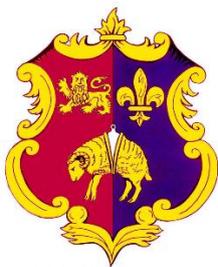


# Tavistock Guildhall Gateway Project Heritage Lottery Fund Round Two Application

## Interpretation Plan



Andrew Thompson for Gamble Fearon Partners  
August 2017



## Contents

1. Introduction	p2
2. Statement of significance	p2
3. Consultation	p7
4. Audiences for interpretation	p8
5. Learning outcomes	p9
6. Interpretive themes	p10
7. The visitor journey	p15
8. Interpretation grid	p17 and 19-24
9. Evaluation	p17
10. Budget	p17
11. Timetable	p18
12. Maintenance and management	p18

Appendices

## 1. Introduction

Interpretation planning in Tavistock has been informed by two recent strategies which were commissioned by the Tavistock World Heritage Site Key Centre Working Group, the *Tavistock Interpretation Strategy* (2014) and the *Tavistock Learning Strategy* (2013). Both in turn were produced to fit within World Heritage Site-wide strategies in the same disciplines (*WHS Interpretation Strategy 2005* and *WHS Learning Strategy 2005*). Interpretive planning within the town has also gained added value from the outputs of the WHS 'Discover the Extraordinary' Project' and the Tamar Valley Mining Heritage Project, which include enhancements to displays within Tavistock Museum, a town centre audio trail and interpretation and orientation panels sited at car parks, the bus station and key heritage locations.

The Guildhall project Stage 1 application drew on the Tavistock strategies to suggest an overall approach and indicative themes for the WHS Heritage Gateway Centre. These have been developed and refined in the light of both extensive consultation and an increased allocation of space, both in the entrance area to the heritage gateway and the upper tier of the court room.

## 2. Statement of Significance

### 2.1 Assessing Significance

The purpose of interpretation is to communicate the meaning and value of cultural and natural heritage. The starting point for this is to document a site's significance. This involves evaluating such elements as natural setting, social context and tangible and intangible heritage values. By tangible heritage we mean the material remains of the past such as landscapes, sites and buildings and artefacts. Intangible heritage refers to cultural traditions and events.

Assessing significance is a complex and subjective process. Different parties attach different types of value to heritage (e.g. aesthetic, economic, archaeological, historical, social, community, social) and these may be, and often are, contradictory. Good interpretive practice should not seek to collapse contradictory heritage values into the lowest common denominator. Instead it should celebrate the fact that heritage has multiple significances and meanings which need to be communicated through multivocal interpretation where different perspectives are presented. For example, the significance of the Bedfords' architecture in Tavistock can be represented as reflecting an aesthetic interest in medieval architecture, enlightened paternalism or a desire to impose order and social control on the lower orders.

UNESCO is guided by the International Cultural Tourism Charter, section 1.2 of which states:

*Individual aspects of natural and cultural heritage have differing levels of significance, some with universal values, and others of national, regional or local importance.*

Interpretive planning for this project has sought to engage with the building's significance at these different levels, that is: as an attribute of Tavistock's World Heritage, as a listed building which reflects key national developments in the evolution of the police and justice system and as a place to which local people attach importance as revealed by consultation.

## **2.2 World Heritage: Outstanding Universal Value (OUV)**

World Heritage Sites are deemed to possess Outstanding Universal Value which means that they have significances(s) which transcend national and cultural boundaries. The OUV of the Cornwall and West Devon Mining Landscape Cornish Mining WHS is

*The Cornwall and West Devon Mining Landscape was transformed during the period 1700-1914 by early industrial development that made a key contribution to the evolution of an industrialised economy and society in the United Kingdom, and throughout the world. Its outstanding survival, in a coherent series of highly distinctive cultural landscapes, is testimony to this achievement.*

(WHS Interpretation Strategy p12)

This Site-wide OUV is said to be physically expressed in landscape components or attributes found across the 10 Areas. It is important to note that not all components need to be found in each Area.

## **2.3 The Significance of the Guildhall and Tavistock**

Interpretation planning for the Guildhall as a WHS gateway centre addresses:

- The significance of the Guildhall complex itself, as an attribute of Tavistock's World Heritage.
- The significance of both Tavistock town and the wider Tavistock Key Centre area to which interpretation in the gateway centre will signpost visitors.

### **2.3.1 The significance of the Guildhall complex**

The Guildhall complex of buildings exemplifies the combination of medieval monastic and Victorian Gothic architecture and the early phase of town planning by the Dukes of Bedford. The buildings' distinctive and aesthetically harmonious composition, which conveys its importance and the founders' wealth and status, and the exceptional state of preservation make it a key component of Tavistock's Outstanding Universal Value.

At the centre of the complex is the medieval Trowte's House, a rectangular building with a polygonal stair tower. The crenellated parapets and 5 crenellated pinnacles can be distinguished from the 19<sup>th</sup> century copies in the buildings on either side by the slightly higher relief of the crenellations and the amount of weathering on the pinnacles. Trowte's House is named after John Trowte, a clothier who was a tenant in the 1690s. It dates from the late 15<sup>th</sup> century and was originally located within the Great Court of Tavistock Abbey. It probably served as guest accommodation and is a rare survival of a monastic outer court building. The Great Court was a more public and secular space than the secluded cloisters which would have been reserved exclusively for the monks' study and prayer. The abbey was laid out on a conventional Benedictine plan with cloisters and chapter house south of the church, in the area between the current Bedford Hotel and the fragment of surviving cloister in the parish churchyard. However, the standard layout was reversed in that the main gate and outer court were located to the east rather than west of the claustral range. This was probably due to topography with the Fishlake stream, which flows into Tavistock from the north, forming the eastern monastic boundary. The abbey guesthouse was probably flanked by a range of domestic and industrial buildings and workshops which curved alongside the Fishlake to the Watergate on the River Tavy. At different times after the Dissolution these buildings accommodated stables, a dyehouse, maltings and mills.

The Guildhall represents the second phase of the Duke of Bedfords' redevelopment of Tavistock and followed the construction of Plymouth Road. Work began in the 1820s when the regionally acclaimed architect John Foulston seems to have built a gothic screen across a range of utilitarian buildings on either side of Trowte's House which he restored along with the nearby abbey gatehouse. In 1847-8 the 7<sup>th</sup> Duke's local surveyor and architect, Theophilus Jones, remodelled the buildings behind the façade to construct the Guildhall comprising a new courtroom with six cells and a police station called the bridewell in the basement below, a magistrate's room in Trowte's House, a fire station and police accommodation. Two new cells were opened at the back of Trowte's House in 1892 after the old bridewell cells had been made uninhabitable when the River Tavy flooded two years earlier.

The complex is nationally significant as one of England's earliest combined police station/court rooms and as a commentary on the history of the police and the legal system. They reflect a complex interplay between the Russells' attachment to medieval architecture, a national and local climate of reform which led to the professionalization of policing and the courts and a desire for greater social control over the lower orders. The context for these developments was the growth of Tavistock as a mining boom town with all the attendant problems of overcrowding, poor housing and occasional disorder sanitation plus the general economic, social and political turbulence of the 1830s and 1840s which saw revolutions on the Continent and the rise of Chartism and Radical liberalism at home.

The Guildhall was used as a magistrates' court until 2000 and by the police until 2012 making it one of the country's longest serving police stations. The courtroom and the magistrates' robing room remain largely intact and one of the original bridewell cells retains its door with historical graffiti and bed. Fixtures and fittings, including the 1892 cells doors, soundproof tiles in the former interview room and canister holders for pepper spray testify to the changing nature of policing right up to the early 21st century.

### **2.3.2 Tavistock's Significance**

A former medieval stannary town, Tavistock is the most extensively re-modelled metal mining town in Britain. During the 19<sup>th</sup> century the Dukes of Bedford invested some of the revenues from Devon Great Consols and other mines on their estate to re-plan the town centre and provide model dwellings for industrial workers.

The town's attributes of **Outstanding Universal Value** are:

- 19<sup>th</sup> century town centre urban planning in Bedford Square, Duke Street and the Pannier Market. The Guildhall exemplifies the fine public and commercial buildings which also include the Cornmarket, Town Hall, Fitzford church and Bedford Hotel.
- Model industrial workers' cottages built by the Bedford estate between 1845 and 1866 at Dolvin Rd, Fitzford, Parkwood Road, Trelawney Road and Westbridge. Some 300 cottages were built across the town and wider Bedford estate, often to a standard design of two up two down with outbuildings for a privy and a pigsty.
- Three foundries which rank among the most significant examples of ancillary industry in the WHS. As well as testifying to Tavistock's technological prowess, by exporting mining equipment to foreign markets, including South Australia and South America, they contributed to the formation of characteristic 'transferred' mining landscapes throughout the world.

- The Tavistock Canal built between 1803 and 1817 provided a commercial artery linking West Devon's communities, mines, quarries, foundries and farms to the wider world. The engineer, John Taylor, established his reputation and overcame formidable geographical obstacles by constructing an aqueduct above the river Lumburn, a 1½ mile tunnel under Morwell Down and an inclined railway down to Morwellham.

Both the Tavistock WHS Key Centre Interpretation and Learning strategies recommended that interpretive planning for Tavistock should be holistic rather than simply restricted to WHS values. Tavistock is significant as an estate town where economy, society, cultural traditions and physical fabric were shaped for 1000 years by just two landowners, the Benedictine medieval abbey and the Earls and Dukes of Bedford.

Tavistock's key attributes of **national, regional and local significance** are:

- Nationally significant standing and buried remains of the wealthiest and most powerful medieval abbey in Devon and Cornwall. These include a still tower, an excellent example of a pseudo-defensive precinct wall, two gatehouses (Court Gate and Betsy Grimbal's tower), the Abbey Chapel, which was probably the abbot's lodging with battlemented porch, and Trowte's House which is rare surviving example of a monastic outer court building. The abbey site is a Scheduled Monument.
- Medieval parish church including a 19<sup>th</sup> century window designed by William Morris whose family had interests in Devon Great Consols.
- A planned medieval street pattern with a commercial core preserved in Market Street and King Street with Bannawell Street to the north and West Street. There are fine 16<sup>th</sup> and 17<sup>th</sup> century timber framed buildings in Market Street notably Taylor's Restaurant and Book Stop which has been described as the finest town house of its period in Devon.
- Guildhall Square which was remodelled in 1848 to contain the Guildhall comprising a magistrates' court with police station and cells below, police accommodation and a fire station. These buildings are nationally significant as one of England' earliest combined police station/court rooms and as a commentary on the history of the police and the legal system.

### **2.3.3 The Significance of the Tavistock WHS Key Centre Area**

Interpretive planning for Tavistock must also recognise the OUV of the other Areas in its Key Centre Area to which interpretation in the Guildhall centre points visitors. The *WHS*

*Management Plan 2013-18 Appendix 8.1* contains OUV descriptions for each Area and these are summarised in Appendix 1 of this interpretation plan.

### 3. Consultation

The Guildhall project Stage 1 application outlined plans for interpretation which were based on previous research and consultations which influenced the development of WHS heritage strategies for Tavistock including the Guildhall. These ideas have been tested and refined by extensive consultation during the development phase which has influenced both this Interpretation Plan and the Activity Plan of which it forms a part.

A large part of the development phase consultations focussed on interpretation planning and aimed:

1. To obtain consultees' views and additional ideas on:
  - Detailed second tier interpretive themes and topics i.e. those specifically relating to Tavistock below the WHS wide themes.
  - Hands on and digital interpretation, especially for children and disabled people.
2. To identify potential partners and projects which could inform interpretation.
3. To refine the project's understanding of its target audiences and their needs.

For details of the consultations can be found in the Activity Plan section 6 and Appendix 1.

The key issues which have implications for interpretation planning are summarised here:

- The police and justice theme is extremely popular and many people want to learn more about the personal stories and daily lives of the police and prisoners.
- A key theme for Tavistock interpretation is how the town developed over time, from the medieval abbey to the town planning and civic buildings provided by the Dukes of Bedford.
- A range of sub themes and topics were suggested to inform the second tier of interpretive planning for the World Heritage gateway including the Tavistock Canal, Dartmoor and the Tamar Valley. These need to be organised in a clear hierarchy below the primary themes of World Heritage, architecture and buildings and policing and justice.
- Among adults the five preferred ways of telling the story of the Guildhall are:
  - ❖ Restoring a police cell.
  - ❖ Displaying police artefacts.
  - ❖ Trails and hands on displays for children.
  - ❖ Short explanatory leaflet.

- ❖ Guided architectural tour.
- ❖ Interactive screens.
- Among young people the preferred ways of telling the Guildhall story differ from those of adults in that there is a preference for costumed tours led by guide in character, rather than architectural tour, and little interest in a leaflet.
- Consultees contributed a wide range of ideas for interactive interpretation which needs to provide opportunities for active engagement and two way interpretation rather than passive observation.
- There is strong support for the court serving multiple purposes, including mock trials and performing arts events, and being available for community use.
- There are a number of opportunities to develop research projects which can inform interpretation such as oral history and building recording.
- There is a good opportunity to create a strong partnership between the Guildhall project and the South West Police Heritage Trust, including the loan of artefacts and collaborative projects to engage volunteers from the target audiences including young people, which could inform interpretation.

The outline interpretation plan in the stage 1 application envisaged devoting four cells to the policing themes. After the consultations, and in discussion with the activity and interpretation mentor, Laura Hetherington, it was agreed that the location of the cells in different parts of the building and separated by other interpretive displays made the visitor experience confusing. Therefore, it was agreed that the policing exhibition would be made more coherent by focussing it at one end of the building in two of the earliest cells which connect via stairs to the court.

## 4. Audiences for Interpretation

The audiences for interpretation within the Guildhall are those which have been identified for the project Activity Plan as a whole and are based on analysis of the consultations and a market assessment. For further details see Activity Plan section 5.3. The audiences are:

### Current audiences

- Special interest groups
- Local/family historians
- Adults

### **New but relatively easy to reach:**

- Schools, with a focus during the delivery phase on those within walking distance
- Families with children, especially those with children aged 5 to 11
- Tourists

### **Target group who are difficult to reach**

- Young people, especially those at risk offending.

The Guildhall project aims to work in partnership with the South West Police Heritage Trust on an initiative which will be co-produced with young people at risk of offending and could, depending on the outputs chosen by the young people, inform the interpretive displays.

## **5. Learning Outcomes**

A set of learning objectives were devised for the Guildhall project Activity Plan which were based on the Generic Learning Outcomes which are widely used across the museum and heritage sector. Of these several relate directly to the interpretive displays planned for the Guildhall. Identifying learning outcomes which are common to the interpretation and to activities ensures coherent planning that visitors' learning through self-guided engagement with the Guildhall exhibitions can be reinforced and built upon through formal and informal learning activities delivered by project staff and volunteers.

The learning outcomes for the Guildhall interpretation are:

1. Visitors, including tourists, families and school students, will learn why the mining landscape of Cornwall and West Devon is so internationally significant that it is given World Heritage status; many will be inspired to explore other places.
2. Visitors, including tourists, families and school students, will learn how and why the Dukes of Bedford planned Tavistock and created its magnificent architecture.
3. Visitors, including tourists, families and school students, will learn how policing and the justice system has changed since the Victorians.
4. Local people, including families and school students, will have a better understanding of Tavistock's historic environment and will value it more than previously.

5. Visitors, especially families and school students, will have enjoyed taking part in imaginative, participative activities and some will be stimulated to take their interest further.
6. Some local residents, including young people, will be sufficiently interested and inspired by taking part in activities that they will choose to become more involved in managing and conserving Tavistock's heritage, for example by volunteering with Tavistock Heritage Trust or joining a local heritage organisation.

## 6. Interpretation Themes

### 6.1 Introduction

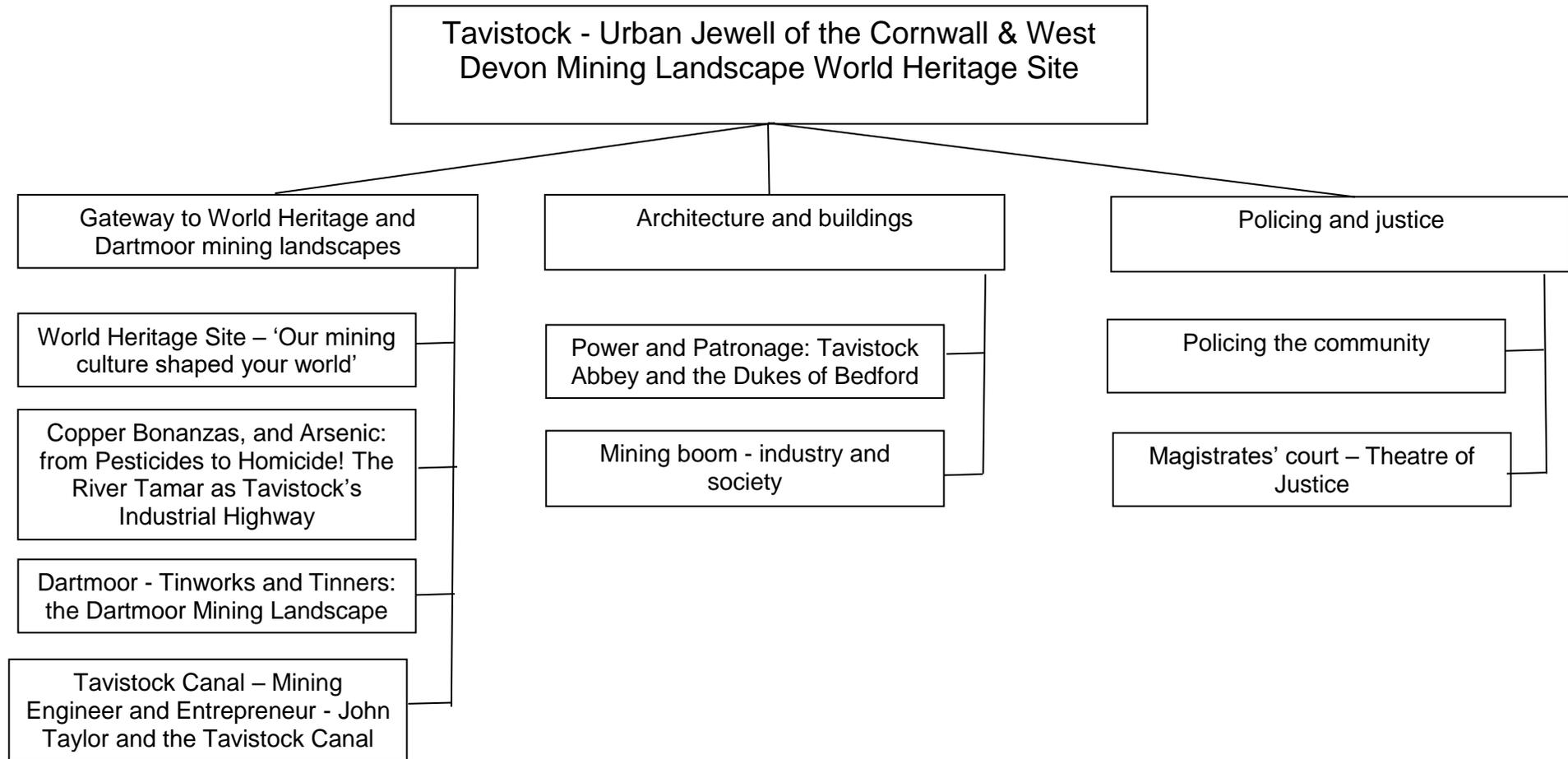
The significance of Tavistock's heritage will be conveyed through a framework of interpretive themes. Themes will aim to communicate with the target audiences in ways which provoke intellectual or emotional responses, reveal the meanings of the heritage and connect it to people's own experience.

A theme helps to convey a message or major points by combining a number of topics in ways which engage the selected audience. A topic is a specific subject matter. Several topics might support a single theme. For example the theme of *Power and Patronage: Tavistock Abbey and the Dukes of Bedford* can be supported by topics on 'the grand plan' and 'Bedford cottages – housing the labouring classes'. However, a theme does not have to have topics and may serve as a topic itself. Themes may be connected to tangible or intangible heritage and often to both. Usually a theme is strongest when it is related to tangible heritage.

The themes have been chosen to link rather than compartmentalise the key elements in Tavistock's story and to connect it to other components within the Tamar Valley, WHS Areas 8 and 9 and also to western Dartmoor. They have also been selected to reflect the town's distinct identity within the World Heritage Site, not least as key aspects of the town's heritage are very different from those found in Cornwall. The intention is to do this in ways which do not compromise the World Heritage Site's overall interpretive coherence. Indeed, pinpointing the significant differences between *English* West Devon and specifically *Cornish* experience, for example in settlement patterns and urban planning, serves to highlight the extent to which the concept of Cornish Mining embodies a unique cultural landscape.

The selection and presentation of themes is also intended to allow and encourage multivocal interpretation in which different voices and views, from the past and the present, may be

# Tavistock Guildhall Interpretation Thematic Framework



heard. For example, the Bedfords' role in Tavistock can be interpreted by different people as that of benevolent landowner or exploitative aristocrat. Such an approach also makes possible two way interpretation so that visitors can express and record their own thoughts and feelings.

## **6.2 Thematic Framework**

The thematic framework, in which the themes are organised hierarchically is shown in the diagram on the previous page.

The interpretive themes are summarised briefly below. After the overarching theme, the three key themes are summarised along with their respective sub themes whose titles are underlined. Full thematic statements, which are intended to guide the implementation of this plan at the delivery phase are included as Appendix 2 to this plan.

### **Overarching theme**

#### **Tavistock – Urban Jewel of the Cornish Mining World Heritage Site**

In the 18<sup>th</sup> and 19<sup>th</sup> centuries Cornwall and West Devon were transformed by metal mining, principally for copper, tin and arsenic. Mining created a unique cultural landscape including engine houses, miners' settlements, canals and railways which is so important that the region was inscribed as a World Heritage Site by UNESCO in 2006. In Tavistock profits from mining enabled the Dukes of Bedford to invest in new central streets, fine public buildings and 'model' workers' cottages, all of which make the town the urban jewel of the WHS.

#### **Key theme 1: gateway to the WHS and Dartmoor mining landscapes**

Tavistock's location on the Devon - Cornwall border makes the town the gateway to some of the most fascinating mining landscapes in the world. To the east, people have been mining on Dartmoor since at least the Middle Ages and probably since prehistory. To the west are the Tamar Valley and the other areas which make up the Cornwall and West Devon Mining Landscape World Heritage Site.

#### World Heritage Site - 'Our Mining Culture Shaped Your World'

World Heritage Sites are said to possess Outstanding Universal Value (OUV) which means that they have a significance which goes beyond all national and cultural boundaries. The OUV of the Cornwall and West Devon Mining Landscape Cornish Mining WHS is

*The Cornwall and West Devon Mining Landscape was transformed during the period 1700-1914 by early industrial development that made a key contribution to the evolution of an industrialised economy and society in the United Kingdom, and throughout the world. Its outstanding survival, in a coherent series of highly distinctive cultural landscapes, is testimony to this achievement.*

These landscapes are found in 10 Areas across the region from Tavistock to St Just near Land's End.

### Copper Bonanzas, and Arsenic: from Pesticides to Homicide! The River Tamar as Tavistock's Industrial Highway

Until the development of the railways the River Tamar was Tavistock's link to the wider world. The Tamar Valley already had a mining heritage going back to the Middle Ages when new techniques were pioneered in the King's silver mines at Bere Alston. But it was during the industrial revolution of the 18<sup>th</sup> and 19<sup>th</sup> centuries that the valley was transformed by mining, mainly for copper and later arsenic, on a massive scale. Devon Great Consols mine became the world's largest producer of copper and arsenic.

### Dartmoor – Tinworks and Tinnars: the Dartmoor Mining Landscape

Dartmoor granite and neighbouring 'country rocks' have been a major source of metal ores, principally tin. These resources may have been exploited by prehistoric people: Dartmoor contains one of the highest concentrations of late Neolithic and Bronze Age monuments in Europe. In the Middle Ages Dartmoor was one of Europe's main tin producing areas, the remains of which can be seen in the tinnars' workings, stamping and smelting mills. Tavistock was a stannary town where tin was valued and sold. Tin mining expanded during the industrial revolution and continued on Dartmoor until the 20<sup>th</sup> century.

### Tavistock Canal – Mining Engineer and Entrepreneur - John Taylor and the Tavistock Canal

The Tavistock Canal was conceived as a quick and cheap method of carrying copper and other ores from mines around Tavistock and western Dartmoor to the port of Morwellham on the River Tamar. The canal was one of the wonders of its age, employing imaginative solutions to overcome challenging geographical obstacles including a tunnel and incline planes. Technological innovations included the world's first wrought iron boats. The canal established the reputation of the young engineer, John Taylor, who went on to enjoy an international mining career.

## **Key theme 2: architecture and buildings**

The enormous wealth and the social and economic changes created by metal mining can be seen in Tavistock's architecture and buildings including foundries, civic buildings and industrial workers' cottages.

### Tavistock – Power and Patronage: Tavistock Abbey and the Dukes of Bedford

Tavistock has been shaped over nearly 1000 years by two powerful landlords: the medieval Benedictine abbey and the Dukes of Bedford. The 19<sup>th</sup> century dukes used the profits from metal mining on their estate to rebuild the town centre and create the finest example of a planned metal mining town in Britain. Distinctive Gothic style architecture in Plymouth Road and Guildhall Square reflects how they incorporated the abbey ruins into their new buildings. The dukes created fine public buildings, including the Guildhall, Town Hall and Pannier Market and provided terraces of distinctively designed 'model' cottages for industrial workers in and around Tavistock.

### Mining boom - industry and society

In the first half of the 19<sup>th</sup> century Tavistock was a mining boom town, with all the opportunities and challenges that rapid industrial and urban growth provided. Tavistock had three foundries which are the best preserved examples in the World Heritage Site. They produced equipment including ore crushers and steam engines for mines in Devon and Cornwall and as far afield as Australia. The town's population trebled between 1801 and 1861 as people arrived looking for work and the central streets, which had changed little since the Middle Ages were characterised by overcrowding and squalor. But the mining boom was shortlived and when the mines began to close from the 1860s thousands of people moved to other parts of Britain to seek work or emigrated abroad taking their skills and mining culture to North America, Australia and New Zealand, South Africa and South America.

## **Key theme 3: policing and justice law**

The Guildhall is one of the finest examples of the public buildings created by the 19<sup>th</sup> century Dukes of Bedford. It was a pioneering attempt to combine the functions of a police station and court room in one building. The Guildhall reflected national reforms in policing and the justice system and the governing class's fears of rising crime and radicalism among the lower orders. But it was also motivated by the Bedford estate's need to tackle the problems of law and order associated with the social problems created within Tavistock by the mining boom.

### Policing the community

The Guildhall accommodated the police for 164 years, making it one of the country's longest serving police stations. The nature of crime and policing changed as Tavistock evolved from turbulent mining centre to rural market town. During this time the role of the police also changed from a semi-professional to a modern force in line with national trends.

### The Magistrates' Court - Theatre of Justice

The mid 19<sup>th</sup> century Magistrates' Court was designed to accommodate the work of an increasingly formal and professional legal system. It was purposely designed to provide an imposing stage on which the drama of justice could be acted out in full view of the public and where space was allocated to the actors' specific roles.

## **7. The Visitor Journey**

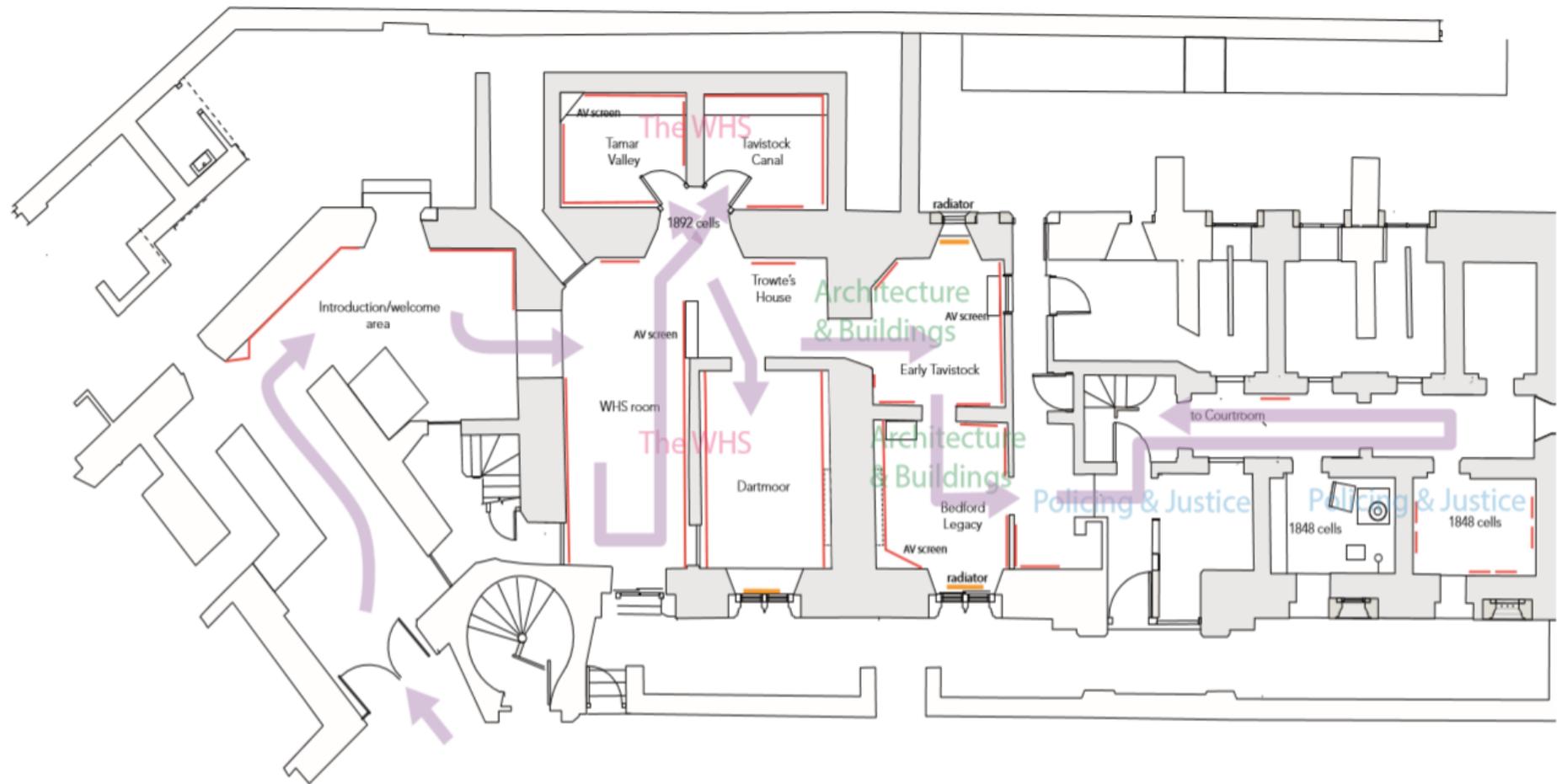
Interpretive displays will be set out so that the visitor can move through a sequence of spaces which set out the key themes (and their sub themes) in a way which provides a coherent narrative (see the diagram on the next page):

- Welcome to Tavistock, urban jewel of the WHS.
- The scale of metal mining in Cornwall and West Devon made a significant contribution to the industrial revolution and left a legacy of unique landscapes.
- The Dukes of Bedford used profits from mines on their estate to plan Tavistock town centre, create fine public buildings and provide cottages for industrial workers.
- The Guildhall is an outstanding example of the Bedford estate's building programme. The Duke created one of the country's first combined police stations and courtrooms to ensure law and order in what was a mining boom town.

This layout also allows visitors to choose whether to work through the whole sequence or to go directly to a specific area/theme such as the policing and justice.

Visitors have differing prior knowledge, interests and time. The interpretive displays will be layered to allow differentiated levels of engagement:

- Layer 1: Thematic 'headlines' to attract visitor interest. These are short and convey a core message.
- Layer 2: Smaller text provides additional information or ideas to expand on sub themes in greater detail.



**Visitor Flow Through Interpretation Displays**

- Layer 3: Information and engagement about a specific topic or place to visit. This will be provided through interactives, digital displays, two way interpretive opportunities, information sheets etc.

Visitors' ability to choose what they explore will be enhanced by the presence of volunteer stewards who will be trained to assist with questions about the interpretive displays and the building. This training is detailed in the Activity Plan Action Plan and the Training Plan.

## **8. Interpretation Grid**

The grid on pages 19-24 sets out the interpretive areas through which the visitor will move, the themes and messages in each area and the methods of interpretation to be used. It guides and summarises the content of the interpretation design which is provided in the separate document, Tavistock Guildhall Interpretation.

## **9. Evaluation**

Formative evaluation will be conducted during the implementation phase through ongoing consultation about design and content with the Tavistock Heritage Trust and its advisory forum partners. Interactives for children will be trialled as part of the learning project with Whitchurch Primary School which is outlined in the Activity Plan.

Once the Guildhall is operational the interpretation will be evaluated within a framework developed by the Tavistock Heritage Trust with the project Evaluation Consultant during the delivery phase, for example through visitor surveys. Further details of the project evaluation can be found in the Business Plan.

## **10. Budget**

The interpretation budget is set out in the separate document, Tavistock Guildhall Interpretation.

## **11. Timetable**

The timetable for producing and installing the interpretive displays is provided in the separate document, Tavistock Guildhall Interpretation.

## **12. Maintenance and Management**

Plans for the maintenance and management of the interpretive displays are set out in the Guildhall project Maintenance and Management Plan.

## Key theme 1: gateway to World Heritage and Dartmoor mining landscapes

Display Area/ Sub theme	Core ideas/messages	Interpretive techniques
Introductory area	<p>Tavistock is the urban jewel of the WHS Introduces 3 key themes/things to see:</p> <ul style="list-style-type: none"> <li>• Why the WHS is so important</li> <li>• How mining changed Tavistock</li> <li>• 19<sup>th</sup> century cells and court</li> </ul>	<p>Images demonstrating themes.</p> <p>Volunteer stewards will help people orientate themselves and select the areas they want to visit..</p>
<p>World Heritage Site</p> <p>'Our Mining Culture Shaped Your World'</p>	<p>Introduces the 7 WHS - wide interpretive themes:</p> <ul style="list-style-type: none"> <li>• Earth Treasures – the area's unique and complex geology contains a wide of metal minerals – especially arsenic, copper and tin.</li> <li>• Mining the resource - hundreds of mines operated on an unprecedented scale.</li> <li>• Organised for industry - new methods were pioneered for mining, 'dressing' and processing ores which were transported along a network of inland canals and tramways, rivers and coastal ports.</li> <li>• Mining society - distinctive settlements were characterised by rows of terraced miners' cottages, miners' smallholdings and Nonconformist chapels.</li> <li>• Technology - the region provided a global model for steam-powered deep shaft mining through the development of the Beam Engine.</li> <li>• Mining overseas - during periods of depression and when the mines finally closed for good after only a few decades tens of thousands of people emigrated, spreading their distinctive mining culture around the globe.</li> <li>• The Cornwall and West Devon mining landscape - mining left a transformed landscape and a rich heritage symbolised by the Cornish Engine house.</li> </ul>	<p>WHS branding.</p> <p>Introductory film.</p> <p>Touchable mineral samples.</p> <p>Touchscreen animations of beam engine (winding, pumping and man-engines).</p> <p>Lift up panels and simple rotating interactive.</p> <p>Moveable map squares to align transport links.</p> <p>Images of mine owner and miner on opposite sides of a panel with cut-out for visitors to put their face in.</p>

	'Where to go and what to see' in Tavistock Key Centre Area	
<p>Dartmoor</p> <p>Tinworks and Tanners: the Dartmoor Mining Landscape</p>	<p>Metal ores were formed by the intrusion of granite into older sedimentary rocks.</p> <p>Granite and Hurdwick stone has been used for building for centuries.</p> <p>In the Middle Ages Dartmoor was one of Europe's leading producers of tin which was used to make pewter tableware.</p> <p>Medieval mining processes included alluvial working, stamps to crush ore and blowing houses for smelting.</p> <p>Medieval mining was regulated by the Stannaries. Tavistock was a stannary town. .</p> <p>The industrial revolution created new markets for Dartmoor tin including for the canning industry.</p> <p>Places to visit - Dartmoor National Park Visitor Centre at Princetown, Dartmoor Prison Museum and the Museum of Dartmoor Life in Okehampton.</p>	<p>Video animation of how Dartmoor was formed geologically.</p> <p>Samples of quarried stone (not minerals).</p> <p>Simple interactive model of feather and tare. Method used for splitting granite.</p> <p>Photos of prehistoric and medieval monuments and tinworking.</p> <p>Part 3D/part graphical model of blowing house and stamps e.g. turn handle to work model.</p> <p>Stannary seal which can be used for rubbing.</p> <p>Dartmoor National Park branding.</p>
<p>Tamar Valley</p> <p>Copper Bonanzas, and Arsenic: from Pesticides to Homicide! The River Tamar as Tavistock's Industrial Highway</p>	<p>The valley was Tavistock's 'commercial highway until the coming of the railway.</p> <p>During the industrial revolution the valley was transformed by mining, mainly for copper and later arsenic.</p> <p>By far the most important mine was Devon Great Consols.</p> <p>Places to visit - Tamar Trails Centre, Morwellham, Cotehele, Bere Alston.</p>	<p>Small display case with (fake) arsenic trioxide.</p> <p>Interactive wheel 'The uses of arsenic'.</p> <p>Two touchscreens. Short film: Mining in the Tamar Valley (WHS) and generic video of the wider Tamar Valley (AONB).</p> <p>Tamar Valley AONB branding.</p>
<p>Tavistock Canal</p> <p>Tavistock Canal - – Mining Engineer and Entrepreneur - John Taylor and the</p>	<p>The canal was built to transport copper and other ores from mines around Tavistock and western Dartmoor to the River Tamar.</p> <p>The canal was engineered by John Taylor.</p> <p>The canal overcame formidable natural obstacles and employed</p>	<p>Map of the route</p> <p>Simple flip cover interactives on whether the canal was profitable and how much it cost.</p>

Tavistock Canal	<p>innovative technology including the world's first wrought iron boats. The canal closed because of the decline of mining and competition from the railway.</p> <p>There is a pleasant walk along the canal which is a haven for wildlife</p>	Detailed cutaway diagram of water powered incline railway.
<b>Key theme 2: architecture and buildings</b>		
<b>Display Area/ Sub theme</b>	<b>Core idea/message</b>	<b>Interpretive techniques</b>
<p>Tavistock introduction</p> <p>Tavistock – Power and Patronage: Tavistock Abbey and the Dukes of Bedford</p>	<p>The Tavistock you see today was shaped over nearly 1000 years by two powerful landlords: the medieval Benedictine abbey and the Dukes of Bedford.</p> <p>For more information visit Tavistock Museum.</p>	<p>Historic image to set scene.</p> <p>Museum photo.</p>
<p>Abbey display</p> <p>Tavistock – Power and Patronage: Tavistock Abbey and the Dukes of Bedford</p>	<p>Tavistock Abbey's wealth and status made it nationally important.</p> <p>Tavistock developed under the patronage of the abbey which acquired a market charter and planned the street layout.</p> <p>When Henry VIII dissolved the abbey he gave most of its property to John Russell, whose descendants became the Dukes of Bedford.</p> <p>Surviving abbey ruins can still be seen today.</p>	<p>Touch screen animation showing Tavistock's physical development from prehistoric settlement to 20<sup>th</sup> century based on historical maps and images.</p> <p>Large reproduction of the 18<sup>th</sup> Wynne Map showing medieval Tavistock's street pattern.</p> <p>Map superimposing abbey layout over modern Tavistock.</p>
<p>Tavistock and the Dukes of Bedford display</p> <p>Tavistock – Power and Patronage: Tavistock Abbey and the Dukes of Bedford</p>	<p>In the 19<sup>th</sup> century the Dukes of Bedford used income from mines on their estate to rebuild Tavistock town centre.</p> <p>The 6<sup>th</sup> Duke restored the medieval abbey ruins.</p> <p>The 7<sup>th</sup> Duke built the Pannier Market, Town Hall and Duke St shops. He created the finest example of a planned metal mining town in Britain.</p> <p>The Bedford estate built 'model' cottages for industrial workers in the</p>	<p>Historic maps and photos to illustrate changes.</p> <p>A panel titled Delve Deeper with short extracts from the WHS audio guide to Tavistock accessed through headphones.</p>

	Tavistock area.	Short WHS film about Bedford cottages
Tavistock: Mining Boom – Industry and society	<p>Devon Great Consols’ influence on Tavistock society ranked second only to that of the Dukes of Bedford.</p> <p>Tavistock was a mining boom town. In 1861 nearly one quarter of Tavistock’s working population were miners.</p> <p>Tavistock had three iron foundries which produced equipment including ore crushers and steam engines for mines in Devon and Cornwall and as far afield as Australia.</p> <p>The mining boom lasted under 40 years. When it ended many miners emigrated abroad.</p>	Short text and extensive use of contemporary images to convey messages.
<p>Courtroom window display</p> <p>Tavistock – Power and Patronage: Tavistock Abbey and the Dukes of Bedford</p>	<p>The buildings which make up the Guildhall have evolved since the time of the medieval abbey.</p> <p>The buildings viewable from the window demonstrate how Tavistock evolved under the patronage of the abbey and the Dukes of Bedford.</p>	<p>Hands-on physical interactive model which visitors can use to construct the main phases of building in Guildhall Square guided by images of different periods.</p> <p>Illustrated leaflet explaining the historical development.</p>
<b>Key theme 3: policing and justice</b>		
<b>Display Area/ Sub theme</b>	<b>Core idea/message</b>	<b>Interpretive techniques</b>
<p>Corridor before cells</p> <p>Policing the community</p>	<p>In the mid 19<sup>th</sup> century the Bedford estate built a new police station with 6 cells.</p> <p>The reasons why the Duke of Bedford created a professional police force and police station are complex and controversial.</p> <p>As a mining boom town Tavistock experienced appalling social conditions and law and order problems, especially assault and drunkenness.</p>	<p>Extracts/quotations from contemporary speeches, pamphlets etc. to convey the Victorian debate over law and order, radicalism etc.</p> <p>Simple summaries of convictions and sentences from historical records.</p> <p>Opportunity for visitors to cast votes on</p>

	<p>19<sup>th</sup> century landowners like the Duke of Bedford feared rising crime and radical ideas among the lower orders.</p> <p>The 19<sup>th</sup> century penal system was harsh.</p>	<p>whether they think sentences were too harsh and express their view on whether contemporary sentencing is too tough.</p>
<p>1848 cell</p> <p>Policing the community</p>	<p>Three personal stories about the cells' occupants:</p> <ul style="list-style-type: none"> <li>• Victorian tragedy: the sad story of Matthias Ziscoven, who committed suicide in 1864 and leaves no trace.</li> <li>• What's in a name: the graffiti of Private Thomas Blewitt who was billeted in 1915 and etched graffiti into the door.</li> <li>• Rescued in the Nick of Time: Prisoner James Stevens and The Great Flood of July 1890.</li> </ul>	<p>Graffiti wall where visitors can leave their mark like Thomas Blewitt.</p> <p>Differing attitudes towards graffiti (e.g. when it represents anti social behaviour or self expression) may be the theme of a co-produced project with young people in partnership with the South West Police Heritage Trust. The output could inform or be part of the interpretation.</p> <p>Cell restored with basic furniture.</p>
<p>1848 cell</p> <p>Policing the community</p>	<p>The history of policing in Tavistock reflects national developments and the town's evolution from mining centre to rural market town.</p> <p>Until the 19<sup>th</sup> century policing was undertaken by unpaid parish constables who often had a poor reputation.</p> <p>Tavistock's first professional police force developed under the patronage of the Bedford estate.</p>	<p>Interpretive panels only as space is limited and to leave sense of cell in unrestored state.</p> <p>Corridor outside to have granite wash basins restored and subdued lighting.</p>
<p>Court</p> <p>The Magistrates' Court - Theatre of Justice</p>	<p>The Guildhall complex was one of the country's earliest combined police stations and courtrooms.</p> <p>Although the Guildhall reflected national developments in policing and justice, it was very much the Duke of Bedford's personal property.</p> <p>The Victorian court was a theatre of justice where people with different roles were deliberately segregated.</p> <p>The nature of the offences tried changed as Tavistock evolved from mining town to rural market town and in line with the national justice</p>	<p>Subtle interpretation to retain the atmosphere.</p> <p>Rotational displays will be developed in partnership with the South West Police Heritage Trust. The displays will occupy three cases and will be used to exemplify specific aspects of the history of policing and justice. The specific contents will be developed by the curator and volunteers of the SWPHT.</p>

	<p>system.</p>	<p>Interpretation will be informed by the building recording and by the youth project in partnership with the SW Police Heritage Trust.</p> <p>A community oral history project, Guildhall Memories, will also inform the interpretation by providing evidence of the court's 20<sup>th</sup> century use.</p> <p>Interpretive sheets/booklets (cf many National Trust properties) will explore historic court cases; court layout; journalists' graffiti; court fittings.</p> <p>Listening post to include audio visual recordings of former police officer Simon Dell and other people's recollections of the Guildhall.</p> <p>Occasional live interpretation once the Guildhall is operational.</p>
--	----------------	---

Additionally, volunteers will be trained to provide person to person interpretation through guided tours of the Guildhall. This is detailed in the Activity Plan Action Plan, Learning Programme and Training Plan.