

Mapping Museums project interview transcript

Name: Anne Read, Heather Lane

Role: founder member and honorary curator, honorary curator

Museum: Museum of North Craven Life

Location of interview: Museum of North Craven Life

Date: 01/09/20

Interviewer: Fiona Candlin

NB This is a follow-up interview and should be read in conjunction with the initial transcript.

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For readability the transcript has been made using 'intelligent' transcription (removing ums, ers etc).

INT:

Do you want to just introduce yourself, so I've got you on tape.

RES1:

Yes, my name is Anne Read, and I was honorary curator of the museum from 1977 until the end of 2019, when we were fortunate enough to have this beautiful lady Heather.

INT:

Heather, do you want to say who you are just-

RES2:

Yes, okay, my name's Heather Lane and I'm current honorary curator and I'm also chair of trustees of North Craven.

INT:

Thank you very much for agreeing to meet me. Just a few background questions about you first, I wanted to know did you grow up in Settle?

RES1:

No, I'm an [s/I **off-comeden** 00:00:46]

INT:

Where did you come from?

RES1:

I was born in Scotland because I was a war baby and my father who was [unclear 00:00:57] before the war, was seconded up to the west of Scotland agricultural college to join in a programme about growing more food.

INT:

Right.

RES1:

We returned to Hull in 1945 when I was two and a bit and so I spent my early years in Hull. I was educated up to O'Level stage in Hull and then I went to boarding school for sixth form years in East Yorkshire. Then I went to Oxford in 1961 to read old and middle English and [s/I old Icelandic 00:01:41].

INT:

Oh.

RES:

I graduated from there in 1964. Am I going to quickly?

INT:

No, no, you're absolutely fine.

RES1:

I decided in my final year that I wanted to become a librarian, an academic librarian. So, I was lucky enough to get a traineeship at Bodleian and then I went to the University of Sheffield to do the diploma course in library studies. Then I got a job at the University in Leeds, in the Brotherton Library.

INT:

Where I used to study a lot. I did my first degree at Leeds, but we'll talk about that another time.

RES1:

We will, but I only stayed there for a year, because at that point I got married and my husband had got a job at Solihull School in the West Midlands. So, we lived in Solihull for the next five and a half years and I had a job at Birmingham University library. I was in charge of the enquiries desk. Then we moved back up here in 1972 and initially I was not able to get a job easily. Instead I became clerk to Giggleswick Parish Council, after I'd only lived in Giggleswick for about a fortnight, I should think, but it was excellent, in the sense that it immediately pitched me into needing to learn about the locality. My husband was director of music at Giggleswick school, so he needed to live on the spot.

In 1974, I was fortunate enough to go back to Leeds University and I was in charge of all the building operations and the collections, moves and everything to do with the organisation of collections with employment of students [s/I on those occasions 00:03:56] and evenings and all that kind of thing. I stayed there until I took early retirement in 1970, sorry no, 1996, but all the time I was doing all this, I was honorary curator here as well, so I commuted to Leeds on a daily basis. I continued to be honorary curator, as I say, right up to the end of last year. Because when I first started at Leeds it coincided, I mean the second time around that I was at Leeds. It coincided with the years when the museum was being set up. I was kept on as a consultant for a year and then, and you may not want to know this particularly, but it was a classic case of what doesn't work out as you planned, I got cancer. So, I had to have two years out of my life,

INT:

Right.

RES1:

That was quite challenging, but this is why it was very much a group venture.

INT:

Because I wanted to ask you about that. You've got a full-time job, you're married, so it's not like you can just suit yourself entirely and you're setting up a museum, that's quite a lot in terms of time.

RES1:

Yes.

INT:

How much time did you spend on the museum and how did you juggle it and how did you manage it?

RES1:

Yes, well that was quite challenging. Actually, I always found the daily commute, which took about an hour and a half minimum a very useful thinking time, because it was sort of buffer time. I could switch off.

INT:

You can get the train from here.

RES1:

I did get the train for the first 12 years or so, but it became increasingly hopeless because in those days the timetables was such that I had to leave promptly at five o'clock. Well that was just not on, there were many many times, particularly during big book moves or massive work going on in the buildings, when it was very necessary to stay until eight o'clock at night, 10 o'clock at night. So, at that point I decided to drive and even when I was travelling by train, it was useful buffer time, the journey. I think it was good to have that break between the two sets of thoughts. It was also very useful being based in Leeds, because it meant that in my lunch hours at the library, I could often scoot up to Farnley Hall. Which is where the Yorkshire and Humberside Museum's Service was then situated, headquarter were there. That was how we were able to put together the original permanent display, because I could take artwork and stuff up to them in my lunch break, they could work on it and I could collect it a few days later. This was the era before computers of course, so, that was very helpful. Of course, I had this wonderful library to draw on for information and for further contacts, so it actually worked quite well. Of course, when one's in one's 30s as I was then, early 30s, you've got huge amount of energy and I did used to stay up all night sometimes, like this lady does.

[laughing]

RES1:

It's inevitable, I think you're definitely a 60 hour week.

RES2:

Easily.

RES1:

And of course, I inevitably had to do library work in the evenings as well sometimes, because there were very pressing things to organise. So, you needed a lot of stamina, but you also needed the fact that you had a group of people who were committed to the same object. This was very very important in those days. I think something I did mention in the earlier interview with Toby, was that we were all of an age where we were perhaps if you like, at the peak of our strength. So, people were all in their 30s, 40s maybe early 50s and there was that immense energy and commitment to

getting the job done. People did have different skills, so we had some people with really good practical skills, which were vital. We also had people with artistic skills.

INT:

Can you tell me, because in the initial interview you said that there was a mixture of professional people.

RES1:

Yeah.

INT:

So, doctors and solicitors and some of the old businesses in town, like the bank managers.

RES1:

Yeah.

INT:

But people that knew the area extremely well and some builders and I wondered if you could just tell me a bit more about-

RES1:

Yes.

INT:

-If you can remember any-

RES1:

It's referring in that bit to the actual constitution of what was then the Civic Society.

INT:

Right.

RES1:

Of which in those early days we were just a sub-committee. I was asked to set up this museum's sub-committee.

INT:

Oh, okay.

RES1:

So, I gathered together some people who were in common with the main committee and groups, but others were additional and had specific interests.

[00:10:00]

A really good example of this is a lady to whom we owe the wonderful donation of our lovely Burton in Lonsdale pottery collection. She was a district nurse and she worked all over North Craven and she was extremely well known to everybody. She had great energy, so she was one of the early members of the museum committee.

INT:

What was she called?

RES1:

Rose Pierce.

INT:

Pierce?

RES1:

P I E R C E, she was from Irish roots. We had other people like her as well. We had a lady called Betty Parkinson, who had great general skills, as well as a good knowledge of this area. She lived in a very remote farmhouse with her husband who sadly died only a year after we opened the museum. We've dedicated the upstairs exhibition to him, the first permanent display to him. We also had the local vet, Tom Roberts who is the father-in-law of the lady who Heather is just training now, and his wonderful son, Ian, who was a lawyer. They had amazing private collections of their own and also great local knowledge. Of course, Tom, the vet travelled round all the farms, knew all the **farmers** knew exactly what life was like everywhere and was very knowledgeable. Another very early member was, you've probably heard of Bill Mitchell, WR Mitchell, who was only the second editor of the Dalesman magazine. He was an amazing person, because he knew everybody and everything and he had the ability to make contacts for us, so that he always knew somebody who could produce something. In terms of either a drawing or some photographs or object. It helped us greatly because right from those very early days, as you'll have read, we were advised not to just become a museum of bygones, but to tell the story of this area.

INT:

Yeah.

RES1:

That was why it was so important to have people who could network across the whole of our area and who knew it in-depth.

INT:

So, hang on, just to go back over some of those things. What did Betty Parkinson do, was she farming?

RES1:

No, she was actually a literary person, she's written part of the **Connections** booklet that I gave you. She was bringing up four children at the time though.

INT:

Right.

RES1:

But her husband Roger was a military historian who published various books and he was a leading light in founding the Civic Society and also changing the name of the Society to North Craven Heritage Trust, because they lived in the northern part of the area and therefore great champions of that.

INT:

Can you remember what Ian and Tom's surname was?

RES1:

Yes, Roberts.

INT:

Roberts?

RES1:

Yes.

INT:

So, in terms of the work of setting up the museum, did those people and yourself have particular kind of roles or did you just share work as it came up?

RES1:

We had very regular committee meetings, we used to meet in each other's houses once a month. We used to set ourselves an agenda of what needed doing and then the person who was the chairman, who was me for many years. I used to ask for people who would be volunteering to do certain things. But, obviously because of the different skills that people had, it was fairly clear what some people were going to do. For instance, one of the members was a joiner at Giggleswick School, in the workshops and he was able to turn his hand to absolutely anything. So, he was the person who you could say, Stan could you please make us a plinth? or could you just make us a new counter for the [unclear 00:14:57], the first counter for the museum, and he would.

INT:

What was his surname?

RES1:

Simpson and he died sadly very young, but his wife is still a Trustee.

INT:

So, you had Stan making plinths?

RES1:

Yes [laughs], well more than that [laughs].

INT:

And, but no I'm just trying to get a sense of what is say, Betty that did the texts and the writing and somebody else did the curating-

RES1:

Well we all [unclear 00:15:25], I did a lot of the writing.

INT:

Right.

RES1:

This, I have to say, sometimes this is where things can get tricky, because in the end somebody has to finally sign-off text.

INT:

Yes.

RES1:

I mean it wasn't really too much [s/l of a trouble 00:15:45].

INT:

You're talking to somebody that's writing a book with two other people [laughs]

RES1:

Well you know exactly then what I'm talking about. So, one just has to use every bit of tact and [laughs], yes. But the thing is, it comes right as long as you've all got a good relationship.

INT:

Yeah.

RES1:

And as long as you don't divide into factions and you talk through any differences and explain your reasoning. I've always found that if you can follow that path you generally can come to a sort of amicable agreement, so, that's what we used to do. Of course, they were always very pleased that I was willing to do so much of the work, because they were all very busy people. They all had other jobs, either paid jobs or in Betty's case very full on at home with four young children. I think we just shared things out in a pragmatic way.

INT:

Do you know about how long, when you were setting up the museum have you any sense of how much time you spent on it. Was it like two evenings a week and Saturdays or-?

RES1:

It was more than that.

INT:

Okay.

RES1:

We were thinking about it virtually the whole time, but when you think about the very tight timescale, it was amazing actually how much was achieved between the summer of 1976 and the summer of 1977, when we formally opened in our first premises. Because what happened in the summer of 1976, I remember very well, because it was an extremely hot summer.

RES2:

I remember that.

RES1:

I was only asked in June of that year if I would help to set up this Jubilee museum and by the time we got to September of that year we had gathered together this temporary display in the barn in Twistleton's Yard, just up the road from here. That consisted entirely of donations or loans from then, Civic Society. They had responded to appeals for objects, photographs, the stories etc. We filled this barn and we just did very basic labels, but then we opened it and it was a huge success, people flocked in. Then by the time we got to New Year's Day 1977, we were actually in a position to be able to say that we had acquired our first building, just further up the hill from here. The plan was to move in, in the next few months, but that was only achievable because we had a manpower services commission.

INT:

Oh yes, I think you talked to Toby about this, isn't it.

RES1:

Yes, and they actually not only restored the building, because it was semi-derelict. It's a very interesting building with all its history, but it was derelict really when we got it. Quite a small building. Then it was up to us, that is the museum committee with anybody else we could call in to help to actually set up the exhibits. We manage it somehow and we borrowed quite a lot of things and it happily coincided with a very important anniversary in Settle, the fiftieth anniversary of the 1927 total eclipse of the sun. Settle and Giggleswick were the best places in the whole country to view the eclipse.

[00:20:00]

So, there's some stunning material, photographs and artefacts and posters and we were able to put that up as one of the main opening exhibitions. That attracted a huge amount of attention and also further interest. Amazingly then those people were so energetic, we didn't have too much difficulty in getting people to volunteer to sit in the museum. Though we did start small, we really only

opened for three days a week, because most people could only work at the weekend or one other day in the week as well. So, from memory I think it was Tuesdays, Saturdays and Sundays, just in the afternoons.

INT:

And did you get, you mentioned you got the Museum Service to do the artwork, so they were helpful in terms of producing information boards and so on.

RES1:

They were very helpful, they did the artwork actually for- very soon after that we were able to get a grant from the Carnegie UK Trust. That enabled us to put together our first permanent display, which is actually still there upstairs.

INT:

Oh, you'll have to show me that.

RES1:

[laughs] Yes, [laughs].

INT:

So, did the-

RES1:

So, in fact just to explain-

INT:

-go on.

RES1:

-but before that we had to do all the graphics ourselves-

INT:

Oh right.

RES1:

-and that was in the days when people were doing everything with Letraset, you probably don't remember that.

INT:

I do just actually.

RES1:

You do just.

INT:

Yes.

RES1:

Letraset and also getting things typed and then blown up by the printer. We were very fortunate, we still are in Settle to have a local printer. So, he was good at producing text for us of the size we needed, because obviously we had no means of doing it ourselves. So, we just used to, I used to type on my old typewriter and do a carbon copy [laughs] and take it to the printer.

INT:

Did your husband ever help out or was-

RES1:

Yes, he did.

INT:

-he not interested in it?

RES1:

No, he did, he did help out for specific things. One of our earliest and most successful exhibitions was the Elgar in Craven Exhibition.

INT:

Right.

RES1:

Because Elgar has strong local connections with this area through his great friendship with one of the local doctors from the late 19th Century onwards. So, we got that exhibition, the first phase of it mounted in 1978 and it was very successful. We have the chairman of the Elgar Society come up to open it on a snowy December day. My husband and one of his colleagues from Giggleswick School has a beautiful tenor voice, they actually performed some of the work in the museum and then Peter gave the chairman of the Elgar **Society** an organ recital in the school chapel afterwards.

INT:

I was just- again it's something that comes up in quite a lot of the interviews, is the degree to which family get corralled into things.

RES1:

Yeah.

INT:

Or occasionally the opposite where it's really separate-

RES1:

Yeah.

INT:

-and people have distinct interests, getting-

RES1:

[s/I but you know 00:23:37], yes.

INT:

-husbands, wives and even bringing all the kids along, setting 14 year olds to doing basic tasks. So, it's that sense of how it fits into people's lives and the community and it's a collective effort.

RES1:

Yes, because Giggleswick of course is a boarding school-

INT:

Right.

RES1:

-and a lot of- Peter was not often off duty before 9 o'clock, so he-

INT:

Oh, so he was busy anyway.

RES1:

He was very busy in the evenings anyway.

INT:

Okay.

RES1:

That's when all the-

INT:

So, he didn't mind too much, he wasn't sitting at home by himself wondering when you were coming in.

RES1:

No, he's not that sort of person anyway [laughs]. He's got used to having a wife like me, I'm afraid.

INT:

Oh good [laughing], which actually brings me on to the other topic that I wanted to ask you about is, this thing about why women set up local history museums.

RES1:

Yes, mmm.

INT:

We've noticed with the interviews, with a lot of the initial research that we did, is that small museums tend to be predominantly led by men, apart from local history museums. I'm really interested in why that's the case and what it is that enables women to do it, or why women are interested in that.

RES1:

I think women are naturally very good at organising their time and also building networks, making connections between people and things, seeing opportunities. One doesn't like to generalise, because a lot of men are good at this as well. But men can often be seen as more one track minded, single minded, wanting to home in on one particular aspect, like there's the railways for instance, which is often an area that's very male dominated. Whereas I think women are used to taking a broad approach. If you in your day job, as I was, was primarily organising and a bringer of people together to do a huge variety of different things. It was really almost an extension of that method of working, for me. Because I'd been from my late teens a country girl anyway in the East Riding, while I was at Leeds University first time round, I started doing a MPhil degree in dialect studies. So, I'd done a lot of interviewing of local farmers and other people in my home village in the East Riding, so that gave me a whole feel of how, as you were saying about Tebay communities work together, how they're inter-dependent. I found that fascinating and I think I immediately wanted to transfer that experience, if you like, to getting to know this area. Because this area was completely new to me, as you know Yorkshire's a very big county.

INT:

It is, mmm.

RES1:

There was always this strange division between east and west and I'm afraid people in the East Riding in those days used to look down on people in the West Riding [laughs].

INT:

So, as a newcomer to the area, or what did you say an off-comer?

RES1:

Off-comeden we call them in this area.

INT:

Off-comeden? In [s/I Horton 00:27:23] where I live, I'm an out-comer.

RES1:

Oh yes.

INT:

So, there's variations on this.

RES1:

Yes, if you look at those dialect maps that the survey of English dialects produce, you'll see-

INT:

Oh, I've never looked at those, I'd be interested in that.

RES1:

You must, it's fascinating.

INT:

I know I'm always interested in such things. It sounds like both you being the clerk, but also being involved setting up the museum was a way to very quickly become part of the community.

RES1:

Yeah.

INT:

Did you do that consciously or- you'd done the museum's diplo-

RES1:

Yes, it was a-

INT:

Was it a museum's diploma or a museum's and library's diploma?

RES1:

No, it was just a library's diploma.

INT:

Okay.

RES1:

So, I have no qualifications to this day in museum studies, at all.

INT:

Well neither do I and I managed to be a professor in it, so you know [laughs] [unclear 00:28:12]

RES1:

But as you know there are so many transferable skills, aren't they?

INT:

Yeah. Did you think about it as a way to get to know people?

RES1:

Yes, I did.

INT:

Yeah.

RES1:

Because it was very important for me of course, to find my feet very quickly in Giggleswick, which is where we lived. Because Peter was immediately thrown into this very very long working day and working weekends and there's no time off at all. I was curious, I wanted to learn about the area, and it seemed a very good way of doing it. I even at the same time applied for a job with the Dalesman magazine [laughs], but I didn't get it, but then I got the job at the Leeds University instead.

INT:

The other people that you mentioned, were they people from Settle or the area-

RES1:

A mixture.

INT:

-or were some of them, whatever it was out offcomedons?

RES1:

Offcomedons. [laughs] It was a mixture really, of course that what was so valuable, because people who had grown up in the area, they just had that innate knowledge of how everything worked and where certain things were. It's fascinating, just talking again now to Gillian, the daughter-in-law of the vet, because it just shows how important that in-depth knowledge of how farming life worked, it was.

[00:30:00]

You've just got to really get inside it to understand why things are as they are and why some farms differ from others, yes. We just learnt so much and it was all so fascinating.

INT:

Did it work in terms of helping you settle in?

RES1:

Yes, oh yes, yes, I soon felt very much part of it. One of the first things I had to do, as clerk to the parish council was to write very strong letters, objection to the extension of the planning permission on Giggleswick quarry and I had to write to the Minister of State about it. So, I had to get deeply involved, very very rapidly and fully understand all the background to that argument, which had been going on for years. So, I had tutorials from other members of the parish council, and then I became a parish councillor myself.

INT:

Right, so you were busy.

RES1:

Mmm.

INT:

Just to go back to that question about women's involvement in local history.

RES1:

Mmm.

INT:

I don't know Heather whether you've got any thoughts on that?

RES2:

I think there's quite a strong connection in way between what was thought of as kind of a domestic sphere and the story of a place, which is often- because I always think women are very communicative about people they know, they have that network of connections, you become the kind of holder of a particular history. Simply because your grandmother tells you something or your neighbour tells you something. There's a sort of natural affinity really with that local story for some people. It isn't again, you can't generalise, but I think that's where some of the fascination with the local history comes from. I don't know if you agree.

RES1:

I do agree, yes.

INT:

So, there's a parallel between family histories of an area.

RES2:

I think so and growing up anywhere, I grew up in Cornwall, so I have a very different view of the country in a way, because that's the way my thinking goes and I know about that area to a large extent, rather than this area. So, it's interesting for me having to work parallel, experience coming in wanting to find my tribe and actually being very interested in what goes on in a place. I do think there is that sense of, the people that really know it well are people who've lived here, whose families have lived here for generations, but the women are the holders of that information, aren't they? It's interesting how many of the volunteers here, who are women, who are really adept at the local history-

INT:

Yes.

RES2:

-to a much greater extent than the men, who tend to have, as you said, a very technical interest in particular things.

RES1:

Yes, that's right and it's interesting too, that most of the diaries that we've come across and collected have been written by women and of course that's an extremely important source of information.

INT:

When you were setting up the museum, of course I haven't seen it yet, but were women's stories part of the original exhibition or women's histories?

RES1:

Yes, in the sense that we covered farming life and obviously the role of women in the work on the farms was tremendously important and also in the potteries. Less so of course with things like quarrying and coal mining. The social aspects, yes, the different ways in which people spent their time, all the outside activities, the societies that were set up in the area. That's not particularly brought out in that original exhibition, because we were looking more specifically at the way landscape dominated the activities and occupations and the social life of the area. But it was through specific things like how people travelled around, how they farmed. We did produce as well a series of guide cards that people could buy and take out into the landscape with them and explore more fully and go and look at particular landmarks.

Of course, one thing that came out quite strongly was how people were walking everywhere and that's where the knitting came in. But of course, men and women knitted equally, so you had the terrible knitters of Dent, but they were both male and female. So, many of these occupations were fully shared and I think that is interesting, because it took every pair of hands to keep the show on the road really. It was only later and we've always right from the beginning though done temporary displays. We have sometimes homed in particularly on more feminine aspects, for instance one interesting exhibition we've done fairly recently has been called 'Kill or Cure' about the story of medicine in the area. A lot of the early doctors in this area were women and they were prepared always literally to go the extra mile. The men were as well, but the women had that wonderful sense of how they [s/I got 00:36:35] to support people and they knew what it was like to be holed up in a farmhouse when you're expecting a baby.

INT:

Trying to give birth, yeah on the side of a hill in winter.

RES1:

Exactly.

INT:

It's occurred to me that there were various possibilities why you get a concentration of women setting up local history museums and one of them is that relation to family history certainly.

RES1:

Yeah, yes.

INT:

The other one, I wondered whether, you see a lot of local history with things like displays on laundry or diorama of a kitchen.

RES1:

Yes.

INT:

So, actually they began to represent women's lives in a way that other- you know in the 70s was very new-

RES1:

Yes.

INT:

-and we forget that now, because it's so common, but it wasn't taken for granted then. But also, it occurred to me that the other thing is, is probably in the 70s a lot, if not most women didn't have control over their finances to the way that they would now.

RES1:

Yes.

INT:

So, in terms of buying objects, if you have to buy a steam train, they cost thousands and thousands of pounds. In local history museums almost everything is given, so you don't need to have a lot of economic capital in order to set up a local history museum.

RES2:

You have to have social capital.

INT:

Mmm, that's a really nice way of putting it actually.

RES1:

It's absolutely true, we didn't-

INT:

I hadn't thought of that, but that's actually, that quote.

[laughing]

INT:

Yeah.

RES1:

I think that's true.

INT:

Yeah, I think that's in the book.

RES1:

We didn't set up with any money at all Fiona and that is a very good example and of course we have until very recently not had any money to spend at the museum either. So, we have had to, yes engineer these ways obtaining what we needed, yeah.

INT:

Mmm, I hadn't put those two things together actually, yes-

RES1:

Yes.

INT:

Yes, you're absolutely right. If you've just sat in your room by yourself, nobody's going to give you anything, but if you've been looking after the kids and you're the district nurse or you're the parish clerk-

RES2:

You have that network.

RES1:

Yes.

INT:

-or you live on the side of a hill in a farm, but you know all the other local farmers.

RES2:

And not only that you're actually [s/I witnessing 00:39:00] such an interest in other people's lives and they say, I've got my grandma's so and so, whatever it might be, or I've got this old collection of lace work or whatever. Do you think the museum might like that? And that still happens, people walk in and say, "I've just found this in the attic is it of any interest?" and sometimes it is, sometimes it isn't. But it's that same impulse isn't it? And once you get to a certain size of the museum and a certain reputation within a local area, and particularly if you know somebody who works there or is

obviously associated with it. It becomes very easy to walk in with whatever it is, because there's that sense of that's where it belongs.

RES1:

Yes.

RES2:

And that somebody is going to care for it and it's that kind of interest in curatorial thing, somebody else is going to love this as much as we have as a family. Because I actually don't know where it's going to go after I die, I'll give it to the local museum. That impulse to grow [s/l on top of that
00:40:00]

[00:40:00]

RES1:

I think looking back to the beginning though, we had to work hard to create trust and that was partly because of the predecessor museums in the area, that people tended to think, oh well this is a fly by night outfit, it won't necessarily last. But it's through friendship and social interaction and gaining people's trust often over many years that you can change that. I think as Heather says, we've now reached a point where people do trust us.

RES2:

But that to a huge extent is down to you and your connections with a vast number of people in the area.

RES1:

Yes, well it's the social interaction.

RES2:

This whole thing, the first thing that anybody said to me about museums in this area when I said I was moving here, they said do you know Anne Read. How do you not know Anne Read. Everybody knows Anne Read.

RES1:

That's because she was a persistent beggar.

[laughing]

RES2:

Your reputation went before you.

[laughing]

RES1:

Yes, it builds up overtime, is what I'm trying to say and certainly at the very beginning there was quite a lot of suspicion, because we were not the first museum to have started in Settle and the others had one way or another gone by the board. So, I always remember the dear first director of the Area Museum Service, Michael [s/l Loynd 00:41:46] who sadly has just died, his obituary was in the last issue of the museum's journal. He was very wise on that and he said, you've got to get over this sense of failure, museums mustn't fail, they must adapt, and they must always be aware of what the background gossip might be and try and nip it in the bud. So, we did try that right from the very beginning to build that trust, yes.

INT:

Mmm, those are all the main things that I wanted to ask you about. I can continue talking about this for a very long time, but I'm conscious as well that talking of other commitments that you do have some other commitments today.

RES1:

Could anybody tell me the time please, because my watch has-

[Audio ends: 00:42:48]