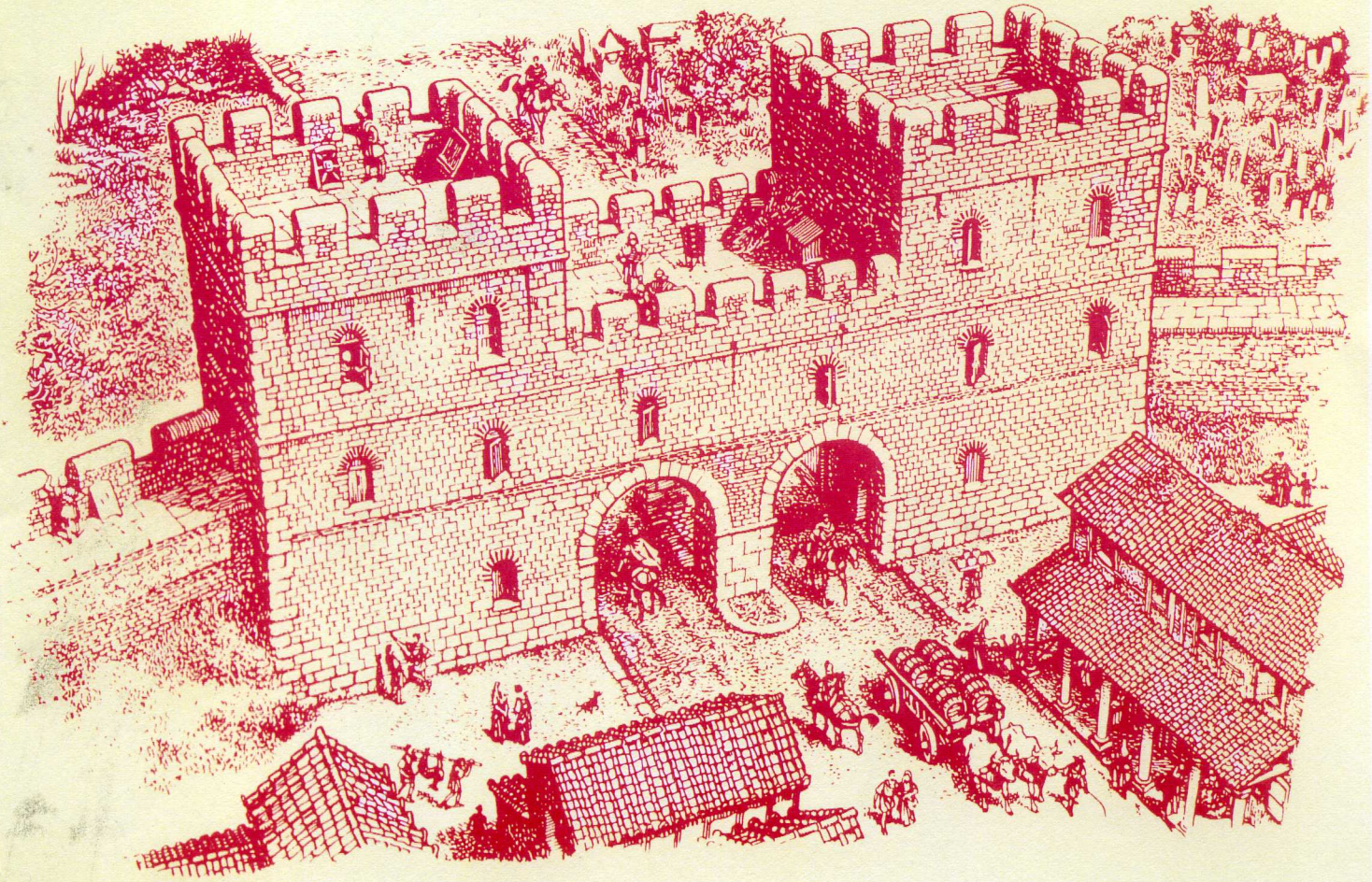
Society of Museum Archaeologists
Proceedings of the Annual Conference
Salisbury 1985

The Interpretation of Archaeological Sites and Monuments



Edited by: Edmund Southworth
Society of Museum Archaeologists

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Foreword

The Society of Museum Archaeologists held its 1985 conference in Salisbury on the theme of the interpretation of Archaeological sites. The conference itself was a mixture of formal papers, illustrated lectures, and visits to the outstanding archaeological sites of the Salisbury area. This publication cannot hope to recreate that blend of experiences, but aims to make the academic background available to a wider audience.

The Society wishes to express its gratitude to all the participants in the conference and our various hosts at Salisbury. My particular thanks are also due to the contributors to this volume, to Maggi Solli who assembled the papers, and to John Fielding at Liverpool Museum who designed and produced the publication for the Society.

Edmund Southworth
Liverpool Museum
December 1988

Contents

List of illustrations.

INTRODUCTION

During the discussion at the end of our conference it became clear that as archaeologists we continue to feel that we have a compelling need to justify our work to the general public; that it is still not understood precisely why we excavate and what we hope to get out of a dig. Why, for instance, do serious people kneel on the ground, day after day, clearing its surface away with a bricklayer's pointing trowel? How can we explain to visitors to a site that a dark, circular patch in the ground is where a post formerly stood, one of a series which, thousands of years ago, provided the earthfast framework for a house where people lived? We realised that we still have to get these explanations across to the person in the street, and that they really mattered. Indeed, this explained why we held our conference in the first place. As archaeologists who are museum-based, we also saw that we had an important role to play in an activity which is already covered by the more public-conscious excavation directors as well as by Government Departments and private organisations. Sites and monuments are the sources of museum collections. Objects in museums have to have their context explained if they are to be fully appreciated and enjoyed by those who come to us to look at them. Such objects themselves can often throw light on the purpose and age of the places where they were found - within the ring of dark patches in the ground, the archaeologist's beloved post-holes, for example - which can perhaps be interpreted as a second-century Iron Age house used exclusively for weaving, if the finds are explained and dated aright.

So we met at Salisbury, whose own fine museum was in the throes of total re-display and re-interpretation, to consider how we can improve our museum message to our visitors. Kenneth Hudson, who has done more than anyone to set museum standards and demand that they be met, provided our keynote address and we were privileged to hear him. Robin Wade, for many years leader of the field in the design of museum displays, contributed delightfully and invaluably. From practising field archaeologists, notably those running the Trust for Wessex Archaeology, we saw what was being done to make public and enjoyable the fruits of their highly skilled and technical excavations. The new field-labelling around Stonehenge, like the City of London interpretation panels designed by the Museum of London, are pointing the way forward. And from us, ourselves, museum archaeologists, came papers which indicated the often brilliant new approaches to the daunting problem of making public sense of potsherds and post-holes, of grassy mounds and greasy stains in the soil, that constitute the raw data from which we are all trying to reconstruct the past and make it intelligible and interesting to those who come to look.

Nicholas Thomas
Chairman.
Society of Museum Archaeologists

NORTON PRIORY MUSEUM

Sara Muldoon

Introduction

Norton Priory was an Augustinian house established in 1134. It became an Abbey in 1391, and was dissolved in 1536. The site and estates were then purchased in 1545 by the Brooke family, who established a Tudor mansion on the site, utilising the west range and the buildings grouped around the outer courtyard. This was replaced by a Georgian country house in about 1750. The family left Norton in 1921, and the house was demolished in 1928, leaving, of the monastic buildings, only the west range undercroft still standing. The site and the gardens were then abandoned to decay and vandalism.

When Runcorn was designated a New Town in 1964, an area of open land to the east of the town was set aside as the Town Park. Norton Priory lies within the Park, but, at that time, little was known of its history.

Patrick Greene, the Field Archaeologist, and first Director of the Museum, writing in the **Museums Journal** in 1975 noted:

"From the outset the Development Corporation realised that, if approached in the right manner, Norton Priory could make a valuable addition to the social amenities of the New Town .... the factor which is so often absent in a New Town is a sense of history .... The Development Corporation, faced with the problem of keeping intact the medieval building, therefore decided to turn the problem to its advantage, and in the process of preservation attempt to provide (the New Town of) Runcorn with a historical dimension."

The extent of the archaeological remains were unknown, however, and a trial excavation in 1970 was directed by Hugh Thompson. His results were sufficiently encouraging for the Development Corporation to appoint Patrick Greene as Director of a larger scale excavation in 1971.

The results of the excavations consistently exceeded the hopes of the archaeologists, and the programme continued until 1985. Historical research proceeded side by side with the excavations, and was able to elucidate many of the archaeological findings.

There were two main classes of material - floor tiles and carved stonework - emphasising the need for a museum building in which the finds could be safely housed and displayed. Accordingly, in 1975, a Trust and Management Council was formed, and in 1979 an Appeal Fund was launched. By 1980 sufficient money had been pledged or given for work to start. The financial limit for the new buildings and internal fittings was set at £220,000. The building was designed by Development Corporation architects, and the interior displays were constructed by Corporation model-makers, museum staff, and "friends". The new museum was completed and opened in 1982 (Fig. 1.).

Who is it for?

The site was excavated, conserved and developed primarily as a historic focus for the locality. A visitor survey, undertaken in 1982, revealed that just over one third (34%) of visitors live within a radius of five miles of the Museum, and over 70% come from within a 20 mile radius. Total figures seem stable at about 25,000.

What is there to interpret?

The archaeological remains are the most important aspect of the Museum. They can be seen from a Viewing Gallery which has been built into the modern roof covering of the west range undercroft, which gives extensive views eastwards across the site. A short tape commentary describes the uses of the buildings. The undercroft, with its fine 12th/13th century masonry and Romanesque doorway, is described by low key labelling which does not intrude upon the architecture.

On-site interpretation is also necessary and two-colour formica panels on sandstone plinths describe the uses of the various buildings. 'Ghosted' images help the visitor understand the original appearance of the Priory (Fig. 2.). The panels, in position for a year at the time of writing, appear to be resisting the English climate, and visitors, well.

The Museum

The building is an industrial unit upgraded for museum purposes. In the planning stages, various designs for the building were put forward, and rejected, mainly on the grounds of cost and accommodation. The final version, basically a dark-

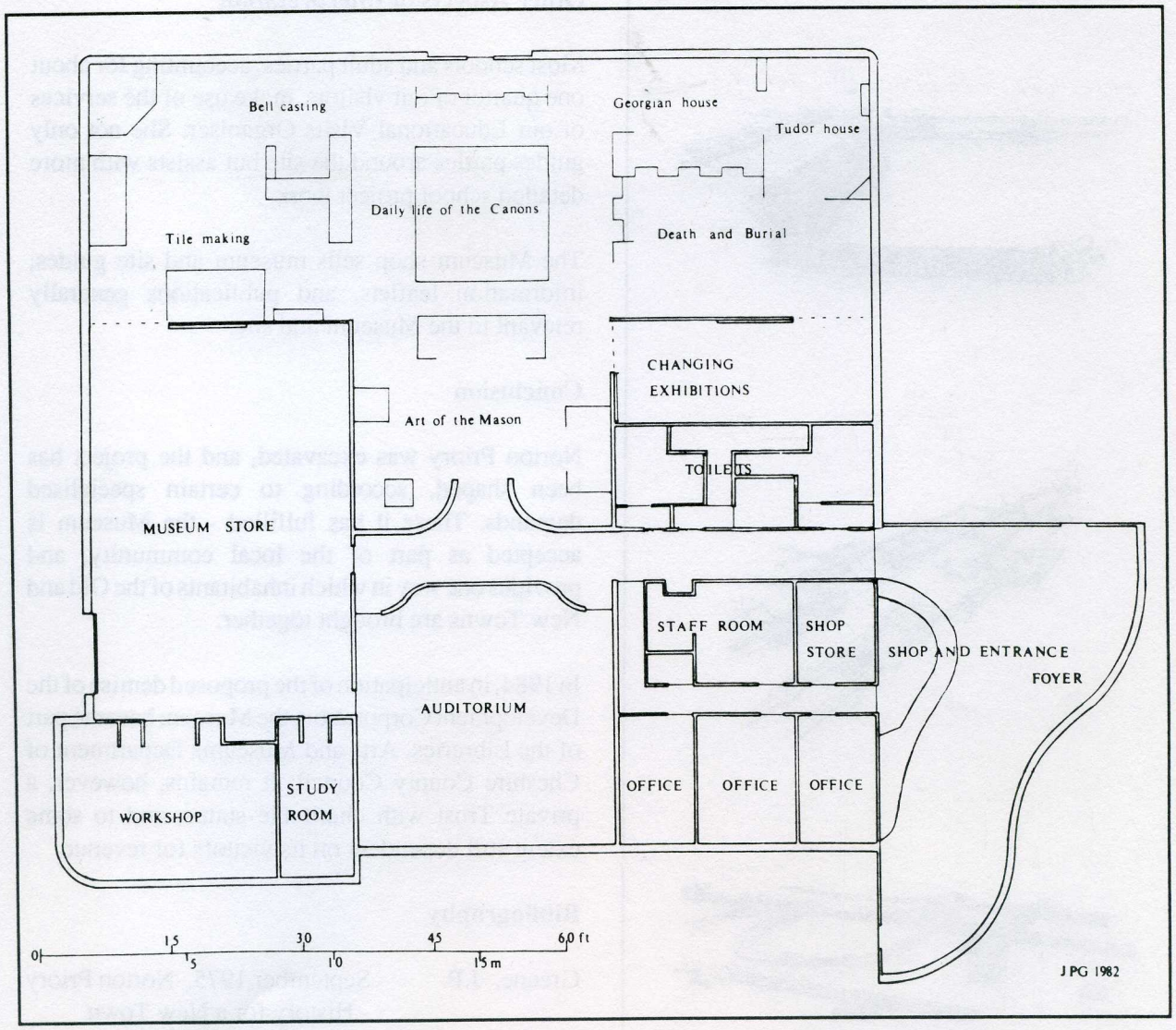

Fig.1 Norton Priory: Internal plan of the Museum

coloured steel box, is a pleasant place in which to work, and does not conflict with the much more important 12th century building alongside.

The museum houses the excavated finds from the site with some additional material, for example, a 1757 estate map, and copies of photographs dating from about 1900 of the house and its gardens - which add immeasurably to our knowledge of its past history.

The exhibition is divided into a number of areas which tell the story of monastic life and beliefs, and medieval crafts - tile-making, bell-making, and stonemasonry. The excavation of the Priory, and the Tudor and Georgian houses, are also described. A ten minute video programme provides background information on the history of the Priory. The centre-piece of the exhibition is a 1:20 scale model of the 16th century buildings. Models are used extensively; there is a 1:100 scale model of the 12th century Priory and another illustrating medieval building techniques. A section of the excavated cloister arcade has been reassembled, and coffins and grave slabs help explain the medieval attitude to death. The human skeletal material has been extensively analysed and the results of this research provide information on the health of this section of the medieval population. Areas of the mosaic floor tiling - from the church and chapterhouse - have been conserved and displayed, as has the kiln in which the tiles were fired. An experimental kiln, built and fired to answer many of the questions on technical aspects of 13th and 14th century tile manufacture, gave rise to public participation in tile-making and to kiln firing 'open days' at the Museum. The experiment was taken to its logical conclusion by the laying of a floor made of replica tiles in one of the summerhouses in the grounds. The floor forms an attractive and interesting feature of the building, and a 'permanent' kiln now stands near the excavated area.

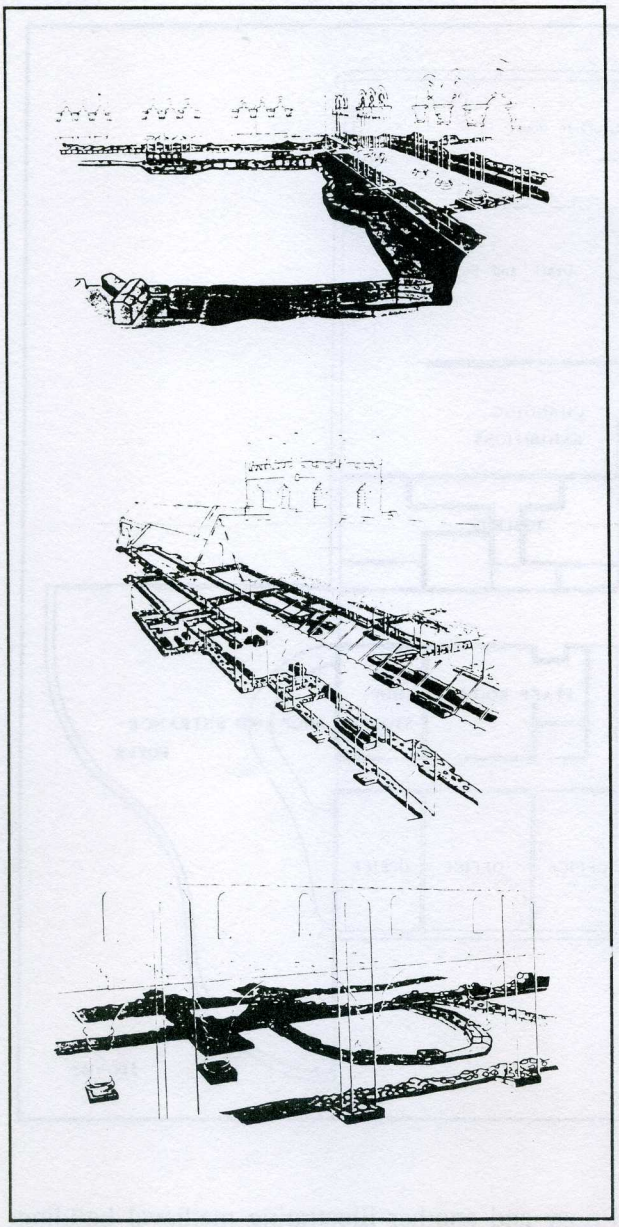

Fig.2 Illustration from three of the external panels. 'Ghosted' images help visitors understand the original appearance of the Priory.

The grounds

Norton Priory is surrounded by seven acres of woodland garden, leading down to the Bridgewater Canal. They were laid out by inhabitants of the Georgian house in the later 18th and 19th centuries. The grounds include a stream glade, a Victorian rock garden, and 18th and 19th century summerhouses. A display describing the history of the Norton estate is set out in the larger of the two buildings, and graphic panels for the stream glade and rock garden include details on the history of their construction, and horticultural information. A small formal garden grows herbs available to the medieval and Tudor inhabitants of the Priory.

Other Aspects of Interpretation

Most schools and adult parties, accounting for about one quarter of our visitors, make use of the services of our Educational Visits Organiser. She not only guides parties around the site but assists with more detailed school project work.

The Museum shop sells museum and site guides, information leaflets, and publications generally relevant to the Museum and site.

Conclusion

Norton Priory was excavated, and the project has been shaped, according to certain specialised demands. These it has fulfilled - the Museum is accepted as part of the local community, and provides one way in which inhabitants of the Old and New Towns are brought together.

In 1984, in anticipation of the proposed demise of the Development Corporation, the Museum became part of the Libraries, Arts and Museums Department of Cheshire County Council. It remains, however, a private Trust with charitable status, and to some extent still dependent on its visitors for revenue.

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THE LONDON WALL WALK

Hugh Chapman

London was the largest walled city in the Roman province of **Britannia**. Yet today few of the City of London's 400,000 daily inhabitants would know this from the surviving fragmentary remains of the great walled circuit. Built by the Romans in the early 3rd century AD, the Wall once protected the settlement on the landward side, and subsequently played, over the next 1800 years, an important role in the historical and topographical development of the City.

In the face of a constant rebuilding and fabric replacement process that has continued since the mid-19th century, unmatched in its intensity and incessant progress in any other urban square mile in the world, London's once most important and imposing monument from its historical past has struggled to survive. The dog-eared remains of the great defensive system, originally 2 miles long, survive as isolated and unconnected chunks of masonry and mortar, languishing in private cellars, World War II bomb sites, underground car-parks, and rather more happily visible in public gardens and open spaces. Of the great gates (Roman, medieval and later rebuilds) - at Aldgate, Bishopsgate, Moorgate, Cripplegate, Aldersgate, Newgate, Ludgate - once the jewels in the circuit, nothing survives. Only the foundations and footings of the west gate of the Roman fort under London Wall and a medieval postern on Tower Hill remain to remind us of their larger, once famed, brothers.

The London Wall Walk, opened in May 1984 by the then Secretary of State for the Environment, Patrick Jenkin, provides the visitor to the City with an informed history trail along two-thirds of the Wall's circuit from the Tower of London to the Museum of London. The idea of the Walk was advanced by the Museum as part of its 'out-reach programme' to ensure that public interpretation and participation in the history of London extended beyond the exhibition gallery doors. It was also seen as a public activity complementing and interpreting the work of the Museum's Department of Urban Archaeology, whose excavation and recording of the City's defences on numerous sites in the last ten years has contributed greatly to the understanding and preservation of newly exposed sections of the Wall.

Together with The Partners, a young professional design group, the scheme was developed over a period of four years. The essential purpose was to mark the line of the Roman and medieval City Wall in a unified way, creating for the visitor the concept of a linear monument. It was important also that the Walk should be a 'self-guiding', do-it-yourself trail, and that the textual and graphic content of the panels should allow each information point to act independently by providing both detailed information of the specific location, as well as a general summary of the history of the Wall. Collectively the detailed information from each panel would tell the complete story of the Wall's development from its Roman construction to its destruction in the 18th and 19th centuries.

The decision to use detailed line illustrations (Figs. 3 & 4) meant that a suitable medium had to be found for the manufacture of the panels to ensure clear and permanent reproduction. The search for suitable materials led to the rejection of etched stainless steel, bonded resins or stove enamelling, commonly used for external signs, and, encouraged by David Hamilton, Head of the Ceramics Department at the Royal College of Art, a traditional use of ceramic tiles was adopted (Fig. 5). This was also seen as a continuation of a tradition in the City, where blue ceramic plaques had been erected from 1923 by the City authorities to mark historic sites and to commemorate notable persons.

The tiles for the Wall Walk were specially manufactured by Maw & Company of Stoke-on-Trent, and with texts, maps and line drawings transfer printed onto the ceramic surface and held under frost and scratch proof glaze, sharp reproduction was achieved. Since all panels had both common components - general map and summary text of the history of the Wall - as well as drawings and text specific to each site, the panels were designed with a series of modular tiles fitted and grouted onto a series of aluminium 'backing' trays of standard sizes. The edges of the trays were disguised and framed by a series of ceramic bands.

The total cost of the scheme (over £20,000) has been met from sponsorship of individual panels by numerous City businesses and companies, often the owners or occupiers of the building on which the panel was to be fixed. Financial assistance was also received from charitable bodies, most notably the Cripplegate Foundation.

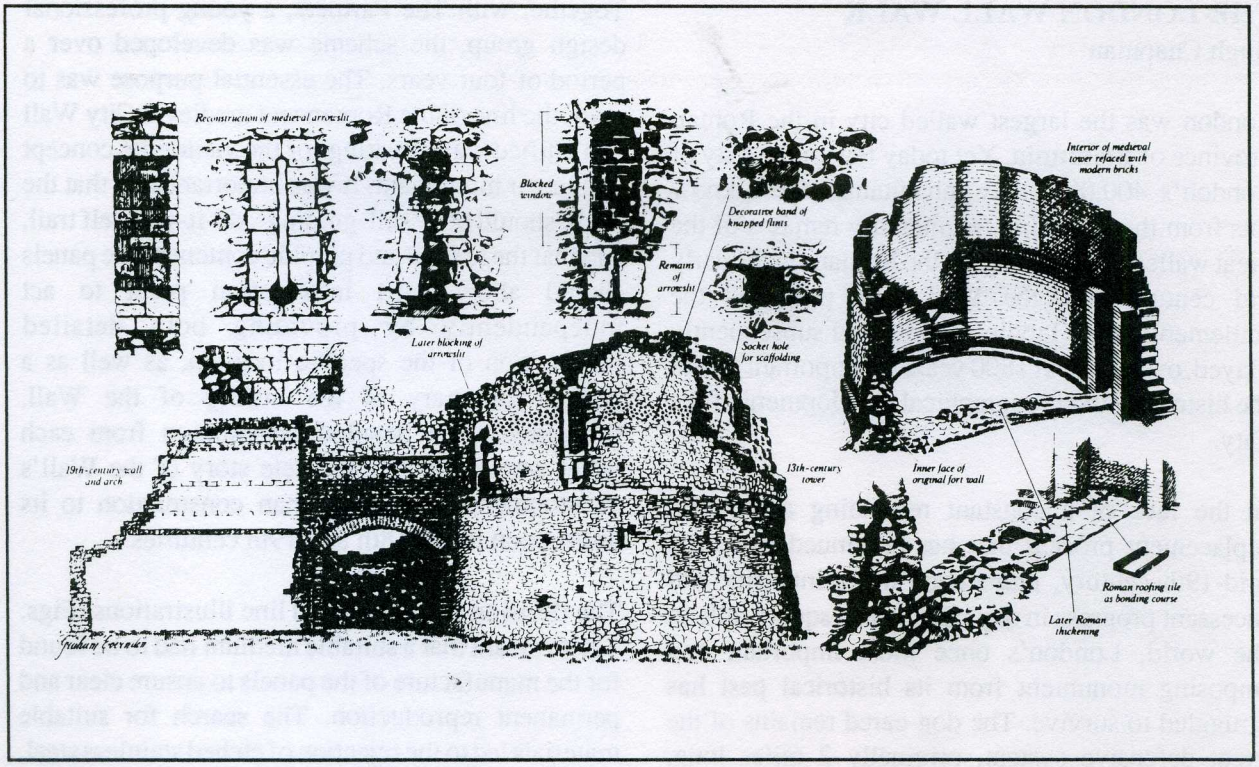

Fig.3 The London Wall Walk: Architectural details of the medieval bastion and remains of the City Wall for Panel 17 in museum gardens, London Wall. Drawn by Graham Evernden.

One aspect little appreciated at the onset of the scheme, though soon apparent, was the remarkable density of bureaucratic entanglement that needed to be unravelled in order to acquire permission for the positioning of a panel in any particular place. Each of the 23 sites required on average no less than three separate negotiated agreements from planning authorities, property owners, ecclesiastical authorities or other bodies. Throughout, the scheme was actively supported by the Corporation of London, the Historic Buildings and Monuments Commission, and at its south-western end where the line of the Wall lies outside the modern City boundary, agreements were readily given by the Borough of Tower Hamlets and the GLC.

As now completed the scheme provides twenty-three illustrated panels (including introductory panels at either end) linked in numerical sequence, starting at the remains of the medieval postern gate on Tower Hill and finishing outside the Museum of London in London Wall. Though numbered in an east-west direction, the route can of course be followed in either direction, but as such allows for further extension along the western flank of the City if, as is hoped, further sections of the Wall are revealed and preserved for public viewing.

The sites pinpointed and explained by the Wall Walk are chance survivals from 1800 years of urban occupation and renewal, but assembled together they give a record of the many rebuilding phases, alterations, encroachments and subsequent demolition that the Wall has witnessed since its construction in the early 3rd century AD.

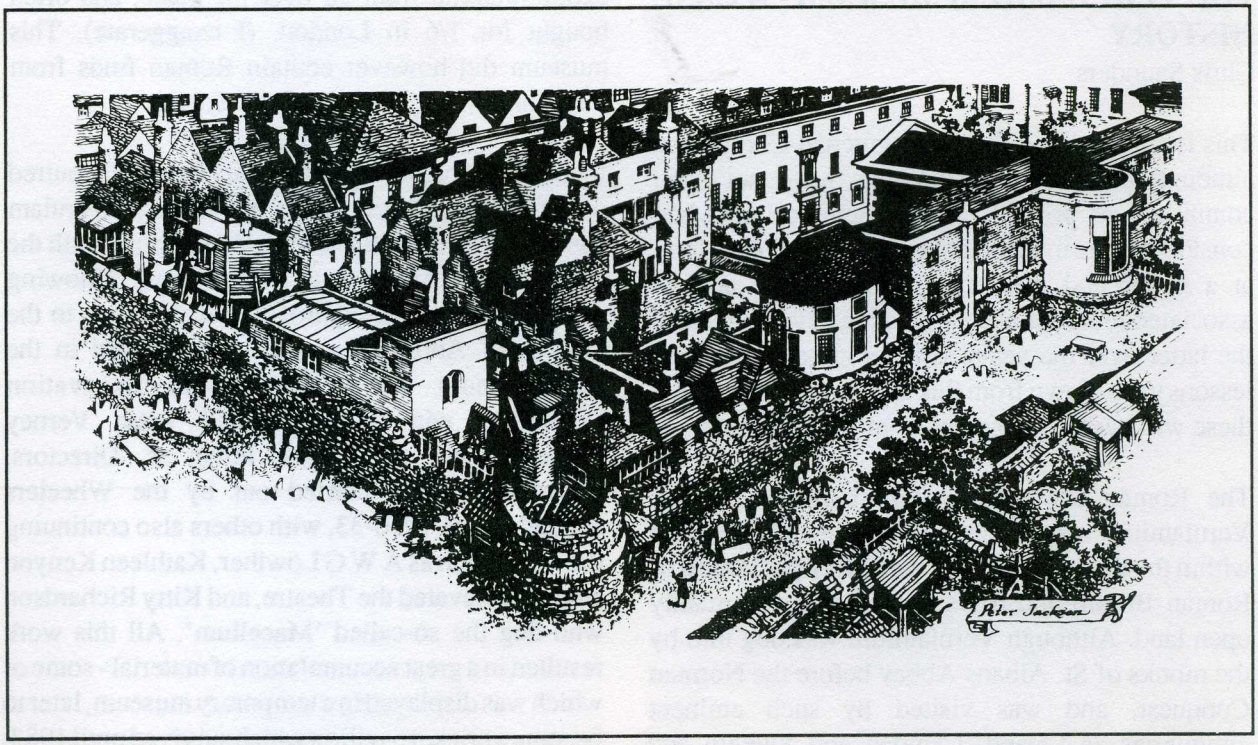

Fig.4 The buildings of the Barber-Surgeons' Company and surrounding area seen from outside London's City Wall c.1750.

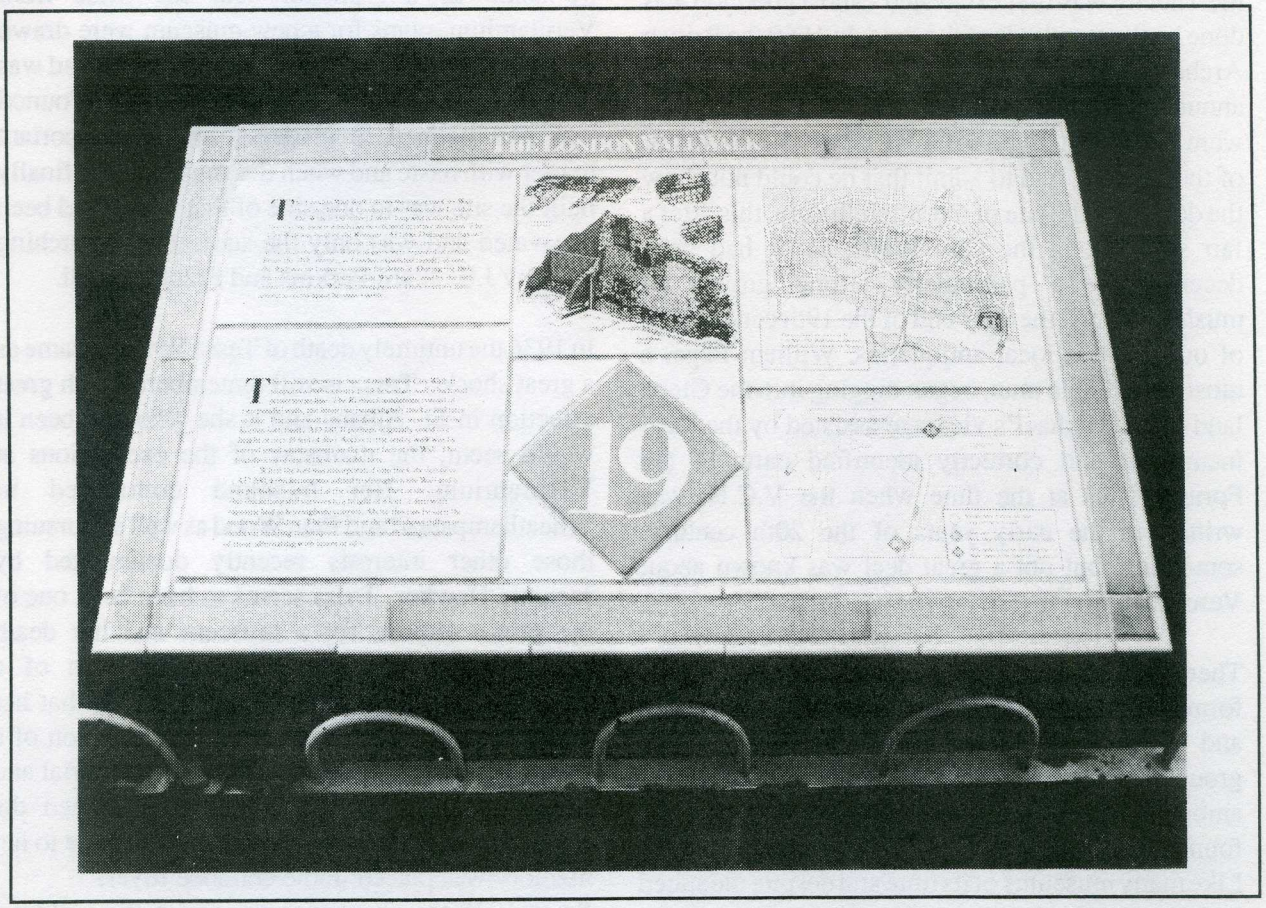

Fig.5 The London Wall Walk: Panel 19 at Noble Street with details of the Roman Fort and City Wall.

THE VERULAMIUM MUSEUM - A CASE HISTORY

Chris Saunders

This is substantially the paper given at Conference although one or two comments have not been committed to print. It seemed appropriate when considering the interpretation of monuments to look at a major and well-known Roman site and its associated museum and to trace the development of the latter over the years. If there are more general lessons to be drawn from this account it is hoped that these will become apparent from what follows.

The Roman town, or rather chartered city, of Verulamium was in terms of the acreage contained within the third century city wall, the third largest of Roman Britain and has survived today as mainly open land. Although Verulamium was dug into by the monks of St. Albans Abbey before the Norman Conquest, and was visited by such eminent antiquaries as Leland, Camden and Stukely and others, mainly local, who collected various antiquities from the site, it was not until the 19th century that proper excavations took place. In 1847 the Theatre was first excavated - and a good job was done by the standards of the time. In 1869 the British Archaeological Association visited St. Albans for its annual meeting and further ill-reported excavations were carried out. Even so Grove Lowe, the excavator of the Theatre, had to admit that he could not show the delegates the site of the amphitheatre, this after a fair stroll along the City Walls, as he had been deceived by a particularly strong growth of mushrooms! At the very end of the 19th century one of our greatest local antiquaries, William Page, a most remarkable man, began digging into the Glebe land of St. Michael's vicarage assisted by the local incumbent and correctly identified parts of the Forum. Thus at the time when the V.C.H. was written in the early years of the 20th century, something, but not a great deal was known about Verulamium.

There was however a Museum in St. Albans - the former Herts County Museum which opened in 1898 and which was founded through the actions of a group of county worthies and gentlemen, prominent among whom was Sir John Evans - indeed the foundation stone was laid by Dame Maria Evans. Like many museums of its time and despite the stated high ideals of its founders that it should not be so, this was 'a cabinet of curiosities' with bric-a-brac and exotic material from all over the place, and often bought for 1/6 in London. (I exaggerate). This museum did however contain Roman finds from Verulamium and the rest of the County.

In 1929, the former St. Albans City Council acquired on favourable terms from the Earl of Verulam something like half the size of Verulamium with the intention of turning it into a Public Park. Knowing the value of the site approaches were made to the Society of Antiquaries and these resulted in the establishment of a Verulamium Excavation Committee with Mortimer and Tessa Verney Wheeler, and T Davies Price as Directors. Excavations were carried out by the Wheelers annually from 1930-33, with others also continuing the work, such as A W G Lowther, Kathleen Kenyon who re-excavated the Theatre, and Kitty Richardson who dug the so-called 'Macellum'. All this work resulted in a great accumulation of material - some of which was displayed in a temporary museum, later to become a cricket pavilion which survived until 1983. As early as 1930 the City Council was apparently committed to the building of a museum, and although the existing County Museum was favoured by some as a repository for the finds from Verulamium, plans for a new museum were drawn up by the mid-1930s. The site as then proposed was excavated by Lowther in 1934 but the City Council was not inclined to progress such an important matter with haste and when the museum was finally built the site was to one side of that which had been excavated and was only the subject of a watching brief by J.B. Ward Perkins and Frank Cottrill.

In 1936 the untimely death of Tessa Wheeler came as a great shock - Tessa is still remembered with great affection in St. Albans and it she who had been it would seem, the mainstay of the excavations at Verulamium. Her husband commuted to Wheathampstead and Prae Wood as well as pursuing those other interests recently documented by Jaquetta Hawkes. Tessa seems to have been one of the prime movers for a museum and her death prompted the collection and presentation of a petition to the council specifically asking that her work should be commemorated. The erection of a site museum was felt to be a suitable memorial and one she herself would have chosen. When the museum was finally opened in 1939 a plaque to her memory was placed in the entrance foyer.

So in 1938 the new museum was in the building, although a large mosaic which was to have been the

centre of the displays had to be left **in situ** at the request of the Office of Works and this was covered by a temporary structure; not until 1949-50 was a permanent cover building erected. This still remains despite the efforts of local vandals; and hence the museum is known today, to the confusion of visitors and correspondents alike, as the Verulamium Museum and Hypocaust.

The exhibits in the original Museum came from the work of the Verulamium Excavation Committee, along with a loan collection material from a major cremation cemetery (at present being further explored). In what is now our main gallery the layout has changed; but only a little. Storage was said to be ample, at the time and for future work - a false hope (but much was of course discarded in those days).

In 1955 the St. Albans City Council agreed to take over the Herts County Museum; this had been run by a trust financed by the County Council, City Council and private subscriptions etc., but its situation had become precarious. Various plans were drawn up for amalgamation and the main options considered were:

1. That the City Museum (as it became) should be transferred to a new building adjacent to Verulamium Museum.

2. That an additional wing be built onto the Verulamium Museum.

3. That the existing City Museum be repaired and improved.

Although in the early years of Wheeler's work at Verulamium it seems to have been the intention to leave open buildings for display, this was not the case and the only remains left visible were the heavily restored foundations of the London Gate and a long stretch of the adjoining city wall (these being taken into Guardianship); the hypocaust, already mentioned; a small part of the corner of the basilica, and of course the theatre - still the only example in Britain available to visitors. The excavation of the theatre had been paid for by the Earl of Verulam who owned the site; Wheeler in encouraging the Earl to finance the work had pushed the idea that with the park and the council's intention to build a museum the area would no doubt become something of a mini-resort; suggesting that if the Earl were to float a theatre company he himself would willingly subscribe to the shares! The theatre remains in the hands of the Gorhambury Estate and the income raised through admission charges over the years must well have justified the original expenditure. Frere's excavations led to a little more being displayed next to the theatre; concrete sleepers to indicate the foundations of the well-known timber shops were laid down in Insula XIV, and in XXVIII part of a house with its underground shrine. Unfortunately the best bit of this building, a public latrine, was removed by the road-works which occasioned the excavation - but think how this would have appealed to the tourists (we have all seen the Housesteads poster - but imagine the impact of a habitat group in such a situation).

Many visitors come to Verulamium expecting to see a Roman town, almost another Pompeii and of course they are disappointed. Of the visible remains only the hypocaust and the corner of the basilica come under the direct control of the District Council. As long ago as the 1940s the first curator, Philip Corder, was suggesting that the house containing the hypocaust should be opened for display. In 1977 this proposal was again considered when there seemed a possibility that a well-known bank might sponsor such a scheme; however, this proposal came to nought. Once again further schemes were considered for reopening the areas excavated by Wheeler and providing cover buildings in Roman form as well as rebuilding the London Gate. Such a lavish scheme would have needed substantial finance and sponsorship and was not approved of by the DoE. The latest proposal put forward by one of our councillors is for a large scale model of the City (a sort of Roman Beckenscot).

There can however be no doubt that there is a need to provide visitors with more visible remains and this must surely mean eventually rebuilding or reconstructing some buildings despite the inherent academic and practical problems. In this context however the museum cannot be divorced from the general local attitude to tourism and the provision of visitor facilities - a topic of much debate in St. Albans.

Thus visitors must turn, unless the sun is shining and the attractions of the park, lake and birds are greater, to the Museum for an interpretation of Verulamium. The current displays are still almost entirely related to the Roman City and its Belgic predecessors and a large model shows the lack of knowledge of

Verulamium overall (only 10% excavated); although as long ago as 1946 when the finds from the Park Street Villa were acquired the collections and displays spread beyond the immediate environs of Verulamium.

The museum displays must be familiar to many of you, perhaps overfamiliar to some. Some items such as the mosaics and wallplasters are justly famous; the displays are mainly traditional, but they do give a broad picture of life in Verulamium. There clearly is room for a greater dynamic in the relationship with that open space beyond the doors that was Verulamium, and with the environment of the site as a whole.

If schemes to enlarge and combine the museum are successful then a wider picture than just that of Belgic and Roman Verulamium will be possible, and where else but St. Albans is there the opportunity to study and illustrate that elusive change from Roman Britain to Anglo-Saxon England, from Verulamium to the Abbey of St. Alban.

In recent years great strides in the understanding of the collection have been made not only by staff of the museum completing thousands of MDA cards but also by Mrs Ros Niblett studying in detail the archives and finds from the 1930s excavation. This work has taken place against a background of rescue excavation which has enlarged our knowledge of the Roman period, as well as others (particularly Medieval), and also with the almost total excavations of the Gorhambury Roman Villa by David Neal, and now the Biddles' discovery of a Roman cemetery - a 'context for Alban' beneath the Abbey. This coupled with the completion of his publication of the 1950's work by Professor Frere means that Verulamium must be the best understood Roman City in Britain. Despite this we are seriously considering (if Scheduled Monument Consent can be gained) running a series of annual excavations jointly with a University Department of Archaeology to re-explore parts of the Wheeler excavations where new interpretations seem possible.

A new Verulamium guide is on the way which will provide for the general visitor an up-to-date account of Verulamium (at a reasonable cost) and for the foreseeable future it will remain the museum displays rather than **in situ** remains which will continue to provide the interpretation of the monument.

Acknowledgement

My thanks to my colleagues at Verulamium for their assistance in the preparation of this paper, particularly Stephen Greep whose Museum Diploma dissertation on the History of the Museum was of great benefit.

THE WORK OF THE TRUST FOR WESSEX ARCHAEOLOGY

A J Lawson

The Trust for Wessex Archaeology exists to investigate, record and preserve the historic and prehistoric heritage of Berkshire, Dorset, Hampshire, the Isle of Wight and Wiltshire which together represent the historic kingdom of Wessex. The Trust comprises a committee made up of representatives of all the principal bodies involved in archaeology within the region including the county councils (both elected members and officers), the universities (Reading and Southampton), county societies, CBA etc. Executive matters are considered by an elected committee under the chairmanship of Bill Putnam with Mike Hughes as Vice-Chairman, David Hinton as Secretary and Ian Dampney as Hon Treasurer. In order to discharge its practical responsibilities the Trust maintains a field unit which currently has a core staff of twenty based in Salisbury.

The Trust is a company limited by guarantee and is a registered charity. The Unit was established in 1979 (under the former Wessex Archaeology Committee) with grant-in-aid from the Inspectorate of Ancient Monuments at a time when threats to important archaeological sites were continuing, but when the county authorities were unable themselves to maintain a field capacity for the organisation of large scale projects. The Trust, while helped in many ways by the local authorities, receives no support grants from them, and since the implementation of the 1979 Act is totally project funded. Funds for individual projects, each of which must include an element of establishment costs, are sought from a variety of sources. English Heritage continues to be the Trust's main sponsor, but increasingly funds are gained from private developers. With the establishment of local authority policies to safeguard archaeology and with an enlightened attitude that ensures implementation, many county and district councils seek to control the destruction of the archaeological record through planning constraints. As a result of this approach the Trust is called upon to undertake surveys, evaluations and excavations to assist developers in discharging their responsibilities imposed by planning conditions or Scheduled Monument Consent. Frequently, the funding for a single project may be complex with contributions from a variety of sponsors including the Manpower Services Commission.

The Trust currently runs four M.S.C. schemes. However, the Trust is aware that such schemes require considerable management and supervision if professional standards are not to be sacrificed.

As this input, especially in post-excavation aspects of a project, cannot be guaranteed from a M.S.C. scheme, the Trust is insistent on the provision of additional funds from other sponsors to ensure adequate coverage.

Surveys may be undertaken on a single monument, or group of monuments. For example a review of the condition of the eight thousand unscheduled round barrows in Wessex will lead to the selection of well-preserved examples, particularly those in complete groups, for protection under national legislation or local countryside policies. Surveys of areas may be undertaken to highlight the dangers of development, for example in the Kennet Valley or the Isle of Purbeck where large scale exploitation of mineral resources will destroy important sites or areas of high potential. A survey of the Stonehenge environs has sought to broaden our understanding of a landscape dominated by ceremonial monuments, by locating and investigating more mundane domestic and industrial sites. Opportunities for the enhancement of our knowledge of past activity are varied but have recently included a watching brief during the construction of the Esso Midline pipeline which cut what might be described as a random swathe from the Solent to Staffordshire.

Display panels that interpret or reconstruct the ancient landscape are a means of reminding the public of the wealth of information either visible as field monuments or below ground. Such methods have, of course, long been used but the Trust has been particularly keen to capitalise on the approach, for example in assisting the National Trust to locate panels in the Stonehenge landscape, or with the sponsorship of the John Lewis Partnership to create a sculptured tile frieze to face the entrance of the Waitrose supermarket in Dorchester. The five panels of the latter recreate the structures discovered on the site during excavation which ranged from a neolithic circle to a medieval dovecote.

Despite the problems of funding, the Trust looks forward to a long future, diversifying its activities where necessary to safeguard, rescue or present the archaeology of one of Europe's richest landscapes.

THE INTERPRETATION OF ARCHAEOLOGICAL SITES AND MONUMENTS - AN EDUCATIONALISTS' VIEW

Mike Corbishley

Sites and monuments, the remnants of the past, fall to the lot of archaeologists to discover and interpret, and on occasion to display to the public. Part of their work, whether they are museum based or otherwise, will often be 'educational'; that is, they will need to explain to the public, and therefore to schools, what they have done and how they have reached their conclusions or interpretations. Part of this explanation is often about the way archaeology 'works'. Archaeologists, though, have an uphill struggle against the various in-grained and fixed attitudes of the public. I am not at all sure, in fact, whether the public actually holds any attitudes itself or whether it is simply the media which say that such are publicly-held attitudes, beliefs, ideas or dogma.

One example, I think, will suffice to explain my point. In 1982 Benson and Hedges produced an advertisement, as part of a long and still-continuing series, in which the gold packet of cigarettes was cleverly hidden in a carefully composed collage. In this instance it was represented as a mosaic at the bottom of an archaeological dig. There were trenches, baulks, loose soil, wheelbarrow, spades, trowel and little brush. The advertising agency clearly wanted the public to be looking at an archaeological dig. Two points occur to me.

First, the sort of trench and baulk excavation in the advertisement better fits the public's view of the way excavation is conducted than the reality. It is a harking back to the much-publicised excavations of Wheeler or to sites like the Temple of Mithras in London dug in the mid 1950s. Archaeologists do dig into the ground so it is obvious that they must do this in holes or trenches, or so the story goes. The advertisers, I submit, deliberately chose this sort of image rather than attempt an open-area excavation picture.

Second, the advertisers chose to use a basket rather than an ordinary bucket in their mock excavation picture. Why? Surely they knew we do not use baskets on excavations today? I think this was a very clever piece of image projection to rouse people's slumbering memories of excavation in Egypt where they used (? still do) baskets to get rid of the spoil. The memory of Tutankhamen and the great exhibition in London is still fresh in people's minds. We all know, of course, that the archaeology of Egypt (or almost anywhere abroad) is much more exciting than that of Britain - the media and some archaeologists have been telling us for years!

I think, therefore, that the public are said to hold attitudes which imply that archaeologists

- always dig
- always want the opportunity to dig
- will obstruct progress in development and redevelopment and hold sweeping powers to do so
- dig deep holes
- dig to recover valuable objects

I think that archaeologists have made may brave attempts to alter these attitudes but with varying success. The discovery of a single gold object wrenched from its context by a treasure-hunter and then declared to be 'the most exciting find from such and such a place at this period' will set back any public 're-education' programme many years.

However, let us not forget that archaeologists hold attitudes too. Among them is the conviction that sites, monuments and the information they contain are too important to be allowed to disappear without a proper record or, in some cases, preservation. However, we do not argue our case as well as those who fight to preserve the natural environment, even allowing for the fact that they start with the advantage of furry creatures, song-giving birds or romantic forest cover.

I am going to leave aside the important moral and philosophical arguments for public support for archaeology and will consider some of the problems involved in interpreting sites and monuments for school groups.

First, let me take **excavation.** The explanation of a complex urban site is not easy. There are people digging and using machines - at first glance a deep urban site may look like a building site. However, the archaeological site has recorders, surveyors, planners, photographers and perhaps conservators working alongside the diggers. Together with the finds processing team the site can be seen as a team effort with each member skilled in a particular job. The team is collecting a range of evidence to put

together a story about the past at that particular site. We must emphasise this aspect if we are to convince the public that we are different from treasure-hunters in for a quick kill. School groups will appreciate the idea of a team working towards one goal.

Secondly, there are the **objects.** We must make efforts to allow people to understand them in their context. This means promoting the view that they, the objects, are part of the site. Once the site is excavated it is even more important to stress their original context. While I would accept that there are objects which transcend the finds tray and are beautiful/important in their own right (for example, the Battersea shield), we must not forget that most are the debris from the past, albeit important debris, for building up a picture of what happened in the past. I try to explain objects to children with a real dustbin cut in half. Its glass front allows observation and analysis of the rubbish (real) inside. Questions about stratigraphy, what might survive and what the rubbish might tell us about its owners are all useful introductions to evidence **and** its limitations.

Thirdly, there are the surviving **monuments.** As in the case of the evidence visible in some excavations, there are difficulties for anyone trying to understand what was once there from what is there now. For example, many Roman sites are simply the foundations or lower walls of buildings. In effect the public is presented with a solid plan. People find it difficult to understand plans and more difficult to translate the two dimensional into the three dimensional. Pre-visit work carried out in school will help to overcome this difficulty by measuring out and planning a familiar building, like a classroom, and comparing it with the built reality.

But there are other ways of appreciating an ancient structure. Here are the thoughts of some thirteen year olds writing in a recent Young Archaeologists Club Award.

Hunsbury Hill, Northamptonshire: 'Go to Hunsbury with an open mind. It may not look much but the walls of the ditch are still there, just think they've been there nearly two thousand years'.

Netley Abbey, Hampshire: 'stands in a quiet wooded vale, with a stream flowing nearby. It's still possible to fall under the spell of Netley, even though modern houses are close'.

Here is a different view, written of Burrough Hill, Leicestershire: 'there is a board explaining where you can go, but luckily nothing at the actual site, leaving you to discover and imagine for yourself'.

Discovering and trying to work out, in a detective sense, can be a very important part of an organised school visit. There is no monument in the country which is whole - all are remnants of what they once were to a greater or lesser extent. Constructed sites such as Butser Ancient Farm are exceptions, of course, and not monuments. Not everyone, however, wants, or is able, to play the detective. This is from a nine year old:

'I came to Upnor Castle with my Auntie and we looked round Upnor Castle. We liked it very much but it would have been more interesting if there had been figures. Cardboard figures or just paper ones, just to get the feeling of what it was like'.

As interpreters of sites and monuments we have to take this view into account. However, it is worthwhile remembering that too much 'presentation' not only ruins a site for some people (especially those who like to be wrong but romantic!) but also makes it difficult, if not impossible, for them to work out for themselves what the site was like from what remains.

What, in general terms, do I want to see happen when educational parties 'visit' sites and monuments? First I want to see that the visit is part of a structured programme of work in school. **Just** feeling the vibrations from a monument or eating lunch there is not enough. Once on site - and that might be a 'standard' monument, building, graveyard, landscape or whatever - there ought to be some elements of:

- discovery
- recording
- interpretation
- writing-up

There is no reason why school parties should not follow the same pattern as archaeologists. Schools, too, can go on to experimental work to test their theories.

If this does not sound very 'educational' in school terms, it is because the subject areas familiar to us all are hidden in my deliberately archaeological-

sounding elements above. Hidden there, for example are:

creative writing	about the day in the life of a potsherd
reading	on tombstones
measurement	of the depth of a castle's walls or angle of the arrow slits
maths	to follow up the above with calculations
artwork	in sketching the upstanding remains
modelling	in trying to reproduce an arch in wood or clay
thinking and reaching conclusions	in trying to work out why a floor might be burnt (?hearth).

In conclusion, I think there are two main tasks facing the interpreters of sites and monuments who wish to capture the school groups audience. First they must understand what schools require and what they can cope with. Most people working in museums are familiar with language levels and appreciate that cases and displays must be put at the right height for children. How many, though, actually know what is being done in schools today? No longer can adults rely on remembering what happened when they were at school.

Second, they must provide the resources for schools to make more of their visit. This may be in the form of a human resource - perhaps an on-site teacher - in a few places. In most places the resource will have to be printed or audio-visual material. Schools are always desperately short of resources detailed enough for teachers to work up long projects on particular sites, monuments or landscapes.

The rewards, though or trying to interpret for schools are tremendous, both in the short term and the long term. We will be exciting the children today with sites and monuments which we find exciting ourselves. We might yet look forward to a population which cares more for its past than people in general do today.

MAKING SENSE WHERE IT MATTERS MOST: SOME THOUGHTS ON SITE MUSEUMS

Kenneth Hudson

In 1982 ICOM published a report called, in its English version, **Archaeological Site Museums.** It is a very French document, with everything neatly systematised under headings and of course, a precise, legalistic definition to get things going. All French reports, on any subject, read to me as if they have been drawn up by lawyers, and phrased in a way that suggests that the authors are expecting to be sued at some time and are building up their verbal defences. This one is no exception. It begins like this:

'A site museum is a museum conceived and set up in order to protect natural or cultural property, movable and immovable, on its original site, that is, preserved at the place where such property has been created or discovered.

It is appropriate, for ecological, sociological, scientific or cultural reasons, wherever the history of a human community forms part of the heritage, whether that heritage can be termed local, regional, national or international'.

One can hear the person who wrote that saying, 'pick holes in that if you dare. Find me a site museum that can't be fitted into that definition'. My own private definition is so much simpler, 'A museum of history where it happened', but that is far too pragmatic and British to satisfy a body of serious-minded people meeting day after day in Paris. Anything as short as that couldn't possibly be any good. A clever lawyer would demolish it in two seconds. But we are not sitting in a court of law, nor am I defending a doctoral thesis at the Sorbonne, a process not at all unlike answering a charge of murder. We are here to talk about site-museums, and for that purpose I find my own definition perfectly satisfactory. So far as I am concerned, a site-museum is a museum of history where it happened.

Having said that, I would like to perpetuate what is no doubt a dreadful heresy. In my view all museums, no matter what they may choose to call themselves, are essentially museums of social history or, if one prefers the Continental term, cultural history. This is irrespective of the type of collections they happen to have. In their different ways art museums, science museums, archaeological museums, costume museums all reflect and illustrate the story of man's presence on earth, of his attitude to what he has seen around him, and of the way in which he has tried to manipulate his environment and his fellow human beings to his own advantage. Museums, all museums, exist in order to illustrate and interpret this. An art museum does it, or should do it, by means of art objects, an industrial museum by means of industrial objects, but they both have the same task: to show how man has grappled with his world and tried to make sense of it.

With this proviso, and it is a fairly big one, I have no particular quarrel with the four subdivisions proposed by ICOM. They are:

First, ' **Ecological**.' By this is meant 'museums in surroundings which, so far as one can tell, have not been changed by the actions of man.' The Museum of Yosemite National Park would be an example of a museum of this type.

Then, '**Ethnographical**.' And here the razor-sharp French legal mind gets busy again. 'A museum, whether in a place which is still inhabited or not, which illustrates the customs, habits and way of life of a community.' The report puts Ironbridge in this category, having first reminded us that the term 'industrial archaeology' is a piece of Anglo-Saxon quaintness and that the proper expression should be 'industrial heritage' - 'patrimoine industriel' - so as to leave the field clear and the language undefiled for the proper archaeologists.

Then, as the third heading, we come to '**Historical**.' 'A museum at a place where, at some time in the past, an event occurred which was important in the history of a community.' As examples of this we are offered battlefields, fortresses, public buildings and the homes of the great.

The last category, '**Archaeological**', is applied to a museum at the point where excavations have taken place. The report is confined almost entirely to this type of site-museum. The other three categories, Ecological, Ethnological and Historical, are included partly out of professional politeness - a markedly condescending politeness, one feels - partly in order to avoid being shot down for having produced an incomplete document, and partly, of course, as a parade of learning. The useful bibliography at the end of the report covers all four types of site-museum.

A little later I shall be taking a more detailed look at some examples of these types, but I should like first to try to answer a much more fundamental question, 'What is the point of having site-museums at all?', bearing in mind that by no means everyone is in favour of them. The main objections, I think, are concerned, firstly with the cost of staffing, second, with security, third, with what I suppose one might call convenience, and, fourth, with a feeling that these museums are in some way too popular, not sufficiently scientific, inadequately processed by scholarship.

There is something in the security argument. Many site-museums are in remote or fairly remote places and they must, for this reason, be more vulnerable to thieves and vandals than museums located in large cities. But, under these conditions, the normal practice seems to be either to transfer really valuable discoveries elsewhere, usually to a major museum in the region or else to provide good security for the summer months, when the visitors come, and to close the museum down for the winter and transfer the portable exhibits into safe quarters until the spring.

I doubt if the appeal to convenience deserves much more than a passing thought. It probably does give more people a chance to see this or that discovery if it is brought to a central point, instead of being left in the depths of the countryside, and detailed study and examination over a long period are easier too. But the intellectual and emotional advantages of being able to see and feel objects and site at the same time and within the same focus are enormous and, in any case, with the coming of mass car-ownership, few places are now remote and inaccessible in the way they were even fifty years ago.

The third argument, that site-museums put too much emphasis on popularisation, is much more important and really deserves a lecture to itself, mainly because it leads one straight away to a question that interests me more and more each year, 'Who really owns archaeological material anyway?' I am thinking of this, of course, in moral and cultural terms, not from a legal point of view. Let us take three examples, in order to dig a little deeper into the problem - and it is a very real problem, that more and more people are getting worried about. Let us consider Sutton Hoo, the Mere Lake Village and Maiden Castle. I am very tempted to throw in Stonehenge for good measure, but I shall resist that.

Now we now what has happened to the archaeological material discovered in these places. Sutton Hoo is at the British Museum, Mere is at Taunton and Maiden Castle is at Dorchester. There is no site museum at Sutton Hoo, none at Mere and none at Maiden Castle. Everything has been removed to what might euphemistically be called a host museum, for safety, convenience, conservation and scholarly investigation. The process is exactly the same as the one which has produced such lamentable results in the great church within the castle in Prague. The works of art of all kinds which gave life and meaning to the church have been removed to a museum elsewhere in the city, where they have neither function nor meaning, and the church itself has been left as a dead shell. It is a copy-book example of how not to go about the job. Imagine Wells or Salisbury subjected to the same treatment, a disaster which may, of course, happen one day. As it is, Salisbury could be properly described either as a site-museum of English christianity or as a working museum of religion. Prague is simply an architectural hulk.

But suppose Sutton Hoo, Mere and Maiden Castle had been dealt with quite differently. Suppose, for the sake of argument, that they had received the Fishbourne treatment. How vastly more interesting the whole thing would have been. A really good site-museum at all these places would be marvellous. If it can happen for a Roman villa at Fishbourne, for a Tudor ship at Portsmouth, and for a clutch of Viking ships at Roskilde, why can't it happen for Mere and Sutton Hoo? The main reason why not can be stated quite brutally. Mere and Sutton Hoo were excavated and their treasures removed before the modern concept of site-museums really got under way. Their treasures, if that is the right word, were removed and, as we well know, once a museum gets hold of something it never gives it up.

Let us continue with this suppose game, which is an excellent way of unfreezing the mind. Suppose all we had at Fishbourne was a building to protect the foundations and mosaics of the villa, that the museum section did not exist and that all the portable objects had been carted off to the British Museum. Suppose that at Portsmouth there was only the half-skeleton of the 'Mary Rose' and that the wonderful collection of objects the divers had found in the sand and mud had disappeared into the maw of the National Maritime Museum at Greenwich. Suppose that all of George Bernard Shaw's possessions at

Shaw's Corner had been looted by, where shall we say, the Victoria and Albert. What proportion of the visitors to these places - and there are a lot of them - would decide that the interest had gone and there was no longer any point in making the journey?

I am convinced that big museums, like big schools and big cities, are a bad thing. They came into existence partly for reasons of national prestige and partly because people couldn't think of any other way of doing the job. Whenever I look at a museum-monster - a Louvre, a V&A, a Tate - I am reminded very strongly of one of those huge Victorian cotton mills, which were vast and several storeys high because this was the way to get the maximum return from your steam-engine. Once you had electric motors there was no point in having these vast industrial palaces with one working area stacked on top of another. Nineteenth century museums were big and centralised because there were no motor cars to get people around to small museums in funny places and because, to the Victorians, big meant good. A big factory with hundreds of workers meant a prosperous firm, a big museum with ever-growing collections meant that culture was visibly thriving.

So that, in the days when size was synonymous with quality, the big museums sucked in more and more of the world's cultural products and tokens and became steadily bigger by the hour, gigantic warehouses with showrooms to give customers an idea of what was in stock. It was an atmosphere in which it was impossible for site-museums to flourish. The movement of the goods into the warehouse was inexorable, but to transport them in this way was to deprive them of a large part of their value and meaning.

What changed the situation more than any other single factor was the growth of the industrial archaeology movement from the mid-sixties onwards. Before that one had what one might describe as the Science Museum approach. If a piece of machinery was felt to mark a significant development in the progress of science or technology, the Science Museum was prepared to conserve it, catalogue it and add it to its extensive and snowballing collections, most of the items in which would never be seen by the public at all. The fact that the act of removal from the place where the machine, or whatever it was, had been used might drain all the blood out of the object and in a sense destroy it was rarely, if ever, considered. If something was technically important then its place was in the Science Museum. If it was not then it could safely be allowed to rot, rust and disappear. The thought that the correct procedure might be to preserve the old pump, turbine or generator where it was, was unlikely to be given any more consideration than a proposal to leave the mummies in Egypt or the spears in New Guinea. The appetite of the "Collectors" was insatiable and the objects should be grateful, like Victorian orphans, for having such good care taken of them.

The industrial archaeologists flatly refused to accept this point of view. Their view was that, wherever possible, the object and its context should be preserved together since both were needed for full understanding. An empty factory was a poor thing, as a piece of meaningful history, by comparison with a factory and its equipment intact. A windmill allowed to stay where it had always been was not the same at all as the same windmill shifted to an open-air museum.

This thinking gradually spread to other fields. A mosaic pavement at Fishbourne would have lost impact and sense if it had been rolled up and take to London. Outside Nigeria a Benin bronze became a mere art object. The Elgin Marbles were one thing in the British Museum and something quite different at the Parthenon.

What we are living through is a period of imperialism in reverse, a reaction against the Divine Right of the strong to acquire the property of the weak, a decline of the philosophy that bigger means better. But there is more to it than this. Throughout the Western world there is a growing weariness with ideologies and mistrust of them, an impatience with the impressive generalisation and the grand label, and an inclination to believe that social and political understanding and wisdom come from studying carefully what has happened locally and on a small scale, rather than from allowing oneself to be led into temptation by historical Grand Tours, broad sweeps and powerful-looking theories. Truth, in other words, is more likely to emanate from the microcosm than from the macrocosm, from brooding over the small rather than from becoming intoxicated by the big.

Let me make one or two suggestions as to how this is working out in museum terms, bearing in mind that even the best of local or specialised museums can be no more than a microcosm within a microcosm.

The Romisch-Germanisches Museum in Cologne must now, I suppose, be about twenty years old. Cleverly sited on a piazza near the Cathedral, it was intended to be a showpiece and a stimulus in the new centre of the city that was rising from the bombs. A great deal of money was made available for it - the Sixties were lush days - and, outside and inside, it is certainly impressive. The collections are wonderful, self-help interpretation aids are everywhere, large numbers of people wander through it every day, there are great quantities of good things to buy in the shop. So why, on every one of the four visits that I have paid to it, have I felt so dissatisfied? I know exactly why. It is a museum which dismally fails to see the wood for the trees, the trees being, of course, its superb collections.

What I mean by this is that the collections do not add up to anything. When I go out I have no better feeling for life as it was lived here in Roman times than when I came in. What did these people do, I ask myself? What kind of society was it? Who were the rich, who were the poor, who and how numerous were the people in between? How did it all fit together? And to these questions I receive virtually no answers. I am left to my own guesses and intuitions. Thanks to the Museum I know a great deal about Roman glass, pottery, textiles, leather and religious habits, but hardly anything about living conditions, law and order, longevity, foodstuffs, alcohol consumption, class structure or any of the other things which give a society its particular character and flavour. I have been looking at the skin of a community, not at its bones and guts.

I think that there are probably two main reasons for this state of affairs. The first, and probably the most important, is that the experts who planned the Museum were not interested in these things. They were Roman specialists, glass specialists, coin specialists, metal specialists, but not social historians. The Museum lacks the imprint of someone who knew how to use his specialists in order to make a picture that makes sense. It is a common enough failing. Maybe a poet should have been added to the planning committee.

It is, of course, necessary to remember that the Romisch-Germanisches Museum is a site-museum. It is constructed over part of the Roman city of Cologne and visitors to the Museum are able to see the foundations of parts of the buildings of that city. But the objects displayed come from a much wider area , the large region of which Cologne was the centre, and this, perhaps, is part of the problem. The site and the collections are out of step, so that the elements of realism and intimacy are weakened. It is rather as if an angler had called at the fishmonger on his way home in order to make his catch more varied and interesting. He has achieved his object, but in the process shifted the emphasis from his day's fishing to fish.

A comparison with the Roman Baths Museum at Bath is not unreasonable. Bath, like Cologne, was an important Roman city. Here, the ruins of the Roman Baths are almost bound to steal the show. They are so large and so impressive that it would be surprising if it were not so. But Bath, on the whole, has played fair. A high proportion of the objects on show in what one might call the museum section of the Museum have been discovered during excavations on the site of the baths, or from very close to it, and they include some exceptionally interesting material. But in Bath, too, I find myself unable to recreate the society which used the baths and took part in the rituals at the temple. It is a community of shadowy people doing very indeterminate things. The Museum leaves me with no firm idea either of the scale of operations in Roman Bath. How big a place was it? It is only when I do a little investigating elsewhere, because this matter of scale is central to my attempt to come to grips with history, that I discover, to my great surprise, that the area of Bath in Roman times was roughly that enclosed by the building line around Trafalgar Square. I then begin to see things in better perspective.

By this time, having digested Cologne and Bath, I am on the way to understanding why neither museum has provide me with the kind of information I have been looking for. In both cases the archaeology has been the master, not the servant. Immense pains and great skill have been employed in order to explain what has been discovered, but much less effort, and I dare say inclination, into deciding what it all means. I think it is absolutely essential that a site-museum should do this, and do it well. Its business is not to illustrate history, but to make sense of history for the benefit of the ordinary visitor. This is its great strength. It has all the tools. It does not have to indulge in generalisation. Its job is to say, 'This is what happened here. These are the clues. This is how the bits fit together.'

Let me instance a couple of archaeological site-

museums which I think carry out their function very well indeed. One is in Austria, the other in Norway, and their methods are different. Mainly, I think, because the age and character of the material has influenced, if not dictated, the techniques of presentation.

At the Bryggens Museum in Bergen Dr. Herteig had a wonderful opportunity and he made the most of it. Here, close to the river, was part of medieval Bergen with substantial remains of a whole quarter of wooden buildings waiting to be excavated. A rich American shipowner, of Norwegian origin, agreed to provide a considerable amount of money for a good building over the excavated site and the museum was in business. 'Medieval' in Norway means something rather later than it does in England. There were fifteenth century houses and, since there were a fair number of local documents relating to the period, Dr. Herteig was in a position to marry archaeology and history in a most satisfactory way. He was able, for instance, to discover how long the inhabitants of Bergen lived at that time and to develop two interesting theories from the statistics.

The first concerned the lower orders. They seem to have been lucky if they reached the age of 30, which meant, first, that their working life was very short and, second, that they had to start learning a skill very young. Their childhood was, by modern standards, exceedingly brief, and a great deal of the work society needed had to be performed by boys and girls under the age of twelve.

His second theory, or perhaps one should say deduction, related to the upper levels of the Bergen population, the people with some degree of power. Their life span was rather longer, until perhaps 30 or 40. However, because they were likely to die so young, every year counted, so that, if they were ambitious they could not wait to persuade their enemies to their own way of thinking - they had to kill them, to get them out of the way. A short expectation of life was therefore, in Dr. Herteig's view, a main cause of violence, of which there was plenty.

So, with this kind of information combining with a remarkable number and variety of everyday articles found in the course of excavations, the museum was well equipped to bring the site alive. Transferred to the more conventional type of museum, the objects would undoubtedly have had far less impact. Documents plus site finds guarantee a much richer and more fruitful response by visitors.

My Austrian example is at Pischeldorf, a few miles north of Klagenfurt. This is a large dramatic site, on one side of a mountain, where for many years archaeologists have been excavating a town occupied for several centuries and into Roman times. There have been several directors and Dr. Gernot Piccottini, the present one, had the bright idea of establishing a cluster of small museums, dotted about the site, each one describing the group of buildings immediately around it. These are modest and architecturally pleasant structures, and they are psychologically very effective, because they help to break up the site into manageable units, so that there is none of that "It's all too much for me, I shall never make it" feeling that one experiences on other big sites - at Ostia, for instance. But at Pischeldorf the visitor is offered considerably more than the team of mini-museums. Near the entrance there is a bigger museum, a mother museum if you like, which explains the site as a whole and which provides adequate protection for some of the more fragile finds, such as wall paintings. Perhaps the best way of describing Pischeldorf is to say that it has pioneered the sow and piglets type of museum. I found it attractive and effective and so, apparently, did a good many other people, because the large car-park contained cars from a dozen countries when I was there a couple of years ago. It is, as you might expect, a Spring, Summer and Autumn museum only. He would be a brave soul who wanted to go there in January. Pischeldorf is open during the digging season, a long digging season, and that provides another attraction for visitors. They can watch other people working.

I should perhaps have explained that, partly because it shuts up shop in the winter, Pischeldorf has transferred its most precious and most stealable finds to the museum in Klagenfurt. A few things from the early days of the excavations are in Vienna, moved in the bad old days when all over Europe the capital city was felt to be the natural resting place for the finest of everything. How marvellous and how encouraging it would have been if the Sutton Hoo treasures had been installed in East Anglia, at Colchester say, or Ipswich, instead of in London.

It was at Pischeldorf that I began to work out the recipe for a successful site-museum and to understand why this type of museum was so

important and so well suited to the modern age. Firstly, I think, it must be located in an area where people want to go anyway, where there are other interesting things to see and where the journey through is pleasant, or at the very least, not unpleasant country. Jorvik has been popular because it is in York. The Roman Baths pulls them in because it is in Bath, Ironbridge because it is in the Severn Gorge. I doubt very much if any of these would have done so well in, say, Rotherham, Brixton, Motherwell or South Shields, estimable places as these may be in their own right.

Secondly, the museum must possess cohesion. It must preach a clear message. I am convinced that people are fond of site-museums because they are about one thing or one person. Their theme can be easily held in the hand, as it were, and understood. One has only one act of adaptation to make, one big mental effort, whereas in the more conventional type of museum one is readapting and readjusting all the time, as one passes from one gallery and one display to another. It is as tiring to re-adjust to new subjects as to new people. That is why parties are so exhausting.

Thirdly, the explanations must be pitched at the right level, and I fancy this can and should be rather higher than what one might call the traditional museum-going public would be prepared to accept. Very few of the people who visit a site-museum are there by accident or to get out of the rain or because they can think of nothing better to do. With rare exception, every site-museum is a place of pilgrimage. People have made an effort to go there and that usually results in a selected audience, a self-selected audience. I have to exclude from this generalisation, I suppose, the visitors who have not come entirely from their own free will, school parties, children who are there because their parents are there, people on package tours. But I think it would be fair to say that the package tours which include Pischeldorf or Bergen or Jorvik in their schedules are catering for distinctly above-average tourists.

I think, too, that in order to preserve its special character and to continue to attract and satisfy its special kind of visitor, a site-museum should be a quiet place or, at least, not a noisy or bustling place. It should certainly not give the impression of wanting every visitor it can get and of organising and arranging itself to this end. The site-museum which is setting its sights on providing its visitors with a "Good Day Out for All the Family" is in the process of turning itself into something else, an entertainment centre with a museum somewhere in the middle of it.

I have recently been compiling the third edition of Macmillan's directory of all the museums in the world and I am in the process of performing the same task, but in much greater detail, for the Cambridge "Guide to the Museums of the British Isles". In both cases, I have been surprised to discover what a high proportion of the world's museums today could be fairly described as site-museums, "museums of history where it happened". This is particularly true of the British Isles. I am quite sure this would not have been the situation fifty years ago.

Forget about the number of them for the moment and just look at the range. Milton's Cottage, Chalfont St. Giles. Revolution House, Old Whittington, Chesterfield - an old inn connected with the planning of the 1688 Revolution. Acton Scott Working Farm Museum. Wellbrook Beetling Mill, Cookstown, Co. Tyrone. Manx Village Folk Museum, Cregneash. Darlington North Road Station Railway Museum. Roman Painted House, Dover. Osbourne House, Isle of Wight. Bateman's, Burwash - the home of Rudyard Kipling. Big Pit Mining Museum, Blaenavon. Polegate Windmill and Milling Museum. Barrie's Birthplace, Kirriemuir. Cathedral Treasury, Lincoln. North Wales Quarrying Museum, Llanberis. Kew Bridge Engines and Water Supply Museum. Wedgewood Museum, Barlaston. Coleridge Cottage, Nether Stowey.

And so we go on. There are - or at least there were at my last count - something over 2200 museums in the British Isles. Of these, about 20 percent - say 400, to be on the safe side -could claim to be site-museums. It is a high proportion, but during the next twenty years I should expect it to rise. I think this is a very good thing. Let me explain why. It is a somewhat complicated answer, but it gets us close to the centre of what I might perhaps be forgiven for calling "The Museum Problem".

It is obvious that the number of museums in Britain, as elsewhere, has grown enormously since the end of the Second World War. Since the population has not increased at the same rate, it might well appear that, if the process is to continue, each museum, on average, might expect to see the number of its visitors decline. The argument might run like this:

suppose this year we have one museum for every 26,000 people. Then, if the number of our museums goes on rising by 10 percent every five years, and the population stays almost the same, there will only be 24,000 people per museum in 1990, and so on, ever downwards, until the year 2000, 21,000 and so on. I am not sure how long it would take, at this rate, to reach only 100 people per museum, or 50, but you can work it out yourselves.

Even so, it is hardly surprising that some people in the museum world are beginning to panic and to be thinking of such drastic remedies as forcing new museums to have a licence to operate, a licence which would be granted only in very exceptional circumstances. I do not feel myself that this is the answer, mainly because the arithmetical argument I have just run through is far too simplistic. Much the same sort of reasoning used to be applied to television - if you had two channels available, instead of one, the average audience for each programme would be halved and, if there were four channels, the figure would be halved again. But this view turned out to be wrong. The existence of four channels, instead of two or one, can increase the television habit and the availability of video recording allows people to do what was previously impossible, to look at two programmes transmitted at the same time and to view subsequently a programme which went out when they were abroad, asleep, on a journey, or whatever.

But, clearly, there must be some limit to this. If we had fifty television channels or ten thousand museums, quite a number of them would have to content themselves with very small audiences or very small numbers of visitors. Would this, however, necessarily be a bad thing? Ironbridge and the National Motor Museum need a lot of visitors precisely because they are big. They have big bills to pay and large staffs dependent upon them. But if Ironbridge consisted of nothing more than Abraham Darby's furnace and the Iron Bridge itself, a far smaller number of visitors each year would be perfectly sufficient to keep the enterprise in good health.

The great majority of site-museums are run on a small budget. That is one of their great merits. Their modest, sometimes tiny size, makes them far less vulnerable than the big boys (or is it big girls? I am never sure about the gender of a museum). The people with the real problems are the directors and curators of the large museums, especially of museums which have to raise the bulk of their income directly from the public, the independent museums. The irony of the name has struck more and more each year. 'Independent museums' suggest that fabulous creature, a gentleman of independent means, but whatever things these museums may be independent of, financial anxiety is certainly not one of them.

When society is in a political and economic ferment, the recipe for personal survival is fairly obvious, 'Stay small. Learn to live on as little as you can. Make sure that if the worst happens, you have got only a short distance to fall'. And exactly the same holds good for museums. The good little ones are the ones that are likely to weather the storms best, partly because the productivity of their staff is almost certain to be higher, partly because their methods of working are more flexible and they are more free to experiment, but even more because their overheads are so much lower and they are not under the dreadful pressure of having to keep up with the museum Joneses. They have another advantage over their bigger brethren: it is much easier for them to form part of a day's programme, whereas once you have done Ironbridge or the National Gallery thoroughly, it is not easy to find the energy to do much else of any consequence. This is why Beaulieu has been so clever. The National Motor Museum, Buckler's Hard and the Museum of Monastic Life are all very close to one another and under the same management. One ticket takes you to the lot and you feel almost under an obligation to get full value for it.

I should be very surprised if Jane Austen's house at Chawton was under the same sort of financial pressures as the Hampshire Museum Service, and I doubt if Milton's Cottage or Polegate Windmill are all that worried either. But Longleat and Woburn and others with that kind of investment have a great deal to think about. Styal needs very, very good management to get through each year, but Cheddleton Flint Mill cruises along happily enough.

I'm convinced that during the next few years we're going to see a number of interesting experiments concerned with the breaking up of big museums into smaller units. The process won't be all that obvious to start with. The giants will talk a lot about their 'outstations', rather than preach the gospel of decentralisation. The Science Museum and the Imperial War Museum are doing this already, of

course, and so, with its Barbara Hepworth annexe at St. Ives, is the Tate. The Barbara Hepworth venture, in her former home and studio, is in every way a site-museum, and a very nice one too. I should like to see many more of the same kind. By the end of the century, or not much later, I fully expect to see the Science Museum, the V. and A., the Natural History Museum and even that apparently unchangeable dinosaur, the British Museum, functioning in a very different way. In each of these cases, what we now think of as the museum will have quietly and decorously converted itself into an interesting mixture of study-warehouse, mini-university, conservation laboratories, exhibition workshops and administrative headquarters. It will also be the Museum's London display centre, one of many scattered over the country. Quite a high proportion of these regional centres, some of them pocket-sized, will be site-museums and the main growth, I suspect, will be in this sector. By then I should not be surprised if many of the existing site-museums were to be attached in some way to one or other of the National Museums. Ironbridge, for example, might be an outstation of a totally reformed and rejuvenated Science Museum. I shall look at this lecture again, on the last day of 1999, to see how far I have been proved right.

I think, however, that I ought to return to archaeology before I finish. This is not going to be difficult. At the end of August the BBC broadcast two linked programmes about Sutton Hoo, on different evenings. The first was a re-jigged version of a programme originally put out just twenty years ago, in 1965, something that your Chairman will well remember. The second was made very recently, and interested me mainly as a reflection of how radically archaeology has changed since 1965. I fancy I was not alone in noticing the difference. The television critic of the **Daily Telegraph**, Richard Last, began his observations on the programme by asking, 'Has the fun gone out of archaeology?', and in **The Times,** Dennis Hackett noted 'a certain joyousness' about Mark One which was strangely absent in Mark Two. The new generation of professionals were beyond question marvellously skilled and they had wonderful new equipment to work with, but they seemed to be rather dull dogs compared with their predecessors. Their efforts, and indeed they as people, didn't make very compulsive or enjoyable television. In Mr Last's last words, 'the nuts and bolts - or rather chips and blips - of contemporary archaeology are maybe fascinating to other aficionados, but what the large public wants to see is ends, rather than means.'

That seems to me to point the finger straight at museums. If the heady old blend of amateurs and professionals has gone from field archaeology, if 100 percent professionalisation has taken the fun out of it, if the scientists have taken over at the discovery end of the spectrum, then, if the public is to be kept interested at all, somebody has got to be put in charge of pleasure and excitement. It seems to me that museums are pretty well the only candidate for that office. Helped along by television, they have got to provide the popular explanations of what the scientific people have discovered, and the ideal place to do this, I should have thought, is in relatively humble museums there on the spot where the discoveries were made. The archaeologists themselves may now be dead to the poetry of archaeology, but the common man cannot do without his poetry and the site is where one can give it back to him, always assuming that the new breed of tomb-robbers, the scientists, do not insist on retaining everything they have taken away for inspection and conservation.

Archaeology, with great respect, does not belong to archaeologists, any more than I belong to my doctor or my lawyer or the Professor of Anthropology at the University of Oxford.

THE PRESENTATION OF WELSH CASTLES

Richard Avent

With over 420 castles within its modern boundaries, Wales can justifiably claim to be a land of Castles. These range from the great fortresses built by King Edward I at Conwy, Caernarfon, Beaumaris and Harlech through the splendid earthwork castles like Tomen y Mur, set within an earlier Roman fort, to the modest motte in the Marches of Wales which may have only had a life of one campaigning season. Over 80% of all these castles are protected by being scheduled as ancient monuments.

This paper is intended to provide a brief survey of the way in which some of these castles are presented to the public. Inevitably, it will concentrate on the work of the State organisation in this field, Cadw: Welsh Historic Monuments. Cadw is the main body involved in both the conservation and presentation of Welsh castles. There are a number of other castles open to the public which are looked after either by individuals, private trusts or local authorities and, indeed, the conservation of the structures is usually carried out with advice and, in many cases, grant-aid, provided by Cadw. With the exception of the 'stately-home' castles such as Powys, Chirk and Penrhyn, all of which are in the care of the National Trust, most of the other castles only have a very low-key form of presentation to the public. None of them have any major exhibitions; only a few of them have any on-site information or guidebooks which can be easily used by the public. There are, however, a number of exceptions and amongst these would be included Pembroke, Carew, Manorbier, Oystermouth, Caldicot and Penhow castles. In making this statement it is not the intention in any way to deride the efforts of people and organisations in the non-government sector in caring for and trying to present their castles to the public. Rather, it explains why the paper will be, inevitably, concentrating on the work of Cadw.

Cadw: Welsh Historic Monuments, was established in October 1984 not long after the formation of English Heritage. Unlike English Heritage, Cadw is still a government organisation, although an organisation with a difference. All the main statutory functions and the maintenance of monuments in care are carried out as before. The new element is in the presentation and marketing of the monuments which is being undertaken by a new commercial division recruited by the Wales Tourist Board. Cadw, therefore, is a joint unit of the Welsh Office and the Wales Tourist Board, headed by a director, John Carr, who has a background in newspaper publishing and industry and has been brought in from outside the Civil Service. Although the organisation has a new commercial emphasis, it must be stressed that the presentation of the monuments goes side by side with their conservation. Initial fears that the monuments might be insensitively over-commercialised have proved to be unfounded.

The castles of Wales are at the centre of Cadw's marketing policy and this is well illustrated in our 7 marketing leaflets which lay great emphasis in their titles and cover illustrations on the magnificent castles which we have in care. Marketing has proved to be a very important new area of work in this field. Already through the production of marketing brochures, television advertisements and a strong marketing policy within all areas of the tourist trade we have been able, in our first season of operation, to significantly increase the number of visitors to our monuments.

The presentation of a castle or, indeed, any other type of monument is a factor which has to be considered right from the outset: from the moment when it is offered into state care and throughout the programme of conservation which follows preparatory to it being opened to the public. Thus, when we are conserving upstanding masonry, we need to have an eye to the public's understanding of the site. At some castles archaeological excavation has to go hand in hand with the conservation. The consolidation of the footings of major upstanding walls needs to be preceded by excavation and that excavation will, itself, reveal other, previously buried, structures which will need to be conserved and displayed to the public. This can be illustrated by looking at Laugharne Castle in Dyfed where demolition of part of the masonry following the Civil War resulted in a substantial raising of parts of the surface of the inner ward. Excavation has resulted in the removal of nearly two metres of overburden against the curtain wall and has revealed the wall footings of the buildings which were constructed against the curtain. It has also been possible, in rather more limited areas, to examine the earlier archaeology of the castle (whilst, at the same time, leaving conservable and displayable walls in place) in order to more readily understand the castle's history and present it through future exhibitions, display panels

and the guidebook to the public.

In the last four or five years major excavations have been taking place at Dolforwyn Castle in Powys and Dryslwyn Castle in Dyfed. In both cases the removal of many tons of collapsed masonry has revealed buildings standing to first-floor level and provided a much fuller understanding of the nature of the original castle. In other words excavation has revealed a castle which can be presented and marketed to the public as a very worthwhile visit. There have also been programmes of conservation work at castles which are not in state care. In the last year the most notable of these were the MSC-funded programme at Cairgwrle Castle in Clwyd; the Pembrokeshire Coast National Park's work at Carew Castle in Dyfed, which is receiving grant-aid from Cadw; and the South Pembrokeshire District Council's work at Tenby Castle, also in Dyfed. So conservation and preservation must go side by side; if we are conserving a castle it is with a view to presenting it to the public. Without proper conservation we have nothing to present to the public.

Related to the overall programme of conservation is the appearance of the monument. We do our best to make sure that the monument appears to be attractive to the public and that the public's view of the monument is not spoilt by unsightly developments, and this is an area where we work closely with local authorities. We also try to remove any unsightly development which has already taken place close to the monument. This can be illustrated by looking at Conwy where about four years ago we purchased and removed a metal-scrapyard which had been sited against the outside of the town walls. Along another stretch of the town walls we have had a policy to purchase and remove derelict houses to expose one of the finest views of a length of medieval town wall in Europe.

Turning now to the presentation itself; this will be divided into five sections: interpretation in the form of information panels and exhibitions, guidebooks, guided tours and events. Most of the castles and indeed other monuments in Cadw's care are provided with a guidebook. However at some of the smaller monuments the only information about the site is to be found in the form of a couple of brief paragraphs on a metal plaque. About five years ago it was decided to improve this level of information. Peter Humphries, who is now Cadw's Interpretation Officer, worked at that time in the Inspectorate preparing exhibitions at monuments and he worked with a local design firm to produce a new type of information panel. This was made of laminated plastic and could be mounted on a wall or a freestanding metal frame. The first castle to be provided with one of these new panels was the remote site of Castell y Bere in Gwynedd. With the creation of Cadw it was decided to extend these to all of our major monuments using a number of freestanding and wall-mounted panels at each site and trying to provide an integrated information scheme. These have now been introduced at Kidwelly and Raglan Castles. This type of panel allows us to use attractive graphic designs in a variety of colour combinations. The text is bilingual and this means that it is only possible to provide half the amount of information as would be available to those colleagues on the other side of Offa's Dyke, but, at the same time, this helps to concentrate the mind on brevity. So far the panels have not been vandalised. In addition to the panels we still have the small metal labels which identify the individual buildings within the castle.

The first modern exhibition at a castle was designed by Peter Humphries, as all the subsequent ones have been (except that at Castellcoch), in the early 1970s for the purpose-built ticket office at Denbigh Castle. This was followed by two exhibitions at Caernarfon Castle: one in the ground floor room of the Eagle Tower on the history of the castle; and another in the North-East Tower on the Investiture of the Prince of Wales which used backlighting for the panels and regal background music. The museum of the Royal Welsh Fusiliers is also based in Caernarfon Castle in the Queen's Tower along with the audio-visual theatre on the second floor of the Eagle Tower. This is run by a private contractor and has a film on the history of Caernarfon Castle narrated by Wynford Vaughan Thomas and incorporating flame effects and whizzing arrows. It could be justifiably claimed that presentation within Caernarfon Castle, which is our most heavily visited monument and near the top of the league table of visitor attractions in Wales, has reached saturation point. A very attractive exhibition at Criccieth Castle on the Princes of Gwynedd puts the Welsh point of view. At Caerphilly Castle the exhibition has been cleverly designed to fit into the room above the gatepassage of the outer gatehouse incorporating raised portcullis and murder-holes in the floor. The latest exhibition, which was put in for the 1985 season is located in the undercroft to the

chapel at Beaumaris Castle. Again this fits into its setting very well, still allowing the visitor to appreciate the dimensions and form of the room which it occupies. Future exhibitions are planned in the buttery area of Chepstow Castle and in a proposed new visitor centre at Conwy Castle. In addition to exhibitions, back in the mid-1970s, we installed listening posts at Caerphilly Castle and these are still in use. We tried, but have subsequently removed, telephone information points at Caernarfon Castle.

Cadw has adopted a policy of introducing a completely new series of guidebooks and we plan to replace all our 'blue' guides and pamphlet guides over the next five years at a rate of about seven a year. The first three new guides, those for Beaumaris and Harlech Castles and Castell Coch, were published during last summer (1985) and were on sale at the monuments throughout most of the tourist season. Our first all-Welsh guide, **Cestyll Gwynedd**, has just been published, and the guide to Kidwelly Castle will shortly be going to the printers. The overall aim is to produce well-designed visitor guides with the illustrations forming an integral part of the text. They will incorporate reconstructions and a guided tour which visitors can follow or not according to their whim. The new guides have ten times as many illustrations as their predecessors and these are being used to illustrate and amplify points in the texts. It is still early days to be talking about visitor reaction but the guides have been well received and initial sales figures suggest that whereas one in every twenty visitors bought 'blue' guides at Beaumaris and Harlech in 1984, one in every six or seven are buying the new guides at the same monuments in 1985.

This summer for the first time we introduced guided tours commissioning outside firms to provide this service at Caernarfon and Conwy Castles. The tours took place at regular intervals throughout the day and the cost was in addition to the entrance fee. They appear to have been popular with visitors who could choose whether they wished to be guided in this way or find their own way around the castle, using the guidebook if they so wished.

Last spring Cadw appointed two events organisers, one based in north and one in south Wales, who worked closely with national, or more usually, local organisations to arrange events at the monuments, usually in the long summer evenings after the day visitors had gone home. The events organisers consulted other colleagues within Cadw to ensure that the events were in keeping with the monument and that they would do no damage to the fabric. At the end of the season, I think we can report that this has been a successful venture and has helped to bring many more people into the monuments and, furthermore, involved the local community in them.

THE ROMAN FORT AT SOUTH SHIELDS, TYNE AND WEAR

W.J. Ford

The Roman Fort of **Arbeia** lies within the Borough of South Tyneside on a headland at the moth of the River Tyne. The presence of the site has been known for at least 200 years and until the late 19th century had been used as a quarry for building stone as well as a dump for ship's ballast and unwanted sand and gravel.

Archaeological investigation first began towards the end of the last century but recording was sparse and inadequate. In 1880 proposals to build over the entire area were modified by South Shields Borough Council in order to create a 'Roman Fort Park' from part of the central area of the Fort, while allowing building to proceed elsewhere on the site. The area of the Park was the subject of extensive excavation by Sir Ian Richmond in 1949/50 who initiated an imaginative programme of post-excavation consolidation and display of the exposed masonry foundations. The success of this programme helped him to persuade the Borough also to build a small museum to house the growing collection of finds.

In 1974 the new Metropolitan County of Tyne and Wear assumed responsibility for the site and adopted a policy of rescuing the entire Fort area through a phased scheme of demolition of the redundant housing stock and schools on the site.

At the same time, with the approval of the Inspectorate of Ancient Monuments, a long-term programme of archaeological excavation, consolidation, landscaping and interpretation of the Fort was introduced, coupled with improvements to the existing museum displays.

The excavation programme

The first stages of the excavation programme concentrated on the Fort's defences, the results of which were published in 1983 (Miket, 1983).

The second stage of the excavations sought to examine the interior of the Fort, especially the southern portion of the site, previously unexamined. As a preliminary to the programme of consolidation, a complete photographic record and a drawn survey in both plan and elevation (at a scale of 1:20) has been carried out enabling the removal, replacement and re-pointing of all masonry footings exposed by the earlier excavations.

Re-excavation of the features in the old Roman Fort Park has been necessary before consolidation work could begin, as the extant masonry had become dilapidated over the years and was in urgent need of renovation.

Excavation of the West Gate and the surrounding area has been carried out in accordance with the conditions attached by the Secretary of State to the granting of Scheduled Monument Consent.

This comprehensive examination of the Fort has thrown into doubt previously accepted history. The visible Fort was probably built at the end of Hadrian's reign, replacing a predecessor which had turf ramparts and internal buildings of timber. Early in the 3rd century the south wall of the Fort was dismantled and the Fort extended, increasing its area from 3.9 acres to 5.1 acres at which time almost all the earlier internal buildings were replaced by granaries. These changes were connected with the campaigns of the Emperor Septimius Severus in Scotland and it would imply that South Shields was rebuilt to serve as the supply base for the Roman forces engaged in that campaign. Subsequently the headquarters building was rebuilt to face south and a large courtyard house, probably the Commanding Officer's residence, was erected in the south-east corner of the Fort. Some of the granaries may have remained in use until the end of the 4th century and one, behind the headquarters was still standing until circa 350AD. Others may have been demolished and barracks erected on their site.

The Fort seems to have remained in occupation throughout the late Roman period as there was some rebuilding in the late 3rd century with which the tile kilns on the site of the original double granary are probably associated. Perhaps at this time the 5th Cohort of Gauls, the earlier garrison, were replaced by the **Numerus Barcariorum Tigrisensium,** a unit of bargemen from the River Tigris, though now presumably performing a military function. Activity at the Fort continued to a very late date: the replacement of the south front arch of the west gate by a timber gateway and the digging of a ditch through the original causeway approaching the gate probably occurred in the 5th century.

Consolidation and Display

The intention of the consolidation work is to illustrate with clarity of display some of the major constructional phases of the Fort. The history of the building sequences is complex to the visitor and inevitably some phases need to be suppressed such as the largely post-hole building of the Hadrianic headquarters which anyway would present problems of display. Suppressed elements however will be included in the numerous graphic information panels to be erected on the site.

Wherever appropriate limited reassembly of existing, dismembered features is being practised, such as the re-erection of the broken columns along the stylobate wall of the Antonine Headquarters' building or the reinstatement of collapsed walling where this is thought necessary to safeguard the surviving remains or illustrate the known form of the original structure.

This follows the technique precedent established for the site by Sir Ian Richmond who reconstructed the robbed-out west and north walls of the Principia to a height of four courses, the hypocaust channels and slab floors of the rear of the building and the east and west retaining walls of the sunken strong-room, in order to give the public a better understanding of the features.

The present proposals for the reconstruction of the west gate and sections of the west walls of the Fort are a natural extension of this policy which will add to the significance of the remains without impinging on the integrity of the monument. The aim is a limited one and there is no thought of further rebuilding within the confines of the Fort.

The Idea of a Full Scale Simulation

The County Council has historically insisted on the inviolability of the authentic remains on the site. No surviving masonry would be disturbed as the new structures would be rafted over existing features and separated from them by a visqueen (polythene sheeting) barrier.

The Council felt that the best site for a simulation, and the one which involved least disturbance, if any to the existing remains, was the West Gate and its continuous walls. These are the least well preserved of any on the site represented by a modern skin of concrete and stones which have been thoroughly investigated in recent years. To build within the Fort would be clearly unacceptable, to build outside the western defences, the only alternative possibility on land held by the Council, would intrude on the **vicus** known to have existed in that area and which is as yet unexplored. To build on Council-held land other than at the West Gate would not only violate the integrity of the remains it would cover, but it would also be grotesquely ill-sited.

As a museum service with a public obligation to communicate the fruits of our work on the site, it was clear that even line drawing reconstructions and models would be inadequate in conveying proper appreciation of the massive building works involved. It semmed that only with full-scale reconstruction could we share this experience with the visitor, 'Roman-style' building which people can enter and see in their appropriate setting, facsimiles of the types of objects it may once have contained. Moreover, such a construction seemed only justifiable if it could be raised over the site of the original, where it could be seen in relationship with the other buildings and defensive elements.

As the site is a scheduled Ancient Monument under the protection of the Secretary of State for the Environment, application for consent was made, and a Public Enquiry held in November 1984. In the event consent was granted subject to a thorough archaeological investigation of the gateway before construction, and Ministerial approval of the detailed architectural plans resulting from our researches into Roman gateway forms.

The Research

No complete Roman fort gateway has survived from Roman times, and whereas two relatively well-preserved gateways exist at Bu Ngem and Ghriat el-Gharbia in Lybia, their architectural form is only of indirect relevance to the gateways at South Shields. Of greater value are the fort gateways on Hadrian's Wall, contemporary with that at Shields. These have provided important detail of the ground level structure, and the sizes and methods of hanging the door-leaves, while architectural fragments found in excavation have given the details of arched window-lintels.

The first-floor level begins just above the voussoir arches of the gate passages with access to the walkway of the fort wall by means of doors on either side of the gate. Although contemporary gateway representations suggest that where a gateway had flanking towers they could well rise to three storeys, it was unclear whether the area above the passageway arches of Shields was likely to comprise an open fighting platform or a covered chamber with the roof carried at second floor level. Certainly the massive masonry of the gate-passages was sufficient to support an upper chamber linking the flanking gateway towers, while a fragment of sculpture from Maryport shows from its representation of a fort gateway with upper chamber that such a fort was not unfamiliar.

Dedication slabs recording the construction of the gateways were usually set above the arches as shown from a clay model of a gateway found in Hungary, and still sitting in position over the gateway at Bu Ngem in 1819, when G.F. Lyon made his drawing.

The discovery of roof-tiles in the ditches at South Shields indicated that part of the building at least had been covered, although it was questionable whether this included the central portion over the upper central chamber. Under the circumstances it was decided to provide a flat roof, a form which could also function as a viewing platform to the rest of the site.

Internal Displays

Once completed, the gateway structure will house a number of tableaux depicting scenes of contemporary Roman activity. We know for example from discoveries of metalworking hearths and crucible fragments found within the chambers flanking the north and south gateways at Shields, that metalworking was carried out here, and one of these displays will show a smith at work and the kinds of tools he was using. The other ground-floor chamber is to be fitted out as a quartermaster's store. Here will be seen fascinating facsimiles of objects in everyday use, such as pottery, weapons, glass, and many other items that have either survived today in a partial condition or not at all. The upper floor of one tower is to be given over to displaying the range of equipment necessary in the defence of such a gateway, with life-size figures in military dress. In addition, other rooms will give additional information on life at South Shields in the 2nd/3rd centuries AD, including a large model of the probable appearance of the fort at this time.

Other Roman Simulations in Europe

In the late 19th century, Kaiser Wilhelm II initiated a programme of reconstruction at the Saalburg in Germany, where the whole of the defences, including gateways, and several of the internal buildings, were rebuilt on the site of their originals. Other reconstructions followed, with angle-towers, and Germanic frontier towers rebuilt over the following decades. In recent years a complete gateway has been built at Welzheim, and a villa is under construction at Schwargen-Acker. By far the largest and most impressive project is at Xanten, where the town-walls, amphitheatre, **mansio** (guest-house) and a temple are under construction. The quality of work involved and the high degree of thorough research into ensuring authenticity of detail make this one of the most visually stimulating and authoritative ventures ever undertaken.

In England simulations of this sort are rare. In the late 1960's Brian Hobley simulated the timber structure of a first century gateway at the Lunt, Baginton, near Coventry, and in so doing led the way in this country by showing how such works could stimulate an awareness and appreciation of long-vanished architectural forms. At Vindolanda, near Hadrian's Wall, Robin Birley built full-sized simulations of a stone wall turret and a timber milecastle gateway, while at Manchester a gateway has recently been raised on the site of the original at Castlefields by Manchester Council. As a medium for giving the interested visitor some idea of the architectural setting and scale of buildings within which earlier societies lived and worked, such projects have proved themselves to be immensely successful.

THE NATIONAL TRUST

P.D. Claris

To preserve the countryside and ensure public access to it was a founding principle of the National Trust. Subject to the needs of farming, forestry or conservation, free public access is normally available to all the Trust's open space properties. There are no admission charges for any of the great earthworks owned by the Trust, and many of the smaller archaeological sites, as elements in open landscapes, are similarly accessible at all times. The balance between preservation and presentation is nonetheless one that clearly requires careful maintenance, in the countryside as much as in houses or gardens, where some controls are often necessary to protect delicate fabrics or plants. Expertise in seeking this balance in countryside management is continually growing within the National Trust, and this paper will illustrate some examples of the value of an integrated approach - the alliance of conservation and presentation in its broadest sense - and examine some of the conservation questions which can arise from public access. The case studies chosen are all reports of work in progress: on hill forts, at Bradbury and Cissbury, and Croft Ambrey in Herefordshire; on Hadrian's Wall and Housesteads fort; and on Neolithic axe factories in the Lake District.

Before looking at these selected cases it is necessary to summarise briefly the origin and development of the Trust's archaeological holdings, and try to give an up-to-date account of the methods currently used to assess and evaluate them.

The considerable size, and diversity of the Trust's archaeological responsibilities is an almost inevitable result of the continuing growth of the Trust's land ownership, now over half a million acres with a further 75,000 acres of covenants. A head-count of archaeological sites, however defined, would probably yield a figure in the region of 20,000 today, a figure which is expected to double as survey work progresses over the next few years.

Of this number, many important sites have been deliberately acquired for their intrinsic merits, White Barrow, some seven miles north west of Stonehenge is an early example, acquired in 1909. A more recent instance from 1984 is Hod Hill in Dorset, where fine views and botanically rich chalkland are combined with the archaeological interest of the well known 54 acre hill fort, whose subsequent occupation as a small 10 acre Roman military fort and parade ground was investigated by Richmond during excavations between 1951 and 1958.

Many monuments including major earthworks have also come to the Trust as components of the demesnes and endowment estates of country houses. In the shadow, as it were, of the great houses and the readily perceived monuments is this still further source, the remarkable survival of historic landscapes and lesser monuments of all periods which, encompassed by parklands, have often survived protected from the pressures of modern agriculture or other destructive forces. Two recently acquired examples may be cited: the deer park of Studley Royal in North Yorkshire, renowned for its 18th century landscaping, water gardens and temples, and the adjacent ruins of Fountains Abbey, is also the site of extensive earthworks and medieval field systems, which have been preserved as grassland with only minimal cultivation during the last war: a new survey of these features is now taking place. At Caulke Abbey in Derbyshire - best known for its collection of furnishings and contents amassed by the Harpur-Crewe family - there survives a remarkable range of parkland features including a collection of tramways and related industrial evidence of over three hundred years of mineral extractions on the estate.

The touchstone of the Trust's archaeological policy is that a full record should be developed for each property, giving details of all archaeological features, and relevant data for achieving their permanent conservation, the management of access, information and presentation. To achieve this, a comprehensive Sites and Monuments Record, organised on a central computer system is now being actively prepared at the Trust's Estates Advisory Office in Cirencester. Here archaeology has recently joined other disciplines with responsibility for the full range of nature conservation concerns.

The approach to gathering information is essentially threefold; firstly, to establish a basic record, partly incorporated in the computer; secondly, to accelerate this process and enlarge the range of detail by new data flowing from the Trust's recently inaugurated Management Plan project; and thirdly, to carry out or promote detailed surveys in selected areas, drawing in certain instances on indications produced by the basic assessments.

The form of the Trust's SMR broadly follows the recommendations of HBMC, as widely adopted by County SMR's, from the latter of whose records the Trust's differs in being much larger, and also in including N.T. property details, and providing for management data. Standard base maps at 1:10,000 are now also being used, showing all site locations with SMR numbers. The SMR numbering is sequential throughout the Trust, but incorporates a regional code.

The Trust hopes not only to continue to derive information for its records from local and national sources, but also to provide, in a reciprocal way, information to authorities maintaining SMR's, the NAR and Schedule of Ancient Monuments - by making available copies of its SMR and maps as the system develops. It is further hoped that by providing maps showing the relationship of archaeological sites to the Trust's property boundaries, exchange of data related to the Trust will be facilitated in future.

The second level of data collecting has recently been initiated under the auspices of the Trust's Management Plan project. This project was begun in 1985 in response to the continued growth of the Trust, and in recognition of the need for formal statements of agreed policy on the management of all aspects of properties. Collection of archaeological information has been included in the project, and accordingly two teams of two archaeologists have been employed concurrently with a larger number of management plan researchers. Their brief is to produce within a strict timetable an archaeological report for each property, including detailed inventories with comments on the condition and management recommendations for each site; to collect and collate land use history and place name evidence; and to make recommendations for further survey. At present, one team is in Wales and the other in the East Midlands. Each of the Trust's sixteen regions will be covered in turn. To assist the process of data collection a new data collection sheet for use in the field has been devised which will enable field observations to be compiled to a standard format.

At the third level, detailed measured surveys and reports provide a comprehensive statement of the archaeological evidence and management recommendations for selected areas. Various projects of this kind have been undertaken, and in particular a new programme of survey covering the Trust's parklands will shortly be operational.

The continuation of this threefold programme will provide a firm basis for assessing and monitoring the condition, conservation and appropriate presentation of each site or monument as part of the integrated management of the Trust's properties.

Let us turn then to the practical results, and look at some of the examples of work in progress, and some of the problems of conservation and presentation to the public which are being considered.

Badbury Rings

In 1982, the Trust received by bequest the 16,000 acre Kingston Lacy and Corfe Castle Estate, including over fifty scheduled ancient monuments, amongst them Badbury Rings. Following the massive conservation exercise carried out in 1984, at the beginning of August 1985 the restrictions on public access which had been necessary to allow re-seeded areas to become established were lifted, an inaugural series of conducted walks was mounted, and a new phase in the presentation of the monument is now firmly under way with renewed public access to this popular site. The foundation of the National Trust's management was laid by the Working Party Report of 1976 to the former owner, Mr H J R Bankes, and some remedial work had been started before the Trust took over. Severe erosion had scarred the ramparts largely as a result of public pressure over several decades. Under the auspices of the Prince of Wales' Trust a conservation project was commissioned to restore eroded areas, clear scrub and reinstate dew ponds. From April to July 1984 over 300 unemployed young people in a succession of two-week camps contributed to what was probably the largest and most intensive exercise of its kind ever carried out in Britain. At the outset 152 soil erosion scars were surveyed, 5000 metres of pathway were in need of repairing, steps had to be built and three degraded dew ponds and scrub clearance also required urgent attention.

Erosion scars were revetted by horizontal timbers fitted to vertical timber pickets, fixed so that their upper surface was just below ground level, and at a maximum distance between revetments of 24 inches. The scars were then backfilled with chalk and topsoil, and finally hydraseeded with a chalk downland seed mix. The technique of hydraseeding consists of mixing seed with fertiliser, a moisture

retentive agent, a binding agent and straw which is then mixed into a mulch and applied under pressure. It then forms a mat through which the new grass grows and establishes.

The conservation work at Badbury was administered and supervised by the Army under the on-site command of a senior warrant officer and other civilian directors. The result of such highly skilled leadership was an enjoyable and rewarding holiday for young people from inner city backgrounds, and the completion of a huge quantity of work ahead of all expectations.

Restoration of the fort's appearance, and stabilisation of those areas of undamaged stratigraphy which were threatened by their proximity to erosion points, thus involved not only enormous manpower and organisation, but a vast quantity of materials: 8000 metres of timber, 1600 tonnes of topsoil, 1200 tonnes of chalk, and so on.

The success of the work at Badbury, as a conservation exercise allied to improving the site's presentation, has depended on the continuing work of the staff and volunteers on the ground. Indeed this element of the programme is as important as the first phase of actual restoration: a continuity of care which, like the staffing and estate work of a house or garden, will be a daily requirement if the balance between preservation and presentation to visitors is to be maintained.

The Trust's warden at Badbury, David Smith, is assisted by a growing number of voluntary wardens in his work, which includes preventing sheep worrying by dog owners and monitoring the condition of the site. In the early part of the summer of 1985 it was noticed that re-seeded areas which had not been netted were being disturbed by sheep, and a decision was taken to introduce land netting onto the hydraseeded areas to improve regeneration and prevent damage.

Other measures in hand at Badbury include the planned replanting of Scots Pine on Badbury Clump according to the original plan of 1761. Paddock grazing of sheep, which are folded in the summer but permitted open grazing in the winter, has been successfully introduced. Throughout the programme, the provision of an information centre in a caravan at the car park has also proved a valuable way of informing visitors about the site and the work in progress, which will soon include new way marking and interpretive information.

Cissbury Ring

Erosion due to visitor pressure was also a serious problem at Cissbury Ring in West Sussex, a problem which the Trust's warden there Glyn Jones, has treated with great success over a period of years. Recreational use of this site, as at Badbury, called for long-term measures of conservation and appropriate controls. Revetment techniques, backfilling and re-turfing have been employed. An entirely new approach was devised for one of the fort's entrances, where erosion, partly caused by passing farm traffic as well as visitors, had made serious inroads into the rampart terminals. The objective was to avoid inserting vertical timber members which would disturb or damage remaining stratification of the gateway structures. Instead of revetting in the normal way, 'gabions' - wire cages normally used filled with stones for consolidating river banks or road cuttings - were positioned at the foot of the eroded ground to form a revetting wall. They were partly filled with chalk rubble, the fronts lined with soil and turf, and the gabions then moulded and closed, again topped with soil and turf. Backfilling and re-profiling of the bank was then carried out, and in this case the ground was turfed and netted with Wyretex and chicken wire.

At Cissbury, which is an S.S.S.I. as well as a scheduled monument, as at Badbury a system of paddocking sheep has been seen as an essential part of the management: to graze the archaeological site successfully to control scrub encroachment, but without causing the downland plant species and their related butterfly populations to suffer.

Croft Ambrey

Croft Ambrey on the Trust's Croft Castle estate in Herefordshire near Leominster, is a scheduled site located at the top of the most extensive escarpment of silts and limestones in the Welsh Marches. It stands some 300 metres above sea level, and as Aubrey recorded in the seventeenth century, it is "a large campe with two great ditches .... from whence is a lovely Prospect". The view of the surrounding landscape of the Welsh Marches is indeed magnificent, despite nearby local quarrying below and it is said that on a clear day fourteen counties can be seen from its summit, including sight of the Black

Mountains, the Brecon Beacons, the Forest of Dean, the Malverns and the Cotswolds. The site does not seem to be heavily visited, and there is no easy direct access for cars as at Badbury or Cissbury. Some limited erosion has been caused, as much by sheep which cross from adjacent common land as by visitors. The views from the top clearly constitute one of the site's most appealing aspects.

The architecture of the fort is nonetheless extremely impressive, surviving for the main part in fine condition. However, the main defences and other complex earthworks have become obscured by bracken and scrub, and with the exception of the upper plateau which has been kept clear by voluntary conservation corps work over several years, a great part of the appearance and interest of the earthworks is lost to even the more interested visitor.

During consideration of a programme to reduce this obscuring vegetation, the biological value of this cover was brought to light by the Trust's Biological Survey Team. In the early summer of 1985 a joint biological and archaeological examination was therefore instigated to produce a fully integrated survey. The implications for the presentation and conservation of this archaeological site have thus been greatly influenced by the results of a multi-disciplinary approach at the survey stage.

The landscape history of the fort following its abandonment in the early Roman period is reflected not only in a number of earthworks, but also in the remnant wood pasture consisting of large old pollard trees, particularly of oak and beech. This is combined with old elder and hawthorn scrub, bracken and acidic grassland. Such a diverse mosaic supports a very interesting fauna, including many species which are associated with sites having a long history of large old trees and associated dead wood habitats. An example is the rare ash-black slug - **Limax cinereoniger:** an indicator not only of the more historically recent wood pasture of the hill fort, but of the ancient woodland which once surrounded it.

Fine old oaks and the dead wood necessary to provide the appropriate environment for the rich fauna seem also to contribute much to the fort's sense of timelessness and unfettered natural character - and it is the balance between this character and nature conservation and exposing and presenting to the visitor the most important archaeological elements - the gateways and massive fortifications - which will be sought in writing an integrated plan for this monument.

Hadrian's Wall

Excavation and consolidation at Hadrian's Wall under the Trust's Director of Excavations there, Jim Crow, is continuing with work on Castle Nick. The Hadrian's Wall programme began in 1982 with grant aid from the Department of the Environment. Its purpose is to analyse and preserve those sections of the wall which are threatened by erosion, caused by the 150,000 or more annual visitors.

A detailed management plan for the whole of the Trust's Hadrian's Wall estate has been prepared, including Housesteads Fort, its extra-mural vicus, three milecastles, turrets and sections of the ditch, Military Way and the Vallum. Survey work is being carried out by RCHM and members of the Trust's team. On the basis of excavations and plans, much of the wall is already being presented to visitors in a new light, its display improved and new footpaths established to prevent recurring damage of the type so familiar as a result of visitors walking along the top of the wall itself. Much of the work on the wall is based on a report by the DoE in 1979, with additions and changes as a result of experience gained.

Interim excavation reports have been published, and a full report of the excavations will follow completion of the project. Information for visitors has been produced in the form of leaflets, panels and a new exhibition in the Trust's information centre.

Langdale

The neolithic axe factories in the central Lake District present an interesting example of the question of how to reconcile the interests and activities of visitors, and the need to halt the destruction of primary archaeological evidence.

The sensitive evidence of neolithic axe manufacture in Langdale and the central Lake District fells has become increasingly well-known since it was first discovered and published in 1949 and 1950. Damage to many of the axe factory and other sites in Langdale over the past thirty-five years has occurred partly due to the interest engendered by publication, and partly due to erosion linked to the growing popularity of Langdale as an area for walking and recreation.

Petrological research on distributed stone axes has shown the Lake District to have been the most productive source of its kind for the British neolithic. However, none of the sites is scheduled. In response to concern about the sites and their lack of protection a two year survey has been carried out from 1984-5. It was conducted jointly by the National Trust and Lancashire Archaeology Unit, whose team was led by James Quartermaine. The survey has produced detailed large-scale mapping of all the known evidence, and reports on the status and condition of each site - nearly 600 locations have been recorded. On this basis, a scheduling assessment will now be possible.

It must be said from the outset that none of these sites is really capable, in its upland, unprotected setting, of presentation to visitors. Many sites are located on highly unstable scree surfaces, and all are liable to be damaged, inadvertently or otherwise, by walkers. Popular interest is nonetheless considerable, being based on information in the old 1" map series, and walking guides. Walkers, and indeed school parties can be seen daily in the summer months visiting the sites to collect rough out axes. Few people doing this, we suspect, are aware that they are causing damage. A plan of action to safeguard the the sites must therefore consider how to change current attitudes, and look at ways of communicating information to the public about the need to conserve these areas. The presentation of information, perhaps in conjunction with restrictions on access, is a possibility: controlling access, however, may not be acceptable in the large upland tracts of common land on which many of the most vulnerable sites lie. Monitoring or "policing" such an area would also involve considerable logistical problems.

The most telling area of erosion is on the so-called South scree - near the centre of the most productive axe production zone. It is a popular hunting ground for souvenirs: it is also a popular venue for the local sport of scree-running, where runners descend the loose blockfield-covered slopes at maximum speed. In 1950 a cave site on the scree could be seen with vegetated adjacent deposits - almost 100% waste material from axe manufacture - at approximately the level of the floor of the cave. Today the level of adjacent scree is now some two metres below its former height - two metres of erosion. The full extent of the problem can be appreciated when looking at the base of the scree, where a long tail of finely graded debris can be seen on the fellside. The process of relocation of this material is almost entirely recent, caused by scree-running and walking, and a resulting cycle of erosion in which water draining from the fell tops is funnelled into the erosion channel, causing further scouring.

The survey results will be used by the Trust in consultation with other bodies as a basis for considering ways of halting these processes. To present this kind of archaeological area as a visitor attraction is clearly impossible: but to provide the right information to enlist public co-operation in seeking its conservation is vital.

The many and various sites for which the National Trust is responsible in its own space, and other properties, call both for careful information gathering and an appreciation of a variety of elements which may require balance and reconciliation. Conservation measures, sometimes including archaeological excavation, must be built into long term plans, with adequate maintenance and warding. On this basis the important task of further developing the presentation of information about these sites to the public will be surely founded.