work by Zoe Hall was grant-aided by the Scottish Museums Council, whilst Mothercare provided a range of toys for under 5s to occupy children accompanying visiting parents. If any incipient broodiness had prompted thoughts of an exhibition on pregnancy, birth and early childhood, it would certainly have been nipped in the bud by nine months of carrying 'Bringing up Baby' to a new venue every 3-4 weeks and adapting it accordingly. More donations have been offered as the exhibition has toured, so the collections are steadily growing. The next touring exhibition will involve a large number of East Lothian people through the Scottish Woman's Rural Institute (SWRI). 75 years ago the first of the 'Rurals' was established in Longniddry, East Lothian by Catherine Blair, prominent supporter of the Women's Social and Political Union in the early years of this century. Following the formation of the SWRI, the Mak 'Merry pottery was founded at the home of Catherine Blair. SWRI members painted their own designs on 'blanks' bought in from other potteries and shared their skills with other women. The Lothian Hame Arts Guild of the SWRI encouraged all home arts and crafts, bringing extra income to the 'poor cottar women' of East Lothian and beyond.

(Plenty of scope for a small touring exhibition!) Members of the SWRI are helping to provide information and objects for display, and a number of pieces of Mak 'Merry pottery has been collected (I would like to hear from anyone who has pieces in their collections). District-wide touring exhibitions may be useful in promoting the Museums Service and building up collections, but it is difficult to elicit ideas for and involvement in this sort of project on a personal basis. Therefore, running concurrently with the district-wide touring exhibitions will be a number of very localised projects. The first of these takes place in Ormiston, a village with a population of around 2,000 and until recently a predominantly coal mining community. The subject and content of the exhibition, 'The Daily Grind', (work in and outside the home) has been decided by a group representing the Primrose Day Centre (older residents), Horizons (Ormiston's women's group), Community



"BRINGING UP BABY" in EAST LOTHIAN

Education and East Lothian Libraries and Museums Service. This group isn't a formal committee: its composition varies to allow as many local inhabitants as possible to participate in the decision-making process and to accommodate child-care commitments, etc. I can't recommend this approach as a quick means to a finished display, but as a way of harnessing the efforts of a large number of people in recording and collecting information, including objects, it is an exciting and profitable departure from the curator/collection centred exhibition. One of the major problems will be displaying all the material collected (and what to do with all those washboards). It is still very much the early days of the Museums Service (just the first few pages of the development plan). Hopefully I'll be able to report back on successes and failures in a couple of years time.

Sue Jenkinson, Museums Officer, East Lothian Museums Service

The Demystification of the Museum Profession

(Do We All Need A Good Holiday?)

"One of the symptoms of approaching nervous breakdown is the belief that one's work is terribly important. If I were a medical man, I should prescribe a holiday to any patient who considered his work terribly important."

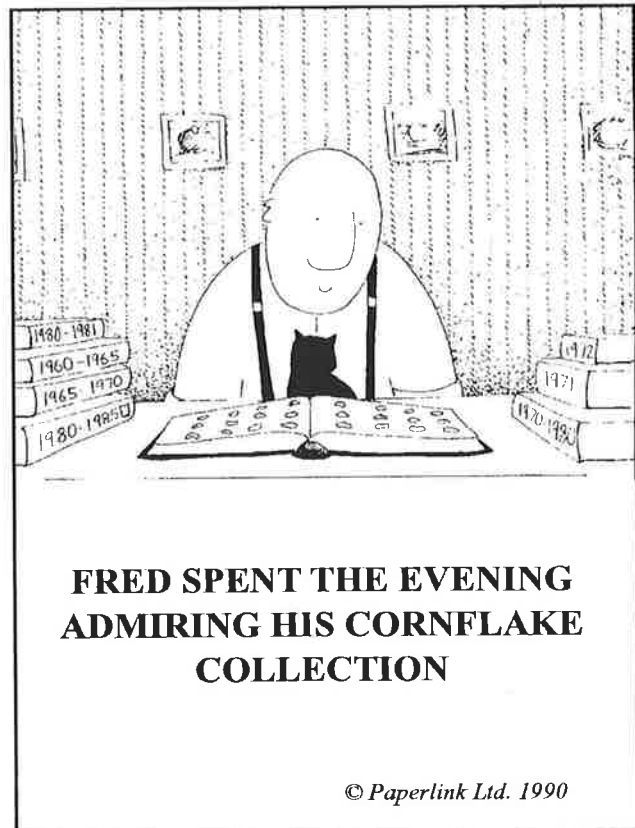
Bertrand Russell

One increasingly visible sign that museum professionals consider their work to be "terribly important" is the recent epidemic of temporary exhibitions and permanent displays which seek to enlighten the museum visitor as to "what museums and museum professionals actually do". The symptoms vary a little, but tend to manifest themselves in the need to tell the public how "terribly important" our collecting, storage, and documentation systems are. We blind them with our label-construction skills, and warn them that our own value assumptions and cultural baggage mean that we wield immense power as the subjective interpreters of history. We are able to write people in and out of this at whim. It can even lead to the new phenomenon of peep-shows featuring the "real" museum professional at work in their office/studio. In a sense, "back-of-house" work becomes "front-of-house" display. But what are we trying to achieve, and why are we so intent on doing it now? Can we justify this as a way in which barriers between the profession and the public can be brought down? Or are we constructing a new kind of mystique around the profession, one which is different, but no less intimidating than that which has gone before?

A New Mystique or Different Symptoms but the Same Disease ?

For the public (and perhaps for the curatorial?) perception of "what has gone before", it is useful to use the old clichés. Museums appear as dusty municipal institutions containing a hotch-potch of show-cases with displays which could have been assembled at virtually any point within the last century. Of course, no living person actually works there! Should there happen to be a human being in this scenario, it would undoubtedly be the uniformed attendant (white, oldish, male, working-class and asleep). Neither the curator (white, oldish, male, middle-class, missing presumed dead) nor his work is visible. Such was the mystique, perpetuated by the visitor/public (who?) being left unaware of the professional function of the mythical connoisseur of strange and wonderful objects. Perhaps this was how considering oneself to be "terribly important" used to be - for example, we exist and that is enough. At least with the new epidemic of exhibitions the museum professional (any age, colour, class, sex) or at least his/her work, has come into visibility. But how far does this help in terms of accessibility? Or is this simply a process by which we are exchanging the old implicit mystique for a

new more explicit way of communicating how "terribly important" we are? A sad case of professional self-obsession? Furthermore, how can we hope to succeed in breaking down the old mystique when working out a time in which the profession is itself becoming more clearly defined and more specialized. On an individual level, we now have more museum diploma courses/MTI and at institutional level Registration requirements. Are we simply reacting to the knowledge that in the current economic climate we need to be seen to perform some kind of "necessary function in society" - well, at the very least be seen to be active! Is this purely a defensive strategy in which we regress to our basic functions as museum professionals and then tell the world about how important these are; have we developed the tunnel-vision of Fred and his cornflake collecting syndrome?...



*An occupational hazard/a work-related diseases,
BUT does the public really want to know?*

Group Therapy (We're All Terribly Important Really)

All of the above would be true if we believed in an isolated elite of museum professionals suffering from a custom-built neurosis. Is it really that bad? Haven't we just discovered that the visitor/potential visitor is "terribly important" too? Haven't we just realised that there are others in this equation? We have even progressed to the idea that the visitor is perhaps more important and that the curator is merely the person familiar with the methods of collecting, preserving and interpreting material culture. There have already been highly successful exhibitions featuring aspects of "what museums/museum professionals

actually do" which show that demystification can lead to greater accessibility. And what is more, social history curators seem to have quite a lot to do with this. This demystification can also be seen as part of the positive process of embracing the public's experience into the museum. This could be their input via oral history projects or the range of activities broadly labelled as "community involvement". At the same time as this growing awareness of what the public can give to the museum, the museum professional is actively trying to make the visitor aware of how best they can facilitate this process. Curatorial "expertise" in terms of diplomas and Registration certificates can only assist this process; it does not mean that the curator need take a superior position. The benefits of this "group therapy" and the simultaneous lifting of veils by both visitor and curator are obvious. The greatest potential exists where these two forces meet to uncover "shared experiences".

The "People's Show" promises to do this, and is a phenomenon which has reached epidemic proportions with the participation this year of fourteen museums. The shared experience here being "we all collect something", it is a project which can only work with public involvement. It is a fun way to raise questions about why people collect, and to uncover the similarities and differences between public and private collecting in a mutual exchange of the cornflake/rice crispy, kipper tie, Smartie tops (etc) collecting syndrome. A situation in which the limelight is on the public with the elements of community involvement culminating in an exhibition situated in the museum environment itself. Much of the negativity of the "old mystique" can be countered by this type of exhibition, which has the potential to empower those who are not typical "museum goers".

But while demystifying the "old", newer questions and dilemmas are revealed which need to be addressed. Questions of control, of democratisation, of the museum professional's relationship with the public. The People's Show, for example, is still subject to curatorial selection; for example which people's collections go on show; also questions surrounding how the material culture pertaining to this "new" audience can be included in the permanent displays. (These issues were raised at the recent "Politics of Collecting" conference, held in Walsall, which will be reviewed in a later SHCG News). But can anything come to fruition without some measure of creative control? A further type of demystification is being championed by Glasgow's Open Museum, where from a different perspective the "general public" (rather than exclusively the museum visitor) is thought so "terribly important" that the museum objects are taken into the "public" environment, once again breaking down the old mystique and replacing it with new levels of accessibility.

Alternative Medicine (The Non-Compulsory Package Holiday)

So what is the cure for believing one's work to be "terribly important". This article would not be written or read if there weren't some believers out there. Instead of a cure, some alternative medicine is necessary to break down the last of the pedagogic traits of the profession. Rather than seeing this current epidemic as a process by which museum professionals are exchanging the old implicit mystique for a new more explicit way of communicating how terribly important we are, it is the visitor/public whose worth is gaining increasing recognition. In fact only when working hand-in-hand with the public can museums function as a dynamic and vital part of contemporary culture. This necessitates a sharing of, or a handing over of, this "importance", and places museum professionals, visitors and the general public in group therapy sessions. Everything hinges on the ability to make a clear distinction between perceptions of ourselves, of our work, of the visitor, of the general public, as "terribly important". The further we progress in such group therapy, the better. In this sense demystification of the museum profession is itself "terribly important", and has proved to be positive and incredibly popular. So, while the package holiday is still useful as an interim measure in keeping museum curators sane, it isn't

"The new phenomenon of 'peep shows' featuring the "real" museum professional at work in their office / studio . . . A sad case of professional self-obsession?"

- as yet - compulsory. In the north-west the epidemic is particularly virulent. National Museums on Merseyside were one of the first museum services to pioneer aspects of demystification such as open storage, whilst the Natural History Centre is the most widely known and in this respect its popularity has led

to other departments following suit. Manchester's Science and Industry Museum is currently showing a temporary exhibition, "The Stuff Show", which addresses all aspects of what a museum professional does from collecting to conservation, from documentation to display. Open text and inter-active opportunities invite the visitor to stand in the museum professional's shoes; in one section they are asked to make decisions on contemporary collecting, and are encouraged to take into account aspects such as what is "typical", what objects are visually interesting, which objects have deteriorated too much etc. Photographs of museum staff at work are also included to show we're human too! Moving onto Lancashire, Preston is one of the fourteen museums - the only one outside the Midlands - linking into the People's Show network, while Oldham Local Interest Museum has found an incredibly novel - and perhaps the wittiest approach to the demystification of the profession.

Beverley Butler, Display Office, NMIH

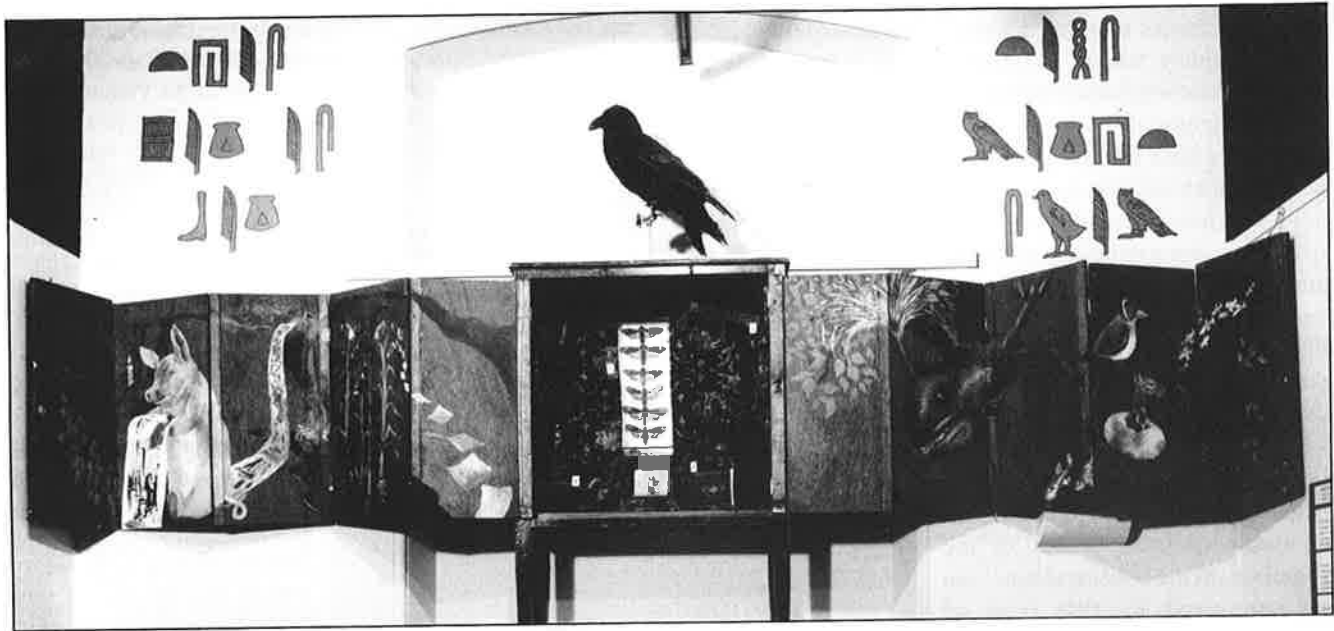
Curiouser & Curiouser

An A-musing look at what what museums do.
March - November 1992 Oldham Local History Museum

*Visitors are greeted with a warning!
Some objects in here are real, some might be, some aren't
Some facts in here are true, some might be, some aren't*

Curiouser & Curiouser takes a humorous look at aspects of museum work that visitors rarely see - like research and scholarship and the processes of collection and documentation. It raises issues about the authenticity of objects and the reliability of information as presented within museums. For instance, we show a duck-billed

chaotic in terms of ideas and suggestions - some were too flippant and risked undermining the valuable work of the museum. (We were continually worried that our debunking approach might alienate local people and deter them from entrusting works to the collection). Once agreement on the overall shape and main themes of the exhibition had been



platypus originally thought to be a bird, a mammal, a hoax..... The platypus is exhibited alongside photographs of deliberate hoaxes like the taxidermy creations of Charles Waterton of Wakefield. Curiouser also illustrates how our views of the past are formed by objects that have survived the passage of time and have found their way, often by chance, into museum collections. The role museums play in shaping perceptions of history is a serious and pertinent issue that could be tackled in a number of ways - Curiouser uses humour and elements of surprise to challenge visitors to respond to museums. The idea behind Curiouser came from two directions - from Museum Staff and from Manchester-based performance group Whalley Range All-Stars. Staff wanted to stage an exhibition that introduced people to the purpose of museums and 'behind the scenes' work without losing the wonder and discovery that museum work entails. Whalley Range All-Stars (i.e. Edward Taylor and Sue Auty) had worked with us on a natural history outreach project during 1990 and expressed interest in contributing to an exhibition on the role and function of Museums. An exhibition group was established in Oct/Nov 91, involving Museum Staff and Whalley Range All-Stars. Overall responsibility for the exhibition lay with Peter Fox (Exhibitions Officer) and Freda Millet (Museums Officer, Social and Industrial History). The first four meetings were

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A humorous look at museum work.
Oldham Local History Museum*

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Aileen McEvoy Keeper of Social and Industrial History
Oldham Local History Museum

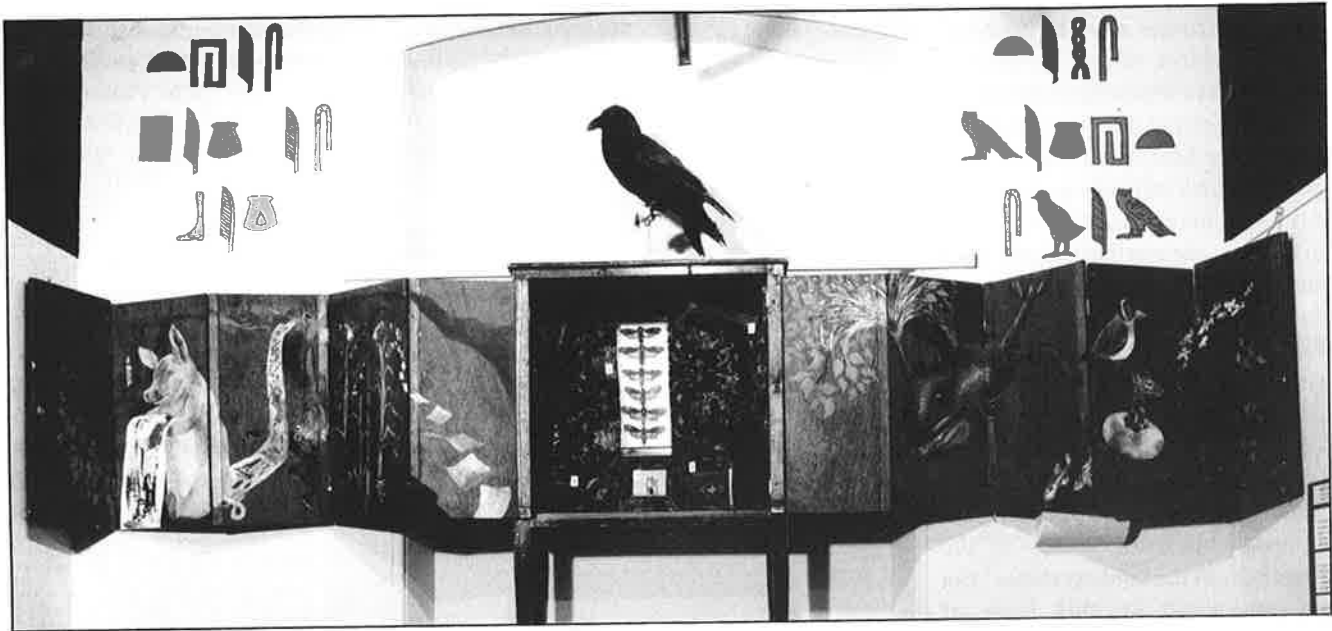
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Buddha, Babies and Bingo

Social History Plans in Glasgow

Airing plans before they have been realised proverbially gives hostages to fortune, or even more threateningly, sows dragon's teeth. Being a superstitious person, I find tempting fate irresistible and the final incentive was a piece of deft arm twisting by the Newsletter editor. What then do we hope to achieve in Glasgow? The main project we are working on at present, and the only one which is fully funded, is a new museum of religion, due to open in February 1993. The opportunity for this arose when the Society of Friends of Glasgow Cathedral ran out of money when building a visitor centre for one of Scotland's most important medieval buildings. The City Council took over the project and asked the museum service how it could be best used. The Friends retain enough space for a church hall and offices and the rest is to be devoted to a museum. When this arose we were reviewing the whole approach to social history and there was a clear gap in the representation of ethnic minorities in our display. Religion would also have been a major theme in the new displays we wanted to do, and there seemed to be an opportunity here to combine both objectives. Religion is a crucial element in the identities of most individuals and communities, indeed for many it is the defining element. Even in what is for the majority a post-religious society, the legacy of religion pervades our thinking on morality, both public and private. The approach to the museum is interdisciplinary, the team consisting of three social historians, an anthropologist and a decorative arts expert, with significant input from the Museums Director, who is a Fine Art historian. The result is a diversity of approach within the museums which should make it interesting from both museological and visitor points of view. There will be, along with an audio visual room and a temporary exhibition space, three main galleries. The Art gallery will aim to communicate something of the meaning of the world's main religious traditions through a few objects which have a powerful aesthetic impact.

This is a fairly subjective matter, but the distinction is roughly that between a statue of Shiva Dancing, or a Buddha and a ritual object which requires knowledge and awareness of its meaning within a tradition to move or inspire the visitor. There will nonetheless be more interpretation than is common in art galleries and there will be superb objects representing Buddhism, Christianity, Hinduism, Islam, Sikhism, the religions of ancient Egypt, Greece and Rome, and of small scale societies in North America and Africa.

The World Religions gallery will explore themes such as birth, initiation, marriage, death, ritual, worship expressed through the senses, feasting and sacrifice, personal devotion and holy writings. Under the general heading of religion and society we will look at the individual and the Community, Rulers, Missions, Charity, Holy Wars, Persecution, and the Holocaust. The Scottish Gallery will look at Religion in the Home, Reform, Immigration, Missions at Home and Abroad, and Charity. This exhibition will start in the present and work back, to give a proper representation

of the religious communities in the today. A great deal of oral history will be used, both transcribed in labels and in audio and visual presentations in the galleries. The timescale involved in the above project meant that we could not set up a consultative committee, though this would probably have been very difficult anyway. Instead we are making presentations to as many religious groups as we can contact within the city, and developing the exhibitions with as much awareness as we can of their views. The museum will inevitably be controversial, but we hope to avoid needless offence, and to sustain a relationship with our publics through any issues which arise. Even the name of the Museum (it is called after St Mungo, the founder of the city, and to whom the cathedral is dedicated) may cause problems, but we hope to persuade people that the recognition of the Christian heritage of the city is more of a gesture of welcome than of triumphalism - and that it has a compelling attraction in marketing terms!

Another new interdisciplinary project led by Social History is the Open Museum, a major initiative in making objects available to community groups in a variety of ways. This is described in an article by Fiona Hayes and Siobhan Kिरrane. In the forthcoming Restructuring of Glasgow Museums, the Open

Museum is to become a separate department, one of only four in the new dispensation.

Archbishops and Babies

The refurbishment of the People's Palace has already started with the top floor being redecorated and re-equipped. This will be used as a temporary exhibition space until funding comes through for longer term displays. The first of these will be on the 500th anniversary of the Catholic Archdiocese - the creation of which was the really significant event of 1492. The apparent over-representation of religious themes is largely co-incidental. The focussing on this subject though is more to do with redressing the general neglect of this "difficult" subject, than the result of a sudden access of spirituality among staff in Glasgow. The next temporary exhibition, due in the autumn of 1993, is on Childbirth, which will look at Creation Myths, Gestation and Pregnancy, the Birth, the First Few Days, and Celebrating the Infant. It will be mainly focussed on the present, with historical background and will be multicultural. (This will be a touring exhibition. Contact curator Liz Carnegie on 041 554 0223 or Touring Exhibitions Officer Shiona Airlie on 041 357 3929).

Long Term Displays

We then hope to devote two years to a complete redevelopment of the long term displays in the People's Palace. The top floor will be devoted to Working Life and Popular Culture (snappy titles yet to be devised, suggestions of a postcard please). The former will look at the economic system, wealth creation, Glasgow's markets, especially in the British Empire, the working day, wages, unemployment,

By celebrating people's lives, in their struggles triumphs and failures, in their energy, creativity and resilience we intend to create displays which are as much about the present and the future as about the past.

men's work and women's work, health and safety at work and also celebrate the high degree of craft and skill achieved by the city's workers. Integrated into this story will be the history of collective action by workers - trade unions, friendly societies and the co-operative movement. The display will cover the period from the mid 18th century to the present, and will chart the city's decline as a manufacturing centre and its claim to be the "first successful post industrial city".

POPULAR CULTURE

Popular culture will look at everything from music hall to football, from cycling to karaoke, from bingo to DIY. Music and boxing as means of escape, raw talent and danger and competitiveness - Walter MacGowan and Simple Minds. The relationship between the consumption of mass culture and the various means of self-expression achieved by Glaswegians will be one of the themes of the display. The next phase will be the redevelopment of the mid-floor, which will be devoted to home life. Housing from the 18th century to the present will be the central theme, along with issues related to the quality of home life - public health, water supply and sewage. These themes will be interlinked, with displays on life cycle themes such as childhood, education, courtship and marriage, and old age. The underlying theme of the display will be the extent to which people's life chances are influenced by the physical and social conditions in which they live. In these displays we hope to build on the achievements not just of the People's Palace but of museums such as The People's Story, The Old Grammar School in Hull - and, lest I be accused of false modesty - Springburn. Redevelopment on this scale is difficult in times of cutbacks and recession but we are confident that we can avoid having to create the Hostages and Dragons Heritage Centre and do something approaching justice to the history of Glasgow's people.

We hope to embrace the widest possible range of human experience, from the Meaning of Life to the history of hot water.

By celebrating people's lives, in their struggles, triumphs and failures, in their energy, creativity and resilience we intend to create displays which are as much about the present and the future as about the past.

*Mark O'Neill Keeper of Social History
Glasgow Museums and Art Galleries*

*Other members of the Social History team in Glasgow
Museums are Liz Carnegie, Harry Dunlop and Susan Jeffrey.*

THE OPEN MUSEUM

Glasgow Museums' new(ish) outreach service

The Open Museum was founded in October 1990 'to get objects out of the stores and into the community'. Right from the start however, we were determined to develop into something less one way than the term 'outreach' might suggest. We are not museum missionaries. Instead we are trying to break down the barriers so that far more people can have access to the collections. It's a two way process, they bring in their ideas and expectations and together we send our kits and exhibitions. So much for the rhetoric, how does it work in practice? The Open Museum team consists of two curators and two technicians. Our running costs are met by Strathclyde Regional Council and the wages and premises by Glasgow City Council, through Glasgow Museums. We generally work with those groups least well catered for by existing museum provision: the frail elderly, teenagers, the ethnic minorities, people with a disability and people living in the most deprived areas. Having a foothold in both councils is helpful for reaching such groups, through the social services, education, libraries, parks, etc. All of these agencies were involved at the start of the project, offering advice on how we should move forward. The following examples should give an idea of the kind of projects which have taken shape. 'Unity and Diversity' is one of several partnership exhibitions which are touring around the Region. We joined with the Glasgow based Sharing of Faiths group to produce a mobile exhibition which, we hoped, would promote understanding between people of different religions. The Open Museum could offer access to the collections, technical expertise and money (in this case £1000). The members of the group could provide a far more sensitive insight into the seven faiths represented than any curator could hope to achieve. Together we discussed the concepts, visited the stores, and chose the objects. They wrote the text panels, and supplied most of the images. Our 3D technician, Bridget England, designed and built an eye-catching exhibition which is easy to dismantle and protects the objects in purpose built cases. The group have helped to arrange the venues for the exhibition and we have insured and transported it to community centres, libraries, schools and places of worship. In the above example we physically produced the exhibition, but depended upon the expertise of a community group. In some projects the reverse is true. Our 2D technician, Simon Gilmovitch, has run several workshops for local history groups, showing them how to produce professional looking exhibitions on a slim budget. A more involved example was the Cathkin Adult Training Centre project. Here, a group of 12 adults with learning difficulties who had been researching the history of Glasgow asked for our help to put on an exhibition in their centre. Working closely with them we developed an exhibition schedule, gave advice on turning three of their rooms into an exhibition area and lent them a variety of objects. Everyone from the A.T.C. became involved either making items for the exhibition or running the period tearoom. A decision to keep labelling to a minimum meant each member became a guide for their section of the exhibition. It was a great success. We were very conscious that letting

the group tap into our knowledge and skills was as important as lending objects. For the Centre's clients the process was a valuable part of their programme of activity and the exhibition itself was a fitting celebration of their many months of research.

Not all requests for access to the collections lead to such intensive involvement with particular groups. In response to the growing demand for handling material for reminiscence we looked at the best ways these groups could have access to Glasgow Museums' collections. After talking to a broad range of people involved in reminiscence work we set about putting together a series of themed kits covering aspects of life this century relevant to the Strathclyde area. The kits contain objects chosen for handling, large laminated photographs and where appropriate to the themes, audio or video cassettes. Free of charge, these kits can be borrowed for up to three weeks. Ten kits have been produced and another ten are planned, with no object casualties so far. The response has been literally overwhelming and the positive feedback from the wide variety of groups using the kits, encouraging. Hospitals,



Ibrox Over-60's Group with the "Night In" kit

clubs, portacabins, churches, shopping centres, homes for the elderly - these are just some of the places where people can now expect to find museum objects. We have found that it is possible to reach new audiences, in their own neighbourhoods, without exposing the objects to undue risk. Our most important lesson, however, has been the degree to which the projects have benefited from the ideas and perspectives of people from outside our profession. If you have any questions or suggestions please contact us at Haggs Castle Museum. We would be happy to lend you a short video on the Open Museum.

*Fiona Hayes, Siobhan Kirrane
Glasgow Museums and Art Galleries*

EXHIBITION REVIEWS

From Hand to Hand
Museum of The North, Llanberis

"It's strange how alive lifeless objects can be in the mind! Today every piece of furniture and every ornament that was bought turned into reams of memories as I looked at it". Taken from the Welsh novel "O Law i Law" (From Hand to Hand) by T Rowland Hughes, this quote provides the opening to an exhibition at the Museum of the North, Llanberis mounted by the staff of the Welsh Folk Museum. The novel is set in a North Wales quarrying community and explores the emotions experienced by a quarryman when he is responsible for the dispersal of domestic objects belonging to his dead mother.

It is the passing of objects from generation to generation which forms the theme of the exhibition which runs until the end of December. "From Hand to Hand" is a refreshing display in that it is unashamedly object-orientated and demonstrates how a museum collection can be used simply and effectively.

Aspects of life in North Wales covered by the exhibition include agriculture, peat-cutting, the kitchen, love tokens, marriage and death, the chapel, the Eisteddfod and education. My first reaction to many of the artefacts was "Oh no, not another mangle, washing dolly, sickle, plough...", but it is this very familiarity which makes the exhibition so effective. The objects are not merely familiar to the museum curator, they are familiar to a great number of museum visitors. Written interpretation is minimal but the nature of the collection is such that the objects themselves serve as prompts. During my visit I heard several people explaining to younger family members how they used various implements. Panels of text automatically became unimportant in such circumstances!

A handful of objects are a little more unusual - a child's coffin case and some carved bardic script are two examples. For summer visitors to Llanberis, chapel and Eisteddfod memorabilia provide a taste of life in rural North Wales.

One of the most innovative features of "From Hand to Hand" is the use of an interactive audio-visual system to "display" a selection of the Welsh Folk Museum's oral history collection. A colour monitor provides maps, photographs and a choice of recorded interviews or songs covering topics ranging from toffee making to slate quarrying. The majority of the collection is in Welsh, but English transcripts can be read on the monitor while the Welsh version is heard. Although the system may sound a little complicated, for someone who'd generally be happier handling a sickle than trackball and screen, I found it most user-friendly.

Having often fielded complaints about the storing of "local" artefacts in distant museums it is heartening to see an exhibition which makes these "lifeless object" more accessible and helps trigger the memories of the community from which they were collected.

Kath Davies, Anglesley Borough Council

**BIRMINGHAM SUFFRAGETTES ON PARADE
WOMEN ; MOTHERS, WORKERS AND POLITICIANS
1910-1920 at Birmingham Museum and Art Gallery**

"Don't forget to vote for the party who have women in the cabinet".

Judging from this remark and others in the exhibition comments' book the timely staging of this temporary exhibition which focussed on the women's suffrage movement was not lost on its many visitors. (At least two of whom had made a "special pilgrimage" from London!). I visited it two weeks ago before election day and could not help feeling gratitude to the brave women featured in the exhibition who helped make it possible for me to participate in the General Election.

With the approach of the millenium, Birmingham is celebrating the culture of the past 100 years with a citywide arts and cultural festival called "Towards the Millenium". Over the next ten years an annual spring event will highlight successive decades. The 1992 festival explored the second decade, 1910-1920 and Birmingham Museum and Art Gallery featured "Women: Mothers, Workers and Politicians" alongside an exhibition of art from the First World War.

"Women: Mothers, Workers and Politicians", concentrates on the Birmingham suffragettes. Through meticulous primary research, the exhibition's author, Anne Roach has uncovered the significant contribution of Birmingham women to the suffrage movement, adding a new dimension to existing histories which tend to focus on suffrage activity on London and Manchester. The text is lucid and interspersed with extracts from oral history interviews and more traditional documentary sources.

The contents of the exhibition is written up in an attractive and modestly priced booklet which is well illustrated and includes a useful bibliography. (It also contains a commentary on the 'Art of the First World War' exhibition). The exhibition brings together an impressive array of local photographs and artefacts ranging from costume, regalia, ceramics and other suffrage souvenirs, printed ephemera and three splendid suffrage banners. These banners were the inspiration for a series of workshops where women were invited to help make a new banner for Birmingham. Although now a familiar activity amongst social history curators, these banner making sessions were new to Birmingham people and they responded with enthusiasm.

Although most of the display looks at the suffrage movement, women as 'politicians' is not the only theme in the exhibition; their roles as 'mothers' and 'workers' are also covered. These sections, however, are smaller and rather sketchy, appearing as afterthoughts rather than integral to the exhibition narrative. They examine the experience of working class women which is in contrast to the largely middle class membership of the suffrage movement. The exhibition could perhaps have concentrated exclusively on women as politicians and explored the involvement of working class women in the suffrage movement.

The path to the exhibition was through galleries where ideals of womanhood abound in beautiful Pre-Raphaelite paintings. Propagandist images of heroic and glamorous women dominate the immediate approach to the exhibition in the 'Art of the First World War' display. 'Women: Mothers, Workers and Politicians' provided a refreshing contrast to these paintings with its photographs of real women yet their power to impress was undermined by their small size. A bolder use of these photographs would certainly have helped the exhibition to compete, on visual terms, with surrounding displays. Yet this problem has more to do with the difficulties of locating social history displays in the grandeur of municipal galleries when they are best suited to more intimate settings.



The arrest of Suffragette Eleanor Higginson, 1914

Lis Frostick, the Keeper of Social History, and her team believe Birmingham people deserve a museum devoted to their history. This exhibition is the first stage in a campaign to convince the powers that be that this is the way forward for social history in the city. If the following exhibitions have the quality, vitality and popularity of the first, Birmingham, like Edinburgh and Hull, may soon have its own "people's story"!

Copies of the exhibition booklet are available from :
The Social History Department, Birmingham Museums
and Art Gallery, c/o Museum of Science and Industry,
Newhall Street, Birmingham B3 1RZ. Tel 021 235 1675.
Price 95p plus postage and packing.

*Hazel Edwards Assistant Museums' Officer
Woodhorn Colliery Museum*

PETS PARADE IN STEVENAGE

The most original and best exhibition in the South-East at the moment has to be Stevenage Museum's 'Pet Parade'. Billed in publicity leaflets as, 'An entertaining romp through the history of Pet Keeping from the Stone Age to the Present', the exhibition is just that.

It explores the history of grooming, health, food, kennels, cages and hutches. Drawing on other museum's collections from all over the country as well as displaying pet artefacts from the people of Stevenage itself, the exhibition is at once diverse in subject matter and community anchored. Roman tiles with paw prints on them stand alongside 'Beano' comics and ceramic dog dishes. Also on show are the bones of a bronze age dog. Since February, the museum has seen numerous pets walk, fly and swim through the door - ok, well most of them were in cages. Anyway, they have been to visit the museum in flocks, droves, packs, and yes, cages too, with their owners in tow. They have not just visited the exhibition as the history of

pets is brought right up to date with several real live animal events. Quite a coup was achieved by the curator, Julia Holberry, in securing the museum as the venue for an important national pet event - The National Fancy Rat Society Show. Other events include pet mask making, a dog obedience demonstration and a Pet Grooming Day. Other news from Hertfordshire, there is an exhibition about 'death' in Letchworth and the 'Commuters' exhibition organised as a joint contemporary recording project by Hertfordshire Museums is now on tour all year. 'Commuters' includes a set of photographs of commuters today taken by Patrick Sutherland with the assistance of Eastern Arts. Plans are currently underway for a 'hands-on-history show' in St Albans, while Welwyn and Hatfield Museum Service has invited the 'Hatfield This Century' History Group in to put together an exhibition.

Harriet Purkis Keeper of Local History Museum of St Albans

NEW DISPLAYS

Time and Tide: London and the Thames

Five years in the making, the Tower Hill Pageant visitor attraction housed in the old Tower Hill Wine Vaults combines archaeology with computer technology to tell the story of the crucial role played by the Thames in the development of London as a port and as a city. Computer-controlled cars take visitors in a journey back in time past tableaux which trace London's development from Roman Times to the present day with all the sights and sounds of the city during the different eras. Developed by the Museum of London in conjunction with Culverin Consortium, their excavations at various sites along the riverfront has produced a rich variety of finds from Roman, Saxon and Medieval eras. Computer aided animation helps to explain the work of the archaeologists and the thousand plus exhibits on display. The upper floor of Tower Hill includes shops and a McDonald's restaurant!

The Weaker Vessel

As part of the 1992 commemoration of the outbreak of the English Civil War, Nottingham Castle Museum has organised a major exhibition 'The Weaker Vessel: The Role of Women in the mid 17th Century' which runs from 11th July until 20th September. The exhibition takes a critical look at the undervalued role played by women, in not only hostilities of the Civil War but within a wider social framework of the 17th Century. It was a time of great religious, political, scientific and artistic changes in which women played an important but unrecognised role. They were soldiers, camp followers, defenders of besieged homelands and petitioners for justice. The exhibition considers issues such as family, health, education, witchcraft and the arts. The themes are illustrated through the stories of individual women such as Queen Henriette Maria, Lucy Hutchinson and Mary Lady Verney. Lady Antonia Fraser, bestselling historical author and an expert on women in the 17th century lent her research, book title and support to the exhibition.

BOOK REVIEWS

THEN, NOW - The Past in Contemporary Society
by Peter J Fowler (Routledge 1992 £15.99)

A JOURNEY THROUGH RUINS - The Last Days
of London by Patrick Wright (Radius 1991 £16.99)

Now then, here are two more books about then and now, both dealing with the unresolved problems of the past and its troubled relationship with the present. Similar themes, but different perspectives, one from a Professor of Archaeology and the other from one of our few credible cultural critics.

Fowler's book is a series of observations on the manifestations of the past in the present. Such an approach is, as he states, hardly new. He follows in the footsteps of Lowenthal, Horne, Hewison, Dellheim and Patrick Wright. We all know that the past is there to be manipulated in the present and always has been. As an important cultural "anchor" it is hardly surprising that its chains are rattled from time to time. So much has been written on the "Heritage Industry". Is there anything new to say?

Fowler provides a broad sweep of the issues facing us today, looking at why we strive to preserve, celebrate and take days out in the past. The result of this interest is that we have to then manage that pastness. How we do that can be through honest enquiry or exploitation. He gives a wide range of examples based on his archaeological career and his own personal observations as an interested observer of late 20th century British culture. He looks at the machinery of preservation, including English Heritage and the National Trust. He also takes in museums and the Tourist Boards, the latter getting a well earned slap for such constructs as "Catherine Cookson Country" and "White Horse and Cotswold Country". Museums fare a little better, but Fowler rightly reminds us of how out of step museums have been with contemporary research. We are, he says, getting better.

Fowler's tone is that of a "serious scholar" examining the present with a combination of humour and scholarly correctness. Unlike Wright, he has little time for metal detectors, and is certainly no friend of "Living History" an "impossible concept; therefore any attempt to realise it is bound to produce a fraud". One also detects a rather purist approach to the interpretation and marketing of sites and museums. The problem of access is difficult but museums have to change in order to secure a future for their central purpose. If good management and marketing add up to better collection care and public service so be it. Universities are in a similar situation, some are even setting up "heritage management" courses in order to attract more students.

Fowler gives us up to date examples, many are familiar, but he does hit on something interesting. It centres on mind and myth set in landscape, the "deep green vagueness" of Wright's "On Living in an Old Country". You can only imagine the past, "our apparently deep felt yearning to know what they were like, even to be like them, is doomed to failure" and that imagination leads to myths and the central position of the countryside in contemporary pastness. Fowler observes that most people have been living on the land since the Upper Palaeolithic and it is no wonder that the discontinuities of industrialisation are still working through. As a result much of the concept of heritage tourism is to de-urbanise our leisure expectations and experiences.

From the higher ground of 1991 Fowler can see that Hewison's "Heritage Industry" has run out of steam. In a recession, selling the past is no longer an easy way to make money. He concludes by wondering where this obsession with the past will lead us. Could knowledge of earlier civilisations help us deal with global warming? Not unless the Celts had multi-national companies as well. Fowler signs off with "Stop the past, I want to get off" but he knows he can't, he knows that "now" won't let him.

If Fowler has painted a broad picture, it first appears as if Patrick Wright has decided to stay at home. Home, being the London Borough of Hackney and his home turf of Dalston Lane. He almost sounds like an urban Garrison Keillor... "It's been another quiet week in Dalston Lane ...". But like Keillor, Wright can look around him, and see the debris of the post war settlement with razor sharp precision and that leads him on a journey through London, to New York and back to, you guessed it, the English Countryside. In between we take in Hackney street maps, litter, Tower Blocks, The National Trust Country House Scheme, Metal Detectors, Telephone Boxes, Trump Tower, the pursuit of "Excellence" in management and the demands of "change" and CCT in Hackney Council! Dalston Lane is Wright's "open air archaeological site".

The journey begins at a place called Crichel Down, in the 1950's, where one "freeborn Englishman" did battle with the "nanny state" and won, recovering land improved by the state during the war. It was hailed as a victory against "them", the bureaucrats.

This is the central theme of the book, the crumbling of the ideals and promises of the post war welfare state in both political and cultural terms. Wright's opposing symbols are the country house and the tower block. Who won? Councils can no longer build houses, council housing is no longer respectable, meanwhile the cult of the country house has led to green wellies inside the green belt. The Spitalfields aesthetic has meant that the Country House has come to town. Meanwhile the National Trust, the post war saviour of the country house (and the odd aristocratic family) comes under fire from both left and right. Paradoxically the one time pressure group is in danger of becoming "them".

Wright, like Fowler, picks up on memory and monuments, he shudders at a proposed Battle of Britain monument, believing that a personal, internalised monument is far better than the grand, culturally monolithic gesture, being a humbler expression of real histories. The two authors also examine the rise of the metal detector. Wright gives us a wonderful chapter on these people who need to touch history, the "little men" against the bureaucratic archaeologists.

Wright provides an illuminating and important insight into two opposing worlds, those of the Welfare State and what used to be called "Thatcher's Britain". He has not quite provided an epitaph for either, and is quite right to do so. Neither is quite dead, yet.

Meanwhile, back in the symbolic countryside, another army is mobilising behind the privatised banner of the Citizens Charter, ready for another battle up on Crichel Down.

Then, now...

Mark Suggitt Assistant Director (Curatorial) Yorkshire and Humberside Museums Council.

SEMINAR NEWS

The "Wonder of Wood" or Wood Identification and Interpretation Birmingham Museum and Art Gallery, 18 March 1992

For anxious diploma practical students and wood enthusiasts alike, where better to experience the "wonders of wood" but on Birmingham's unique collection of wooden objects, the Pinto collection. This is where I found myself and fellow diploma practical students on a rainy day in March, hoping to improve our skills of our interpreting and investigating wood.

The day's events were led by Anna Meredith, Deputy Keeper of Social History who was able to share her knowledge and experience of the collection with the group. She began with an introduction to the collection and an insight into "the man behind the collection", Edward Pinto and what can only be termed as his "obsession" with wood.

The Pinto collection itself consists of over 7,000 objects made from wood ranging from the Middle Ages to the Twentieth Century covering all aspects of domestic, working and community life. The collection is immensely diverse ranging from apothecary jars, love spoons, watch stands to pigeon carriers and dog tongs! The objects provide a fascinating insight into the social life, customs and work throughout the period from a wide cross section of European society. The collection reflects this cultural diversity from the practicality of the locally crafted dairy utensils to the sophistication of a mahogany travelling bookcase or board of parlour quoits.

Anna Meredith emphasised how the interest of the collection lay not solely with the artefacts themselves but also in their origins and in the life of the collector. As with many enthusiastic collectors the collections grew so extensively that Mr & Mrs Pinto were forced to open their house at Oxley Woods to the public for eleven years. One anecdote relayed was of Mr Pinto's habit of selling chewing gum to children on entering his museum and buying it back off them as they left in order to stick down their exhibits. We were also informed of how Birmingham came to receive the collection in 1964 when it could no longer be contained in the Pinto residency.

Liz Frostick, the Keeper of Social History initiated a discussion on ideas for the future display of the Pinto collection. There was some debate as to whether the collection should be kept intact or separated with objects being displayed in their own wider social context. This was followed by a talk by the conservation department and a tour of the galleries which house the collections.

The handling sessions in the afternoon was a unique opportunity for the seminar group to investigate forty objects from the Pinto collection with A Meredith, Conservation Staff and reference books on hand to help. The group were encouraged to identify the date, name and use of the object in addition to the type of wood and techniques used in production. By the end of the day I think we were all encouraged by how much we had actually learned.

Not only was the day a unique opportunity for diploma students to practice their skills of identification, but it was also an inspiration and insight into the "wonder of wood" - an interest I think we all took back to our respective museums. I hope this will be followed by similar participatory seminars organised around other major collections.

Jayne Tyler Keeper of Social History, Hull Museums

WOMEN HERITAGE AND MUSEUMS NATIONAL CONFERENCE

"WOMEN & INDUSTRY" Cartrefle College, Wrexham SEPTEMBER 3RD-6TH 1992

Papers include

4th SEPTEMBER

'MUNITIONETTES, MAIDS AND MAMS'

Dierdre Beddoe, Professor of Women's History, Polytechnic of South Wales. An examination of the role of women in industry during the 1st World War, and the pressure upon them to return to domestic work in the post-war period.

'WOMEN IN THE WELSH IRON INDUSTRY'

Brian Davies, Curator of Pontypridd Historical & Cultural Centre. This will explore the evidence for the work of women and children in the report of the Children's Employment Commission of 1842. The use of this source material for museum/teaching purposes will be considered, and comparisons with the re-emergence of female labour in industry in recent years will be drawn.

5th SEPTEMBER

'OUR MYFANWY'S A POSTCARD NOW'

Kath Davies, Anglesey Museums Service. This paper will investigate the multi-faceted role of women in tourism, the most important industry in Wales today. It will address the question of how much women who are part of the industry today can promote a positive, balanced interpretation of Welsh women.

6th SEPTEMBER

'WOMEN OF IRON : ROSEMARY AND ROSE HARRIET CRAWSHAY'

Stephen Done, Cyfarthfa Castle Museum & Art Gallery, Merthyr Tydfil. This paper will look at the influence of these women on the iron industry in Merthyr Tydfil.

'WOMEN IN THE TINPLATE INDUSTRY'

Ursula Masson, Swansea Womens History Group & Tutor in Adult Education.

Visits include

Bersham Industrial Heritage Centre Welsh Slate Museum Plas Newydd, home of the Ladies of Llangollen

For further information and booking forms contact:
Rose McMahon ECTARC, Parade Street, Llangollen,
Clwyd, LL20 8RB Tel: (0978) 86151

"HOUSING SEMINAR"

The forthcoming housing seminar has been cancelled. A future date is being arranged. Any suggestions or proposed papers are still welcome. Please contact

Tim Coran, City Museum and Art Gallery,
Bethesa Street, Henley,
Stoke-on-Trent, ST1 3DW

LEATHER IN LIFE, ART & INDUSTRY

A commemorative exhibition and related events to mark the centenary of John Waterer's birth.

SEMINAR

2nd OCTOBER 1992

10am - 4:30

Saddlers Hall

40 Gutter Lane

London

For more information 'phone 0666 502179

Subscriptions-Pay Up Or Else

Members are reminded that many still owe their subscriptions for 1991-92. In the last News a list of those still owing their subscriptions was included. The amount owing is : £8 for personal members £11 for two people at the same address £18 Institutional membership £11 overseas personal members £18 overseas institutional members £4 students/unwaged This is the last News that you will receive and you will not receive the 1991/92 Journal unless your subscriptions is renewed. Please send your cheques (payable to S.H.C.G) to :Diane Moss, Membership Secretary, Pickford's House Museum, 41 Friar Gate, Derby DE1 1DA

• LATE NEWS • LATE NEWS •

Threat Recedes

SHCG was among a number of groups which lobbied Derbyshire County Council when it appeared that the future of its museum service was under threat. We have now received confirmation that Buxton Museum and Art Gallery and Elvaston Museum have been saved. Responsibility for the two museums has passed from the Education Committee to the Planning and Countryside Committee which already operates a number of "heritage" amenities.



"The Tanner" from The Book of Trades, Jost Amman 1568

Give Reproduction Costume a Chance

A Plea to Social Historians Everywhere

There is little doubt that costume reproduction, when utilised correctly, is beneficial to a museum service and its viewing audience. Its use in Britain is divided into the two categories of "Living History", and Museum Education. The former is often welcomed, frequently criticised, and has not yet attained the popularity which Living History enjoys in the USA. Museum education usually employs costume reproduction in the form of clothing for an interpreter and over garments for the participants in reconstructions of various historical periods. The majority of these projects are based on the theme of "How we used to live", and centre around classroom activities. In terms of accuracy the costumes used in such scenarios is often of a poor standard.

There are exceptions where museums have followed the correct routes of research and reproduction. Glasgow Museum Service, for example, shows great initiative in this sphere, whilst Strathclyde uses costume extensively in classroom reconstructions with all participants fully dressed in accurate costume. This applies particularly to the activities of Scotland Street School. Strathclyde also employs reproduction costume to enhance drama and role playing, and to create images from paintings held in their collections.

Such projects are of use to social historians. The reproduction of historical costume enables exhibits to be handled freely by the public. It enhances the learning process by stimulating the senses. It also brings out the various uses to which garments are put, how they are made, and offers an insight into manufacturing techniques, technology, social and cultural attitudes - frequently the missing links in history - are also brought into question.

There are areas which would benefit enormously from further research. Working class dress is a very under researched topic, made more difficult by the fact that there are few surviving original specimens for us to examine (not least because of the excessive wear suffered by occupational dress). Original clothing from these areas changed hands many times, being handed down, cut down for childrens use, mended, or bought and sold at second-hand clothes markets. The end of a garment's life-span brought a second existence as a household item such as a rug, a bedcover, or sale as scrap fibre which was recycled to produce an inferior product. Small wonder there are few examples left.

In the past some museums have displayed empty cases as an avant garde solution to the missing object. Yet it would obviously be more informative if a reproduction object were on display with suitable labelling. One establishment which uses this technique is Styall Mill. They have on permanent display - in an exhibition on the history of the dyeing process - a reproduction Victorian dress. The garment is dyed purple; it is accompanied by an explanation that all original pieces of costume from that era have, because of the instability of early dyeing processes, faded to brown. Here the display works well, provided a missing piece of history.

There are other, long-term benefits to be gained from the use of reproduction costume. It can form part of a handling collection; it can be utilised in oral history projects as a stimulus to reminiscence. From my own researches it is clear that costume reproduction is not yet receiving the serious consideration it deserves; I hope this article will provoke a more studied evaluation of its benefits.

*Sue Sargent
Post-graduate student, Manchester University
studying for the DMGS.*

This article is extracted from thesis research on "Costume Reproduction in Museums and Galleries; its uses and benefits".

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From "The Wonder of Wood",
Birmingham Museum & Art Gallery,

*All contributions letters, articles for consideration
and correspondence should be sent to*

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West Canal Street,

Coatbridge ML5 1QD

Tel 0236 431261 : Facsimile 0236 440429

SCOTTISH MINING MUSEUM TRUST

CURATOR

£14,109

This independent museum of the Scottish coal industry is seeking a curator who will be responsible for promoting the interpretation of our subject area to the widest audience, and for the conservation, documentation and research of the collections.

The successful candidate for this challenging post must have appropriate museum experience and a knowledge of industrial or social history.

For an information pack and application form, to be returned by July 10, contact :

The Administrator,
Scottish Mining Museum
Lady Victoria Colliery
NEWTONGRANGE
Midlothian EH22 4QN
031 663 7519

COPY DATE FOR THE NEXT SHCG
NEWSLETTER IS 1st OCTOBER 1992
