**Appendix F-1 National Maritime Museum Gdansk curator Mr Krzysztof Zamościński interview**

**The history of the collection: i.e.:**

**- timeline of the development of the collection,**

*At the list I have sent you all boats are placed in chronological order and it gives the timeline of the development of the collection.*

*\*List:*

|  |  |  |
| --- | --- | --- |
| **Year** | **Boat information** | **Acquire**  |
| 1966 | Canoe being carved, Indonesia, Anambas Islands. | Donation |
| 1967 | *Odam* fishing boat with sail, India, Malabar Coast.  | Donation |
| *Thuyen mung* basket boat, Vietnam, Red River, Hajphong vicinity.  | Donation |
| *Yevella* (*gebala*) papyrus raft, Ethiopia, Zwai Lake, Arasi | Donation |
| *Ngalawa* boat with double outrigger, Tanzania, Msasani near Dar es Salaam | Donation |
| 1970 | *Thuyen nan* basket boat, Vietnam, Gulf of Tonkin, Hajphong vicinity.  | Bought |
| 1971 | Single outrigger canoe, Papua-New Guinea, Bismarck Archipelago, New Britain, Stettin Bay | Donation |
| *Perahu jukung* fishing boat, Indonesia, East Java, Pasir Putih | Donation |
| 1972 | Single outrigger canoe, Papua-New Guinea, Bismarck Archipelago, New Britain, Stettin Bay | Donation |
| Plank-built boat, Malaysia, Penang | Donation |
| 1974 | *Laaka* fishing boat, Madagascar, Tulear. | Donation |
| *Laaka* fishing boat, Madagascar, Morombe | Donation |
| Dugout canoe, Ivory Coast, Abidjan | Donation |
| 1975 | Dugout canoe, Nigeria, Sapele | Donation |
|  | *Rua e-pae* boat, Thailand, Bangkok | Donation |
| 1976 | *Kourevallam* canoe, India, Kerala, Cochin | Donation |
| 1978 | Boat of sampan type, Bangladesh, Kharnapuli River, Chittagong | Donation |
| *Cayuco* dugout canoe, Panama, Caribbean Sea | Donation |
| *Mtumbwi* dugout canoe, Kenya, Mombasa | Donation |
| River boat of *dingi* type, Bangladesh, Chalna | Donation |
| 1979 | Birch bark *canoe*, Canada, Quebec, Maniwaki | Donation |
| 1980 | *Pao-pao* canoe with single outrigger, Samoa, Upolu Island, Apia | Donation |
| *Mtumbwi* dugout canoe, Kenya, Mombasa (2) | Donation |
| 1981 | *Ahima* fishing boat, Ghana, Gulf of Guinea | Donation |
| *Teppam* raft, Sri Lanka, Negombo near Colombo | Donation |
| *Oruwa* fishing boat, Sri Lanka, Negombo near Colombo | Donation |
| *Teppam* raft, Sri Lanka, Negombo near Colombo. | Donation |
| 1982 | Coracle boat, Great Britain, England, Ironbridge. | Donation |
| 1983 | *Caballito de totora* reed raft, Peru, Huanchaco | Donation |
| Fante fishing boat, Ghana, Cape Coast | Donation |
| 1984 | *Dihenge* dugout canoe, Cameroon, Kribi | Donation |
| 1985 | Harbour boat, Vietnam, Ho Chi Minh (Saigon) | Donation |
| Double outrigger canoe, Indonesia, Sumatra, Panjang | Donation |
| *Naomhog* sea fishing boat, Ireland, Dingle Peninsula, Co. Kerry, Moorstown | exchange |
| *Gal bumak* fishing boat, Senegal, Dakar | Donation |
| Part of a boat side from Ghana | Donation |
| *Grand Banks* dory fishing boat, Canada, Nova Scotia | Donation |
| *Dihenge* dugout canoe, Cameroon, Kribi | Donation |
| 1989 | *Ngalawa* double outrigger dugout canoe, Union of the Comoros, Grande Comore, Moroni | Donation |
| 1992 | *Fassone* reed raft. Donation by Edoardo Riccardi from Italy | Donation |
| 1997 | Gondola boat, Italy, Venice | Purchased |
| 2002 | Kayak of West Greenland type. Built by Anders Thygesen from Norway | Purchased |
| 2011 | *Faering* plank-built boat, Norway, Hordaland, Hardanger district | Purchased |
| 2014 | Part of inflated skin raft (framework), China, Gansu, Huang He River | Donation |
| 2019 | Sampan, China, Hunan Province, Dongting Hu Lake. | Donation |
| *Ghe nang* basket boat, Vietnam, Gulf of Tonkin | Donation |
| *Parisal* boat, India, Tamil Nadu | Donation |
| *Valboeiro* boat, Portugal, River Douro | Donation |
| *Jangada* raft, Portugal, Sines Bay | Donation |
| *Curach* boat, Ireland, Donegal | Donation |
| *Papyrella* raft, Greece, Corfu | Donation |
| Ambatch raft, Kenya, Lake Baringo | Donation |
| *Vaka alo* single outrigger canoe, Tuvalu, Nui Atoll | Donation |
| *Wa-ririk* single outrigger boat („Flying *proa*”), Kiribati, Ocean (Banaba) Island. | Donation |

**who conceived the idea of establishing the collection,**

*Przemysław Smolarek Ph.D., the first director of Maritime Museum in Gdańsk, which was established in 1966*

**- the history of the conception,**

*The beginning of collection – the first exhibit was collected in 1966. It was the canoe being carved, Indonesia, Anambas Islands. It was donated by Captain M. Chodkowski and the crew of Chipolbrok company ship „Chopin”, 1966 (Inv. no. CMM/BO/101). The crew of Polish ship had met Malay fishermen hauling unfinished canoe across the South China Sea. They invited them on board, gave them some gifts and purchased unfinished dugout.*

*From the beginning collecting of traditional vessels by Museum was submitted to idea of illustrating different ways of boatbuilding development.*

**what was the motivator**

The first motivator was studying the evolution of boatbuilding. Second motivator was building of collection as a base of new museum, which had not any exhibits at the beginning.

Most probably an exhibition value of exotic boats was very important, too.

**how the boats were collected**

*Information of the idea of building the collection was disseminated among Polish captains and crews of Polish ships. Some of them took the idea up and brought to the Museum boats found at sea or bought in visited countries during their sea journeys. List of boats shows that most boats were donated by Polish captains and crews of Polish ships.*

*From 1960s to the end of 1980s the Polish merchant fleet was flourishing an was used to collecting boats. But after political changes in Poland in 1989 the fleet collapsed and this source ended.*

*Second source – buying, but only four boats were bought. The last ones were faering and a framework of inflated skin raft from Gansu. The former was purchased from the resources of the European Economic Area Financial Mechanism (supported by Iceland, Liechtenstein and Norway) and the Ministry of Culture and National . The latter was purchased from sources of Society of NMM Friends.*

*Third source – using personal connections of directors with persons who could donate boats in their disposition. The donation of Valerie Fenwick belongs to this category because she and director J. Litwin known themselves from IJNA conferences. This way was used in combination with the rest of ways.*

*Forth source – exchange with other museums. Four boats were collected in this way.*

*Fifth source – trying to use Polish expeditions to collect boats for Museum, but this way turned out to be unsuccessful.*

**how the collection was extended over time**

*I think the list I have sent you shows how collection was extended over time. Directors used different ways of acquisition described above to extend the collection. Collaborating with captains they often suggested them to acquire particular types of boats to develop the collection in the right direction.*

**the rationale of the development and change**.

*The rationale of the development was to make the collection representative for picture of traditional boatbuilding. It means to collect such boats which would show the whole spectrum of traditional boatbuilding i.e. craft belonging to basic categories: rafts, skin boats, bark boats, dugouts plank built boats, representing different methods and techniques of construction, different means of propulsion, different means of stabilisation etc.*

*From the beginning the collection was intended for displaying and the development has been headed for making it interesting not only for scientists, but for common visitors, too.*

**- In terms of the first boat (that carved canoe) collected 1966, when the crew of that Polish ship  purchased the boat, how the museum get the boat afterwards? Was it because once the news of the idea of collecting the vessels for the museum was disseminated among Polish captains and crews of Polish ships and then they came to museum spontaneously? And how did they get the news? Can you tell me more about the story please?**

*There were some ways of disseminating the idea of building collection.*

*1. It was because once the news of the idea of collecting the vessels for the museum was disseminated among Polish captains and crews of Polish ships and then they came to museum spontaneously*

*2. One captain was particularly concerned in enlarging collection and he involved crew of ships commanded by him and he delivered and donated several boats.*

*3. Sometimes director of our Museum met a new captain or person connected with shipping and tell them about the idea.*

*4. When new boat came to Museum, journalists were invited and they have written articles on new boat and collection usually in local newspapers, read by captains and mariners.*

*5. In 1970s J. Litwin has written article on the collection and the idea, which was published in a vocational magazine of Polish Ocean Lines.*

*6. Sometimes personal contacts were used to involve new persons in enlarging collection, for example personal connections of J. Litwin from ISBSA symposiums.*

**- Studying the evolution of boatbuilding is the main reason for the museum to collect those small working boats from around the world, but I assume you could have done this through other approaches, can you enlighten me about why you think small working boats are the best choices for your museum to represent the evolution of boatbuilding please?**

*It is difficult to answer to this question, because as I know nobody in Museum said that “small working boats are the best choices for our museum to represent the evolution of boatbuilding”*

*At the beginning of Museum, in 1960s, initiator of the collection, Director P. Smolarek told generally that traditional boats would be very good material for studying of boatbuilding evolution. I only can guess that he based his opinion on his appreciation of the contemporary theory of cultural evolution, used in cultural anthropology and accepted in that time in Poland.*

*But now reason of collecting traditional boats (not small as you said) for me and for Museum changed because in science appeared next scientific approaches. From researching point of view traditional boats can facilitate:*

*- investigating simple techniques used in boatbuilding, which can help archaeologist and historians to understand boatbuilding techniques used in the past;*

*- researching development of boatbuilding, because traditional boats often retain ancient boatbuilding techniques;*

*- researching spreading of boatbuilding ideas;*

*- thinking about function of boat in particular culture,*

*and so on. Of course each kind of research needs other complementary materials.*

*Summarizing: we collect traditional boats because from the research point of view they are useful in many kinds of scientific research.*

*Of course we collect such boats from next reasons:*

*- they are interesting for visitors;*

*- they have displaying value;*

*- they are pretty*

*- we want to protect world nautical cultural heritage, because such boats disappear fast fast.*

 **I noticed that, the museum do not change the display as the collection is considered as a permanent exhibition. However, in my understanding, the collection was born with the concept of world of boats and it is  aimed at extending the scope of the collection, so how to achieve it with limited space and fixed display layout?**

*“Permanent exhibition” means that it is unchanged not forever but during a long time. For example we had analogical permanent exhibition in our branch – Fisheries Museum in Hel. Permanent exhibition displayed there was old-fashioned after 20 years of displaying and lately it was changed as to its arrangement and contents of exhibits.*

*Our exhibition in Gdańsk has a little bit space to be enlarged. We plan to add may be tree of smaller boats from Valerie’s collection to it.*

*Every collection can be stored in two kinds of places: one is a display and the second is a warehouse.*

*In the Shipwreck Conservation Centre in Tczew we have a studio warehouse (you could see) where there is some space to enlarge collection.*

*We have an another warehouse in our branch in Kąty Rybackie and we plan to build next branch – new museum in Łeba where we probably will have some store space.*

*But of course at some point enlarging collection would be impossible considering lack of space. But now fortunately not for us.*

**Appendix F-2 National Maritime Museum Cornwall boat manager Andy Wyke interview**

**story/background of the museum**

*most of the collection started their lives according to the collector’s preference. NMM’s boat collection, started with Basil Greenhill, rescuing his own favourites, boats from the Far East, but also targeted boats that he felt were endangered i.e. boats that he felt the countries where they came from could not protect. Subsequently 55 vessels were collected for NMMC independently.*

*NMMC is an accredited private museum. The construction of the museum was part funded by the Heritage Lottery Fund, the SW Regional Development Agency and through private sponsorship. Professional input was provided by NMM Greenwich.*

*Adding “Cornwall” in the museum’s name, it was thought that it would land a bit more weight to the more possibility for success in getting funding—a more national trait.*

**The criteria** **for the choices of the boats adding to the collection (how the collection is expanding over time?)**

*NMMC has a committee for boat acquisition (and archives) that meet every three months, 6/7 people offer a boat, give reason, set against a criteria list for selection determined by the committee: heritage value, being displayable, physical condition, storage space etc. …… 2-3 are selected each year out of the 6-7/ offered.*

*When deciding to accept a boat, a bigger plan should be in mind: what kind of stories are behind the boat, think about if there is anything can be done for the exhibition in the future? Potentially large exhibitions?*

**How the museum’s funded**

*private funding individual cooperative funding to start off with and haritage lottery to put in the rest portion, also EU funding for the building and stall.*

**The plan for funding:**

*It is largely determines museum’s decision making and the way how museum operates. I.e. what programme to launch, what activity to do, what kind of exhibition to hold, and even how the story around an object to be told. E.g. cannot afford maintaining St Deny’s, so the boat was accepted by Dz. It is important forInforming/engage the population. But to strike a partnership with the town takes time, the impression/picture is difficult to maintain. (i.e. NMMC tried first 6 months free but the decision didn’t impress public)*

**Historic interpretation/traditional role of museum objects VS multimedia and popular culture**

*How we weigh the balance depends on different priorities. We need to be critical: technology does make it easier for people to engage, but it shouldn’t take over from the object itself. (for people who own/work with the museum) need a clear vision of what they want, before they engage the objects with other people, will need clear idea about the overall theme, strategy. Try and avoid designers taking over the exhibition concept, i.e. more technology less boat!*

***“Set sail display”*** *was an example of how technology (sound and light) overtook from the boats themselves. Nine boats on display, three films (three minutes long each) per boat, then the boat suddenly lit up for 20 seconds only. It was very dark and the boats were highlighted at different times depending but only for a short time in rotation.*

*Cost for the maintenance of the projectors is incredibly high.*

**Gateway**

*The boat itself is the gateway. Boat itself can be nothing, but the story behind is the connection to people, their social history.*

*Quite a lot of the ISCA boats are irrelevant to China/Chinese culture, which is a bit similar to NMMC’s collection i.e. not directly relevant to UK culture. Many of them are very interesting boats in their own right, there might not be a direct relationship between where the audiences that are looking at them came from and where the boats came from, it’s more about using boat as vehicle to tell greater stories behind.*

**Incorporating the volunteers**

*Volunteers has created great amount of value for the museum with the expertise they brought to the museum. There are 26 volunteers in the museum now.*

*A few volunteers with good skills and experiences can guide the rest less skilled ones, a small team has been thus formed. They like projects to work on. For example, currently the volunteers are restoring a motorboat in the workshop, visitors get to see the process of the restoring and timber works on site. During my informal chat with them in the workshop, they are very passionate about the restoration works they are undertaking, as well as engaging the visitors by teaching and explaining the works they are doing. Such volunteer incorporation mechanism has given the volunteers things to focus on and, at the same time, keeps the workshop running with actual activities. If volunteers get involved in the museum in a way of doing the work for themselves, that means a shared value has been created, and the value got maximised both for the museum and the volunteers.*

*Volunteers can achieve professional fulfilment whilst simultaneously adding value to the museum. marine engineer, who had a life time in ships, his input on steam ship project: he has built the steam engine.the more meaningful work you can give them, the better (meaningful for both sides)*

*However, the most significant issue is, volunteer needs management and supervision, if not having boating/museum industry before. People bring different skills wide range. These skills might not be visible at the first place—which requires management to identify the skills and apply to the actual museum activities.*

*For people who are less skilled/qualified, they will need more supervision: to allocate assignments for them and supervise.*

**Which boat Andy will never get rid off**

*Jangada fishing raft: The look of the boat can make people stop and think, the story behind the boat is great, it’s what it is.*

*Like Pitt River’s objects – the displayed objects themselves is the book to read, they are the entry to explore more from the point when you are looking at them.*

*The boat that people can relate to -- when audiences started to think/ be curious/having questions towards the boat (or predominantly the life of those people who utilised the boat): how many people can fit in that boat? How long will it last? How can they survive?...and so forth. Boats are simply the means to ask those questions*

**Display strategy of a boat collection in general**

*Boats were collected because there was an initial big interest in the collection, therefore we need to crystallise the collector’s ideas and motivations, making sure the ideas are put into practice, in the process of doing so the blueprint of how to display them will be clearer.*

*\*Need to have a clear vision of what you want to achieve in the display in advance; need to have an idea of impact of where the boat is placed in terms of from where the visitor is viewing*.

**Reviewing the changes happened in terms of museum orientation/strategy:**

*the birth of the NMMC was dedicated to preserving and displaying the original NMM boats, however, set of constraints has resulted in the museum going in a more commercial direction with no central focus on the boat collection anymore.*

**How NMMC positioned themsleves**

*the ownership of the ticket, accessibility to museum activities/events/venue, social gathering in museums — using museum as a place for activities that’s not predominantly focusing on boats (meaning?) museum education rethinking, merged with social lifes and ordinary activities and essentially the things museum’s communicating is something people do (from other part of the world or from other period of time)*

*school visits, gear a programme according to national curriculumn, they keep fresh, hands on, students get to make things*

**Challenges:**

*nmmc - dz, boats in the collection are similar size, a lot of similarities, same problems: storage, conservation, lack of funding to do what the museum want, need to prioritise/make choices: what needs to be done first what can wait…*

*Being said the museum own a global boat collection, international research exchange/co-operation on the boats can add/generate value.*

**The museum management VS the collection**

*Museum marketing and the thinking behind the works on the boat collection (acquiring, research, display engagement and so forth) are somehow separated.*

*Maybe boats themselves cannot be the main tool to keep the museum being attractive (for everyone), so we will need other museum events/activities (not necessarily relevant to the boat collection) to keep the museum alive -- Is this the reality we need to face? Or there is possibility for this research to turn it around?*

**Mixed audiences**

*The variety of reasons of why people come – link to what the museum can do to meet their expectation*

*People are not necessarily fixed on the idea of coming to see the boat collection or want to get involved with the boat history.*

*Idea of attracting people is to make it as a broad reaching as possible, a variety of activities.*

*Different exhibitions: not necessary around boat collections, but maritime related: maritime history, maritime ecology… be more centred around community activities – not strangling on one specific boat collection.; boat trips, social media draws in audience*. *Relative visitor numbers higher in summer and higher on rainy days. Website as the showcase (maritime themes) – to connected with people, Not academic per se, but good fun things to do, related to the things happening nowadays.*

**Museum as social gallery**

*It’s a window, it’s a place where you can come and explore from your own perspective, develop your own (social) activities. The self-identification of museum will somehow be faded when the audiences find their own connection with/path to a new journey in the museum – this is the result of a number of things behind the thinking of museum studies*.

**Appendix F-3 Port-Musee Douarnenez director Kelig Yann-Cotto**

**A brief history of the collection**

*Douarnenez Port-Musée is dedicated to boats and men from Brittany and further afield. It’s boat collection reflects the local maritime history and culture, as well as from around the world (including Europe, Asia, Africa and Oceania). The museum is located in Port-Rhu took over the old Boat Museum (Musée du bateau). The first vessels in the collection were contributed by Treizour Association. This association was set up in Douarnenez at the end of 1970s whose objective was to collect traditional French boats, preserve techniques regarding fishing and shipbuilding, as well as the memory of people of the sea. Treizour thus planned to open a museum in the premises of the former Abri du Marin that was offered by the Douarnenez municipality.*

**Objective of the collection**

*Following the needs of protection of the things that are about to be lost for good, the museum has been displaying traditional methods and activities which have disappeared from the locality (e.g., local sardine fishing), in a wider context, to prevent the present fishing industry from disappearing and fight for its survival. In order to present a representative typology, the collection, initially made up of Breton boats, gradually covered vessels that operated along the entire French coast. Boats from other European countries are also collected in order to present construction characteristics that one cannot be identified on French boats such as skin boats, English coracles, Irish curraghs, Norwegian Oselvar and Portuguese boats. Objects relating to the boat are also gathered: navigation instruments, sails, poles, oars, tools ... etc.*

**Who is/are the founder(s) of Treizour Association?**

*Bernard Cadoret, Henri Kerisit, Remi Le Berre*

**Who made the decision to open a large museum exclusively for traditional boats?**

*The municipality. The mayor was Michel Mazeas*

**How and why did Musée du Bateau changed into Douarnenez Port Musée today?**

*it was in a context of the fishing crisis, with the idea of developing a vast tourist and economic project centered around traditional sailing. the idea was to rely on existing know-how around shipbuilding, the practice of sailing, to boost an attractive museoagraphic project.*

***Appendix F-4 Professor Lucy Blue interview***

**your relationship with the collection (how the journey started and how it evolved)**

 *late 90s early 2000, 25 years ago, I discovered the collection through Dr Antony Parker formerly lecturer in Archaeology of University of Bristol – I think the first visit to the collection we made together to the first home in Lowestoft after the collection left Exeter. By that stage it was owned by Antony Thornhill QC and he put in place people to manage the boats (I can try and remember the name of the first man who looked after them if this is relevant). They did their best (well most of them) but none of the people that looked after the boats really knew anything about boats. I think the boats were moved to two if not three locations in Lowestoft each time less well cared for – I witnessed boats being moved by fork lift trucks, boas stacked one on another, boats left outside to rot – quite a few boats were lost at this stage. Laterally we also learnt that esp models, were stolen/ sold on. But also new boats were acquired. I would visit the boats with students at least once or twice a year to begin with, as the range and variety of build and geographical spread was an amazing way for them to learn about boat construction, variety and use. Also, it was a very good way to learn to record 3D objects before photogrammetry came into the equation. It was of course also a means to record the boats should more be lost. From Lowestoft we then moved to Eyemouth where we would also drive a minibus full of students to continue the documentation process. This was really the only documentation that was made of the boats – proformas, archaeological plans, photographs uniqueness, threats to the boats, opportunity for the students, a training, evaluate, became a record*

*visit the collection, dr antony in Bristol, made connection to Thornhill, introduce Lucy.*

*Doing things with the boats: manager of the collection to do things with the collection*

**how do you understand the criteria for the choices of the boats?**

*Some specific collections were identified like Elmerman, others were result of trips by Goddard, others gifts – better to consult Mrs Goddard interview for this. After they left Exeter additional boats were bought by Thornhill and sometime the local guardians added local boats to the collection*

**What is Intrinsic values(the set of values that relate to the subjective experience of culture intellectually, emotionally and spiritually) of the collection from your perspective?**

 *Uniqueness, diversity, geographically, technologies, insitu threat, could be the last example of a type, opportunity to document*

**Why do you think it’s important?**

*As a collection of boats most of which no longer exist insitu and many of which do not exist in other collections it was very important – it was a very large collection plus the models and the archive (although was not ideal) Do you think these boats are representing some fast disappearing traditions and maritime aspects of culture? If yes, how preserving a singular example in a museum is going to help preserving the wider aspects? Yes – having an example means that aspect of build etc can be preserved. Like anything that was lost and is an archetype of a type (be a pot or a boat) it holds significance from the culture it came from etc. it cannot recapture all the aspects of the culture but is a part of it – plus in a museum it displays this to others esp if you have aspects of its original use and context to convey to the visitors*

**How did ISCA get involved in NAS?**

*I started doing NAS training courses with NAS volunteers and the students – some people like Janet and Robin Witheridge visted often, others helped with photographing the boats (Pete) – some NAS members became part of the team. 20 years ago the course of recording, current project pita,*

**What is the small boat register data base its relevance to the boat collection (and the museum as well as wider audiences).**

 *the boats that were finally in Eyemouth before the collection was auctioned off, were included by George Hogg (trustee of NMMC) and with help from me, in the register. This is the only real archive publically available of the collection although some of the descriptions are very inaccurate.*

***How and where did you do the survey and write up the notes?***

 *In Lowestoft and Eyemouth with students over the course of a long weekend. Mostly using tape measures and plomb bobs, we also photographed the boats, did some scanning and laterally photogrammetry – we also experimented with photo modeller. All the archive is now in the UofS (is this adequate enough you have the power point a made of the documentation process)*

**How did you start the university module/practice with the collection?**

 *Initially it was a trip just to gain experience documenting boats – we used to go early in S1 so it also worked as a bonding exercise for new MA Maritime students. After a while we decided to add the documentation and a write up on the boats as part of the BOATS OF THE WORLD MA maritime module. This guaranteed that the students not only did some research into the boats they have documented in teams but also insured they drew up the plans and inked them up – some did them in corel draw. From the beginning Julian Whitewright and Colin McKewan were very involved with the documenting – Julian went on to continue taking students to record boats in boat collections (not ISCA) after I went PT*

**How did it go?**

*Really well What was the objective of doing so, and what were the outcomes? To train and learn and bond the students, and document the boats as the only record of their shape and build*

**Which is your favourite boat/exhibition?**

*In this collection I love the unfinished East Javan jukung (can we check this in your list) – I love huri’s. some of the Kerela boats are very special as is the Maldives dhoni – I love the quffa’ and Corfu boat (no longer in the Chinese collection), and the Portuguese Molicerio*

**How would you evaluate Goddard collection?**

*Amazing – he undertook the collection just at the right time – any later and it would have been too late – it is such a shame to see it split up and boats lost etc.*

**What do you think of the management of the collection throughout its life history?**

 *Great under Goddard, dreadful ever since – some people like the lovely Ridley tried their best but people with limited knowledge were brought in to look after the boats and they were never stored properly – sad really*

**What’s your thought for the future of the Goddard collection?**

*Zefeng needs to develop a proper place to store and display the boats so they don’t deteriorate further – such a shame it was split up*

**Appendix F-5 Colin interview**

*YY: Could you provide an overview of your relationship with the collection and how you became involved?*

*Colin: My connection to the collection began when I became engaged to Jackie in the early 1990s. She had previously worked as secretary to David Goddard, the founder of the museum. She was later invited to join the museum's directors and even chaired the group for a period. Jackie had sailing experience on the museum's boats, some of which were used for advertising purposes. The Chinese junk, for instance, sailed around the British coast as part of this effort. She also participated in fundraising trips, like bringing back cargo from northern Spain to support the museum's charity work. Jackie played a role as an interpreter during these trips due to her proficiency in Spanish.*

*YY: How did the museum raise funds, and can you give an idea of the scale of money raised?*

*Colin: Around the late 1980s, I believe there was a fundraising effort involving shipping approximately 200 cases of wine from Spain, likely yielding a profit, though I can't provide exact figures. The initiative was led by the shipping vessel "Jolly Breeze," with Jackie sailing twice on the trip as an interpreter.*

*YY: Can you shed light on others involved in the sailing activities?*

*Colin: I'm afraid I'm not aware of other individuals who were involved in the sailing aspects of the collection.*

*YY: I heard about Sue Gordon's notebooks. Do you know if she documented the trips?*

*Colin: Sue Gordon might have kept notebooks that documented these trips. However, I'm unsure of the specifics, and if you're interested, it might be best to inquire directly with her or leave a note detailing your queries.*

*YY: Can you provide a historical overview of the collection's origins and its growth?*

*Colin: The collection was initiated by David Goddard after he retired from the British Army. Having been stationed in Bahrain near the Arabian wooden boats, he developed an interest in them. The transition from wooden boats to newer materials intrigued him. He sailed along the Red Sea using an unconventional sail rig. The collection's name, "Element Collection," was attributed to the Element Lines, a shipping company that helped bring boats from around the world to England, making use of cargo space on existing ships. Since the museum had limited funds, many boats were donated or came at no cost. This pattern persisted throughout its early years.*

*YY: Could you elaborate on the Portuguese boats in the collection?*

*Colin: The Portuguese boats were a result of David Goddard's fascination with them during his trips to Portugal. He negotiated with local boat builders to purchase these boats, primarily for their historical value. These boats arrived in the collection due to his efforts, and some of these acquisitions are quite unique and rare.*

*YY: Can you tell me more about the boat named "Ideas Amiga"?*

*Colin: "Ideas Amiga" is a Portuguese fishing boat built in 1971 that David Goddard acquired for the museum. It became his private boat while also serving the museum's purposes. Following David's passing, the boat was placed in storage and then moved to Colin's barn. Although there were considerations of sending it to Ningbo, China, the high shipping costs have delayed this decision.*

*YY: What about "King the Second"? Could you provide details on its history?*

*Colin: "King the Second" was constructed for an exhibition titled "Hong Kong in London" during the early 1970s. After the exhibition, it was donated to the museum by Mike Powell, a notable Hong Kong ship owner. The boat was sailed by a crew familiar with its traditional rigging, and it was employed to promote the museum across the British coast. Due to financial constraints, the boat is no longer operational and remains in a state of disrepair.*

*YY: What led to the eventual bankruptcy of the museum and the subsequent management issues?*

*Colin: The museum faced financial difficulties from the beginning, as maintaining boats and running a museum requires substantial funding. The city council of Exeter created problems for the museum, obstructing its ability to secure tenure and maintain buildings. This culminated in a legal battle over repair costs and the city council's demands for maintenance on buildings that the museum did not own. Ultimately, these issues contributed to the museum's bankruptcy in 1996.*

*YY: How was the public's reception of the museum during its operation?*

*Colin: The museum was well-received by the public and enjoyed popularity as a small museum. It attracted approximately 140,000 visitors annually during its prime years, showcasing the public's interest in maritime history and boat collection.*

*YY: What were the main challenges that the museum faced during its existence?*

*Colin: The museum grappled with consistent financial challenges, as securing funding for boat maintenance, building repairs, and staff was a continuous struggle. Additionally, conflicts with the city council and disputes over building maintenance created a strained relationship and contributed to the museum's eventual bankruptcy.*

*YY [00:30:38] So they did have negotiations, setting up agreements.*

*Colin [00:30:44] Yeah, Jackie and I did take advice from a lawyer when the collapse happened or rather in the year before it happened, because it looked as though things were getting very unpleasant. Unfortunately, for reasons he didn't understand, you have been stitched up. In other words, you have been made so that you can't get out of this unpleasantness. And he didn't see why either. He just said, you know, it's very unfortunate and it's very sad. But that's it.*

*YY [00:31:22] Yeah. I would never expect this kind of situation like normally for most of the projects I'm involved and City Council is not quite good with cooperation as long as they see how the future of this project is going.*

*Colin [00:31:45] Exactly.*

*YY [00:31:46] That's why I could understand how.*

*Colin [00:31:53] Well. Exeter, unfortunately, are not alone. We live near a small port called Bideford on the north coast and there was a ship there. A very beautiful three-masted schooner was built in about 1890, I'm guessing, something like that. It was built on that river and for a long time its then owner had it was on a key in Bideford when it wasn't sailing and Bideford said, Go away. You can't use the key anymore. For reasons, whether it is personal between people on the council and the owner, I don't know. However, a friend of ours from Germany and Jackie and I and his wife visited. And we happened to visit on the day before this boat was due to move. And the captain said, it's very strange. Bideford simply said, go away. Liverpool City crew have a very nice maritime museum as well said come here. So they are known and have been there ever since. Meanwhile, nothing has happened in Bideford. No redevelopment? No nothing. Just empty. So they've done exactly on a smaller scale. To what extent it did? I don't know. I think they're mad, but.*

*YY [00:33:29] Yeah. I was looking at those old pictures. That's cool. Both this playing at the waterfront. It's nice, but. No. It's. It's empty. Yeah, exactly. They've got plastic canoes for people just to. To entertain. Yeah. One or two or three people playing in the water. Yeah, but it's just.*

*Colin [00:33:55] Well when your face first visited us. And so we took him obviously took him around the he said, why would anybody not want a museum yet? Exactly. It's just it's it's nuts crackers. But there's no way of reassembling anything. No way of restarting it. Time has passed. So extremely sad. The whole thing is extremely sad.*

*YY [00:34:25] Yeah. Yeah, it is. I think it's running out of time to start a new start on Skype.*

*Colin [00:34:33] Or do you want to restart this with a new link?*

*YY [00:34:36] Uh, our starts here with a new link.*

*Colin [00:34:39] Okay. I'll wait for it.*

*YY [00:34:41] Okay. Okay. Yeah, because part of my research is looking at like how a museum or how a collection that can the value how the value is presented in a way like its function and its functioning as a, um, as an institutional value or it's got its intrinsic value and also the use for instrumental values. I mean, once, for example, this is all hypothetical and theoretical. Once the government or the, the local city council has seen the values they are willing to cooperate. That's like normally how things would happen.*

*Colin [00:35:27] Right.*

*YY [00:35:28] I just feel like Exeter is is a very unique example that like things just not going in that direction, like how we think.*

*Colin [00:35:41] Know how any normal person would expect it to happen. It didn't happen.*

*YY [00:35:49] Do you think. If there was any chance the museum could survive.*

*Colin [00:35:58] If it had. Yes, because it was in the position at the time of having an application to the national lottery funding money. And they had applied for 4 million and they had gone through all the stages except the final one, where they were obliged to have security of being in the buildings. And then the city council simply didn't allow them. So the bid for the money failed. So that was it.*

*YY [00:36:38] Was the city council told that. Oh, yeah.*

*Colin [00:36:44] Yeah, yeah, yeah, yeah. Everything. It was all it was all open. And, you know, it was not. Nothing was hidden.*

*YY [00:36:53] And there is a shared benefit between. I mean obviously it's not as it's a charity is non-profit but I guess it's is my guess the city council want to see some benefits.*

*Colin [00:37:11] Well, yes, but but that's somebody said at the time, why would you want to go to Exeter? So why would the city how would the city advertise itself? It has a beautiful cathedral, but effectively there is nothing else in the center of Exeter which is special. The museum was special. It was unique. It had the biggest collection of boats of any maritime museum in the world. So why would the city not want people to come to it? People bring money to an area which was decayed and in which the university for which the the museum made into an area which was worth visiting. One of the boats which came I don't know what how the finances worked with this, but there was a famous ship, a steel ship was which was called Bertha BRT, which was the first. Steamship of its type. And it was designed by the British engineer called Ike Brunel, who designed the first railway between London and Bristol, designed the Bristol Suspension Bridge. A lot of things in this area. And this ship was used for effectively moving the sand and silt, which accumulates in a harbor so that it doesn't interfere with the boat stocking. It's not quite a dredger, which would be it was just a sort of big scoop. But its uniqueness is that it was steam powered and this boat was in a small harbor called Bridgwater, which is along the coast between here and Bristol. And there are some pictures of it. Being taken out of the harbor there and delivered to Exeter and. It was taken to Lowestoft by Mr. Thornhill. It was then taken to Eyemouth, where it was kept outside and not looked after. And it is now with the SS Great Britain Trust in Bristol, which is a charity which has the blessing of the City Council. And it has two docks. And so they don't have there undergoing some changes. So I don't know if Bertha is in the dock, but there are three docks at various times. And they're at the most northerly of those, there is a space, a hole left, which is very, very convenient. And it will be cleaned up and made to look rather nice. It will be the new home of Bertha. And she will sit there, cleaned up for the two hundredth anniversary. So she is going to be in this, which has the blessing of the City Council. So I can't understand why. I know this goes back many, many years, but I don't understand why this extraordinary history was not supported.*

*YY [00:40:28] So they did have negotiations, setting up agreements.*

*Colin [00:40:34] Yeah, Jackie and I did take advice from a lawyer when the collapse happened or rather in the year before it happened, because it looked as though things were getting very unpleasant. Unfortunately, for reasons he didn't understand, you have been stitched up. In other words, you have been made so that you can't get out of this unpleasantness. And he didn't see why either. He just said, you know, it's very unfortunate and it's very sad. But that's it.*

*YY [00:41:12] Yeah. I would never expect this kind of situation like normally for most of the projects I'm involved and City Council is not quite good with cooperation as long as they see how the future of this project is going.*

*Colin [00:41:25] Exactly.*

*YY [00:41:26] That's why I could understand how.*

*Colin [00:41:32] Well. Exeter, unfortunately, are not alone. We live near a small port called Bideford on the north coast and there was a ship there. A very beautiful three-masted schooner was built in about 1890, I'm guessing, something like that. It was built on that river and for a long time its then owner had it was on a key in Bideford when it wasn't sailing and Bideford said, Go away. You can't use the key anymore. For reasons, whether it is personal between people on the council and the owner, I don't know. However, a friend of ours from Germany and Jackie and I and his wife visited. And we happened to visit on the day before this boat was due to move. And the captain said, it's very strange. Bideford simply said, go away. Liverpool City crew have a very nice maritime museum as well said come here. So they are known and have been there ever since. Meanwhile, nothing has happened in Bideford. No redevelopment? No nothing. Just empty. So they've done exactly on a smaller scale. To what extent it did? I don't know. I think they're mad, but.*

*YY [00:42:29] Yeah. I was looking at those old pictures. That's cool. Both this playing at the waterfront. It's nice, but. No. It's. It's empty. Yeah, exactly. They've got plastic canoes for people just to. To entertain. Yeah. One or two or three people playing in the water. Yeah, but it's just.*

*Colin [00:42:52] Well when your face first visited us. And so we took him obviously took him around the he said, why would anybody not want a museum yet? Exactly. It's just it's it's nuts crackers. But there's no way of reassembling anything. No way of restarting it. Time has passed. So extremely sad. The whole thing is extremely sad.*

**Appendix F-5.1 Jackie and Colin Interview**

*Jackie [00:00:16]: Details, daily details working with the collection. Well, basically, we ran the museum in order to gain an income to fund the acquisition and display of boats. So that was our main income. The only income we had was from the gate, the tickets sold at the gate. Key events. Colin mentioned that I was involved in the hostages. But we sailed every year for publicity. We sailed the Chinese junk around the coast because that was an unusual vessel. And then we would go ashore in harbors and hand out publicity information. So that was fun. But also publicity.*

*YY [00:01:21]: So the coast where exactly?*

*Jackie [00:01:25]: Well, we'd sail usually along the south coast, either going east or west. It's quite difficult to sail around Land's End if you're going west. So you tend to get as far as Penzance and get stuck because of the tide around there.*

*Colin [00:01:44]: They did go to Manchester.*

*Jackie [00:01:45]: When we did go to Manchester, we were on television then. I wasn't on that trip. We also owned a pilot cutter called Jolly Breeze. It was a big boat, 56 feet. And twice I went. We sailed it to Spain to make money to support the work of the boat collection.*

*YY [00:02:42]: How much did you bring back?*

*Jackie [00:02:46]: Oh, about 250 cases. So 250 times 12 bottles.*

*YY [00:02:52]: So it's 3000?*

*Jackie [00:02:57]: And it raised quite a good amount of money. It was also delicious. I was an interpreter in Spain, which was a bit scary. But we did come back with wine and not something else to do. We sold it at a good profit with a special label on it mentioning Jolly Breeze because it's a famous boat. There was a big demand for it. Students at the school were a main source of customers. It might have brought in £10,000 to £15,000 per trip, I would think, from the number of bottles. Okay, that would be my guess. We had the buying cost and customs duty, but we sailed as much as possible rather than using the engines so that we had to make as much money as possible and use the free wind.*

*Jackie [00:04:18]: Yes, David got us permission to use the buildings on the waterfront in Exeter. He opened the museum in the late sixties. That area was not exactly a ruin, but there were odd businesses there. It was a mess. It wasn't a major attraction. So he got permission to use those buildings to help set up a museum. That was fairly straightforward at a minimal rent. Unfortunately, the situation with the local council did not continue. They wanted to make money out of us once we were successful as a museum, which you can't do as a museum. So eventually they forced us to close.*

*YY [00:05:29]: So did they ask for specific benefits or ask for money?*

*Jackie [00:05:47]: What they wanted was for us to pay a market rate rent once we were successful. We had to have a full repairing lease of these ancient buildings. If they listed buildings, it was a full repairing lease, which was killer. They hadn't done anything before we got there. Once visitors started going to the key in Exeter, they wanted us to pay for repairing the key and the buildings. They could stop the museum using the buildings at any time. Because we couldn't pay our way, they simply said, Get out. That meant the lottery bid failed, and the museum then had to close.*

*Jackie [00:09:46]: The electricity generating works was a major building of historical interest locally. David Goddard bought it privately and used it for the museum's work. It became a workshop, and our offices were upstairs. We had applied for a heritage lottery grant. We put extensive work into preparing documents for it. But then because we didn't have security of tenure from the city council, the lottery fund wouldn't give us the money. We wasted money preparing for it, which was awful and a great disappointment.*

*Colin [00:11:53]: Yeah. I mean, if you got the money from the fund, then you'll be able to do the repair and then things can keep going. But it's not negotiable with the fund. They need a building that's safe to use.*

*Jackie [00:12:10]: We didn't have a formal lease which gave us the right to stay. The council could stop us at any time. They wanted us to pay a market rate rent, which we couldn't afford.*

*Jackie [00:15:37]: We did have a company called the Exeter Canal and Quay Trust to support the museum, but the city council became too involved and it became a city council-run thing. They weren't interested in helping the museum. The sail training was mostly for research on boat designs and for fun and publicity.*

*Colin [00:16:15]: Volunteers gave a great deal of their time for maintenance, cleaning the boats, painting them. It was fun for them.*

*Jackie [00:16:26]: Volunteers were a vital part of the museum. Everyone moved around to do whatever they could in a very cooperative way. It was a very loyal following. David and Sue were great people, very encouraging.*

*Jackie [00:18:05]: David was the boss and also the curator. He did a lot of practical work because he was competent in woodworking and other skills. We had volunteers and paid staff working together.*

*Jackie [00:19:15]: We had a small library and documents available for visitors to learn about the boats. People could ask questions to anyone working at the museum.*

*Jackie [00:22:59]: Volunteers were involved in weekend working parties. Sue Gordon organized catering, and there was a great social aspect.*

*Colin [00:25:17]: Volunteers played a vital role in maintaining a loyal following, without which the museum couldn't have operated.*

*Jackie [00:25:32]: I spent around 50 years trying to persuade David to write things down. He did write some things, but he had limited time due to other responsibilities.*

*Jackie [00:34:21]: David went on exploration tours to fill gaps in the collection. He visited China, Indonesia, Portugal, and more.*

*Colin [00:35:48]: We sailed to the Brest Boat Festival, a major event every four years, with wooden boats from all over the world.*

*Jackie [00:36:22] And, well, there it is. It's vast, and after we moved, David's boat ideas to me, which is one of the Portuguese boats, and we sailed it. I don't know if Colin has pictures that he will send to the festival. There's a huge bay, and all these traditional boats sailing around, which is quite amazing. I'm not sure who the people are though.*

*YY [00:37:32] So it wasn't rent-free when the thing started, it was a minimum?*

*Jackie [00:37:38] The rent was very small, and the council was glad to have someone use the buildings. There were a few people there, like a guy renting motorbikes. You know, they were kind of messy businesses, not generating much revenue for the council. So we had a small rent, and it stayed that way.*

*Jackie [00:38:10] Oh, regarding that, I'm not sure if it's open. But for most of our experience, so when they asked us for a new lease, that was when the issue arose. Repairs and maintenance were the problem. I should mention that we were at the Canal Basin in Exeter, which is only about six miles of canal, something like that. There were two pubs at the end, one right at the end called the "Turks Head." It was a ruin, but the museum renovated it, and it's now a successful pub. There was another pub called "Double Locks," which was rundown. I remember going there when I first moved to Exeter. There were hardly any customers. But the museum took over both pubs, renovated them, and handed over the leases to the city council as part of the Canal and Quay Trust. In hindsight, this might not have been a good decision for us because the revenue from those pubs could have funded the museum, as they are now very successful businesses. It turned out to be a mistake for us but good for the city.*

*YY [00:40:27] What led you to decide to hand over?*

*Jackie [00:40:34] David established the Canal and Quay Trust to financially support the museum, and he believed they would help, but they didn't, which was a shock. I was on that board for a short time as the museum's representative, and they weren't interested in supporting the museum, even though it was a major aim in their articles of association. We couldn't force them because we didn't have enough votes on the trust. It was a disappointment for David.*

*Jackie [00:41:28] I don't think anyone would have expected that. No.*

*YY [00:41:37] What about the buildings? I'm still trying to get a clear picture. I visited Exeter before. So there are buildings along the waterfront and also...*

*Jackie [00:42:03] Yes, at different times. When I started working at the museum, the offices were in the old Custom House. We had a model's collection and some space. Our office was on the quay, a small house. The cellars were used for displays and workshops. There were tunnels under the quay. We had the fish market, which is now an antique store, where we displayed the Bedford Light boat and smaller boats. There was a ferry opened by Prince Philip that went across the canal. We had warehousing as well. Then we acquired more space on the other side from David, around the electricity generating building.*

*YY [00:43:25] It's on this picture, on the left-hand side parallel.*

*Jackie [00:43:28] There was a new building that went up, different at different times. It's hard to remember what happened when. The sign that says "Topsham Brewery" now says "Exeter Maritime Museum."*

*YY [00:44:06] I found an old picture. Still, a bit unclear. Now it's a pub. Was that the entrance of the museum?*

*Jackie [00:44:17] Yes, there was an entrance there. We didn't have anything on this side. The shop and things were on the other side.*

*Jackie [00:44:46] This was much later when we had things on this side. It's close to the river. The ferry ran across the river, not the canal. We originally had warehouse buildings, the fish market, and tunnels on the other side.*

*Colin [00:45:31] In this picture, on the left-hand side, you can see a canoe. The river tends to flood, so the canal was built. The ferry crossed the river, and people could walk around this area. The canal ends where you see a canoe on the left-hand side.*

*YY [00:46:16] Is it going back?*

*Jackie [00:46:23] The previous page that you had open.*

*Jackie [00:46:28] I'm trying to find the old one, but I can't at the moment. You have a copy?*

*YY [00:46:35] I have a digital copy.*

*Jackie [00:46:43] The fish market was the open structure. Our offices were behind that.*

*Jackie [00:46:51] On the far left.*

*Jackie [00:46:54] Our office was in the little house at the key. The fish market is the open structure on the far left.*

*YY [00:46:55] On the far left is an open structure, the fish market.*

*Jackie [00:47:00] Our offices were behind the fish market.*

*Jackie [00:47:02] Just to the left of the photo you've closed.*

*Jackie [00:47:25] Can we see the old one?*

*YY [00:47:53] The coloured picture is showing up.*

*Jackie [00:47:59] We have the picture. The colored picture. It's the black and white document behind it.*

*Jackie [00:48:16] Yes, that's it. The page behind that, close this. That's it.*

*Jackie [00:48:00] If I can find the old one...*

*Jackie [00:48:37] I just found some old pictures of the museum.*

*Jackie [00:52:43] Yes, you can see the Arabian...*

*YY [00:53:02] The only one... Is this the water?*

*Jackie [00:53:10] There's a more recent one, but there's an older one, which was the first one, entirely written by David.*

*Jackie [00:53:20] I'm sorry, I didn't realize you didn't have all the documents. I'll probably scan your copy.*

*Speaker 3 [00:53:34] Thank you so much. I've got some questions about these people, the vice presidents.*

*Jackie [00:53:49] Frank Ball was the director of the National Maritime Museum at Greenwich.*

*Jackie [00:54:02] But they weren't actually working for us.*

*Jackie [00:54:22] It was an ordinary job. Dennis Howard would have chaired the museum's board, and subsequent vice presidents. Frank Karl was a figurehead, an important guy.*

*Jackie [00:54:46] And then council, they had eight members.*

*Jackie [00:54:50] Yes, local people interested in the museum. Some were friends of David Hicks who supported it. Nominations from the National Maritime Museum. John Robinson was from the Science Museum.*

*Colin [00:55:24] They supported us over the years.*

*Jackie [00:55:33] They didn't. The Association of Independent Museums sent a representative. Friends of David were on the council, and some people were nominated by other museums. The council managed the museum, and I was on it for a while. Frank Karl was nominated by the National Maritime Museum. The Science Museum had strong links and helped financially. The Bewley Estate Motor Museum also supported us.*

***Appendix F-6 Eric interview.mp4***

***yy*** *[00:00:02] So just tell me a bit about yourself and your connetion to the collection.*

***eric*** *[00:00:10] Right. I'm a freelance heritage consultant, but I began my career at the National Maritime Museum in Greenwich, as it was called then. It's now called Royal Museums Greenwich, but it incorporates the Maritime Museum. I was employed there as the ethnographer done, a Ph.D. in social anthropology with a fishing community. So that kind of led me to an interest in boats. And I was employed by the Maritime Museum. Then a vacancy came up to be a trustee at the Exeter Maritime Museum. So that's how I first got involved with that collection. In those days, it was run by Major Goddard down at the key site in Exeter, and it was generally a kind of a going concern for the first few years, but that was my involvement. But then things sort of degenerated quite slow. Not because it wasn't a good attraction, it was more because Goddard was one of those typical British Army majors who was. Absolutely charming if you are on the right side of him and absolutely awful if you're on the wrong side of him. And he rather alienated the local council who then decided they wanted to redevelop that area and would offer him a different space. So a lot of time it was evil. He was always looking for someone else to take the collection to, but it never quite worked out. He was very interested really in experimental. But what we would now call experimental archaeology, where he would actually take out traditional boats and work out their sailing characteristics. So it was always looking for a place on the coast rather than in Exeter. Well, that wasn't very practical. So there was a lot of talk at one stage of taking it to Plymouth. But again, it all fell through. And then suddenly the collection was split up. So is that the kind of. Thing that's interesting to you.*

***yy*** *[00:02:14] Yeah, it's really interesting because I talked to Colin Byfleet and Jackie, his wife. So they were both involved in the collection. Like they worked closely to David Goddard and the person who like they are on their website. So they spoke highly about David and I just feel like I feel like they believed it. David's vision is like. A very good example. And they believed David's idea inspired other maritime museums like port music in Taiwan. And they. But it sounds to me like end up with this kind of situation is the fault of the city council. It's really interesting to see this story.*

***eric*** *[00:03:16] Yeah. I mean, this falls on both sides. I mean, tentacles are never easy to deal with. I mean, the long and short of it is without David Gordon, there would have been no collection. He had the vision, he had the energy, and he managed to get the museum opened in the first place. So, I mean, personally, I liked him very much. I thought he was a charming, dynamic person. But he had this flaw that he would never compromise. So at least it seemed to me that he would never compromise. And he never found a way to kind of deal with the city council and collaborate with them. And that kind of led to the demise of the collection, very sadly. And this we're talking about kind of the 1980s where it was a very different world. So museums. But the display was good. You know, it was it was a nice museum to visit. It seemed pretty popular. I can't remember what visitor numbers were, but they seemed to be quite reasonable for the time. No one ever worried about declining visitor income. That didn't seem to be the problem. It was more the premises problem.*

***yy*** *[00:04:30] Yeah. Yeah, I believe so. What do you think like to do? Do you think like that? There should be. There could be a way to do like to communicate with the city council or, like, collaborate or at least to.*

***eric*** *[00:04:48] Well, I mean, I never met the the council people that David was dealing with. So I don't know whether they were actually quite reasonable and he was just being difficult or they were equally difficult. I mean, with my own dealings with councils later, they are pretty awful because. They tend not to be terribly well paid, which tends to attract people who are actually not that good. So and themselves not that flexible. But that's that's just personal prejudice. I mean, they may have been fine and David might have just been digging his heels in. I mean, there was this time that this was all going on. Of course, there was a lot of interest in waterside development for residential buildings because the land was worth a lot. Everybody wants to have a waterside view. It's very, very popular. So it was prime estate. But on the other hand, Exeter doesn't have that many visitor attractions. Feel this cathedral. And this was a real asset to the town which they they didn't really care about. I mean, I suppose one of the things that it wasn't telling an exit, a story, it was telling an international story, and maybe that just didn't appeal. You can't tell.*

***yy*** *[00:06:05] International story told by this collection.*

***yy*** *[00:06:13] So sorry. Did you mean like this? This was David. David's. Idea or they didn't.*

***eric*** *[00:06:22] Sorry. The stories that the museum told didn't relate to the history of Exeter. It related to kind of world history. And he opened a museum of kind of local boats of that area. Then it might have been different. They might have had a higher regard for it, but it didn't seem to attract them. They already have the Royal Albert Museum in Exeter, which is a kind of very, very well regarded and very popular museum. So maybe they thought that was enough for that kind of museum quota. Difficult to tell unless you can find somebody. It was at Exeter Council at the time. I don't know how you going to get the truth. Not the true version, but an alternative version of what?*

***eric*** *[00:07:39] Yeah. I mean, I don't know how much time you've got, but presumably there will be documentary evidence of. Of the discussions that went on. If the next time you're over, if you had time to go to Exeter and contact the council and say You're kind of researching the history of this, could you have access to the files? They may be available because it's very unlikely that anybody who was there at the time is still in post.*

***yy*** *[00:08:09] Like documents related to the access.*

***eric*** *[00:08:13] To the negotiations between the Council and David.*

***yy*** *[00:08:19] Yeah. Yeah, I'll try that. It will be very helpful. So I can go to City Council. I can. Should I contact them?*

***eric*** *[00:08:28] Yeah, I'd email them to start with and just say, you know, we're just trying to work through the history of the ISCA collection. I'm just interested to know the story. You know, make it as bland as possible. Because, of course, they want to feel that they did anything wrong.*

***yy*** *[00:08:50] Yeah. Good idea. So. When did you work there?*

***eric*** *[00:08:59] That's a good question. It must have been the mid 1980s. I'm hopeless with dates, but it must have been around then.*

***yy*** *[00:09:13] So you were a trustee and you were you like a representative, too, to. The National Maritime Museum. Yeah.*

***eric*** *[00:09:24] Yeah. So I mean, you probably have a better grasp of the data than I do, but I was there for something like three years until the collection was sold or rather taken over by Andrew Thornhill. And then Andrew Thornhill did some deals with a man called Neil Hunt. To which we were not told. And so I was told by my director to resign. As you know, the collection went to Lowestoft for a while.*

***yy*** *[00:10:21] I because I've got some records. They've got something like 8 committees.*

***eric*** *[00:10:34] Um. I'm trying to remember. It was something like, I can't remember being a huge committee when we met, but trustee's meetings are often not to turns out. I would have said it was probably around eight. But again, I can't really remember.*

***yy*** *[00:10:50] So how often how often was the meeting?*

***eric*** *[00:10:54] They were they would have been quarterly every every three months.*

***yy*** *[00:11:01] So do you reckon like these meetings were productive or like does it did it do anything?*

***eric*** *[00:11:10] That's a good question. I'm a trustee of another organisation and I feel the same. I probably don't do much. I suppose it is difficult as a trustee because you don't have any executive control. But it's kind of a sounding board so that people can be alerted of what's going on. So probably we would much help to David at least if it wasn't because I was quite far away. There were I can't remember his surname, but there was a chap called Andrew who did support David very well, and I think he did a lot of work trying to get the council onside. I can't, for the life of me remember his surname. But again if you got hold of the to. Council notes. I'm sure you would find his name. The. But he may still be around even. It was sort of it was well into the seventies. Because of the old Apollo, but possibly still around.*

***yy*** *[00:12:17] And Andrew something. I would try to find out.*

***eric*** *[00:12:24] If I've got this fake or this. The name Housman comes to mind, but I don't know if that's right. H. O. U. S. M. A. N. But I'm not sure if that's if I'm right in remembering that or whether I'm confusing it because it's also long.*

***yy*** *[00:12:48] So. Calling and Jackie they told me like on the problem was. They they've got too much seats. The city council. They've got too much seats in the trustee. Then. So they.*

***eric*** *[00:13:09] Got too much.*

***yy*** *[00:13:11] Seats. So they, they've got too many of the people from the city council in the trustee. Then everything went wrong. So they were not holding control over the collection anymore. And it led to the the failure of keeping the museum.*

***eric*** *[00:13:35] Well, as far as I remember, there were no representatives from the council on the committee at the time I was there. O'CONNOR That's that's part of the problem, perhaps in retrospect, that maybe that's what should have happened. But I don't remember it. But does he think there were council representatives on the trustee board?*

***yy*** *[00:14:02] Or management? I don't know. It's like.*

***eric*** *[00:14:07] I don't remember that at all. I mean, it would have made sense if there was it might have evolved, avoided lots of problems. But I don't remember that being the case. Hmm.*

***yy*** *[00:14:26] It's. Oh, it's. It's not really important. It's okay.*

***eric*** *[00:14:29] But it's.*

***yy*** *[00:14:32] So. Is collection. Did you get involved in like. Deciding. For example, the management of the museum or like the. The choice is for adding the boats into the collection, like those kind of things.*

***eric*** *[00:14:55] No, no, that was absolute. David had a vision, and he he was trying to build up this kind of international representation of the key boats. But, of course, you know, you can't just say, oh, we did one of those and just go get it. But it was a question of kind of him making contacts in no particular areas, identifying gaps, but all ready. It was pretty much a definitive collection by the time I was there. I mean, it was incredible, really what he'd managed to get hold of. So no, he didn't involve anybody in decision making. He just went ahead and got things.*

***yy*** *[00:15:40] So what do you think? Like the. The purpose of the trustee committee.*

***eric*** *[00:15:49] And I suppose it was more a kind of a sounding board for David to talk to the trustees responsibilities. Look at a slightly vague but. The principal thing with all trustees is making sure it is a going concern, but it's not going to become bankrupt with lots of liabilities. So that's always the core responsibility of the trustee. So we don't get involved in the management of it. But it was of course it was a very small organisation. I don't know. I can't remember what the number of employees was, but it was pretty small. You know, David and his wife with someone on the table, a few cleaners, there wouldn't have been much more than that.*

***yy*** *[00:16:38] Yeah. They call them, like, handyman, handyman.*

***eric*** *[00:16:43] Humping handyman. Yeah, like poor thing. Yeah. Yeah, it was small, but, I mean, I suppose the advantage really for them was that the boats were. They knew. So they didn't need much conservation work. They just kind of needed to be kept kind of clean and dust free. It was a fairly reasonable environment for them. It was very humid being by the water loads, so they didn't kind of dry out terribly quickly. And, you know, David had collected them. He knew all about them. So the condition they were kept in was really quite good. It was always very although it was an old warehouse, it was always kept immaculately clean. So I don't think anybody would ever say he didn't look after the collection once it acquired the bones.*

***yy*** *[00:17:46] So it's not like really expanded all the time when you were that.*

***eric*** *[00:17:52] It didn't much. No, no. I'm trying to think, if anything, there may have been one or two boats acquired, but not very many.*

***yy*** *[00:18:04] So did it work like this? So he acquired the boat and then he updated this. He. He will let the committee know.*

***yy*** *[00:18:19] So it's not like they discussed it with you before?*

***eric*** *[00:18:22] No. No. But that would be normal in any museum or that you wouldn't necessarily seek permission of the trustees to acquire anything. It's not usually part of their brief.*

***yy*** *[00:18:35] Okay. So. next Question. So how would you evaluate the collection?*

***eric*** *[00:18:52] Well, I mean, it was the best in the world. It was nobody else had a museum and it came anywhere close. And it was. But if you compare it, say, with I don't know if you've seen the collection in Gdansk. Which is probably the second best collection, but that was all collected at random. There was very little positive collection until later years. But they even had a policy of trying to identify a boat. Go for it, if you could, and build up a collection that was truly representative of the entire world. So yeah, it was a fantastic collection.*

***yy*** *[00:19:33] What do you mean by his policy?*

***eric*** *[00:19:37] Well, I suppose it's more his vision than his policy, although the two are kind of the same that he had this idea that he would collect and preserve representative examples of traditional boats from around the world to represent every kind of major cultural group, cultural grouping, the broadest, broadest term. I mean, in a sense, it's quite tricky because you could actually fill a museum, say, just with North American football canoes. But he didn't do that. He collected a few examples. To represent Birch Pop. But birch bark boatbuilding technology. Rather than saying I need to collect every single example of every single type of football. So it was quite selective. But he was trying to collect representative samples of different boatbuilding techniques. You see what I mean?*

***yy*** *[00:20:36] Yeah. I went to the one in Gdansk.*

***eric*** *[00:20:39] Oh, yeah.*

***yy*** *[00:20:40] Yeah, that was. That was one of my case study.*

***eric*** *[00:21:03] Yeah. No, it's been very well supported. But the origin of that collection was boats that were picked up at sea, abandoned by Polish sailors. Who donated them to the museum there. But the curator at the time was actually very interested in traditional boatbuilding, small scale boatbuilding. So he kind of acquired all these things and then acquired a few more. He was very public with the National Maritime Museum in Greenwich, so things like the Irish Curragh of the Coracle ended up there because of the connections. So he built it up. But the origins of the collection were abandoned boats at sea.*

***yy*** *[00:21:46] Yeah. And also like I think it was the director at that time, he is quite keen on this kind of things as well. And they've got the vision.*

***eric*** *[00:21:56] Well, yeah, I think we talked about, you know, she listened.*

***yy*** *[00:22:02] Maybe that's the first one I need to.*

***eric*** *[00:22:05] He was only a curator when it first started. He then became the director.*

***yy*** *[00:22:12] Kensi McGinn.*

***eric*** *[00:22:14] Usui Litvin.*

***yy*** *[00:22:18] That name recalls.*

***eric*** *[00:22:22] Is he retired just a couple of years ago.*

***yy*** *[00:22:27] When I was there, I talked to his name was Chris. Just talk. He was a ethnographer.*

***eric*** *[00:22:37] Oh, right. Yeah. He must have been one of your disappointments, then.*

***yy*** *[00:22:41] Yeah, I think so. But then another. The previous director. He is called dozy or something.*

***eric*** *[00:22:50] Yeah, that's him. Yes. You listen.*

***yy*** *[00:22:53] Okay. Okay. Yeah. Because The Sopranos adds to the so you know, it just so yeah, it's he's he's amazing. But I didn't get a chance to talk to him.*

***eric*** *[00:23:04] Oh, that's a shame, because he's very. Because when I when I worked at the Maritime Museum, again, the Poles had no money at all at that time. But we used to do these cultural exchanges. And I went all around Poland with EMG, looking at Polish traditional boats. That was his great enthusiasm. And then things were very difficult. So he actually left the Maritime Museum for a while, but then came back as director. When things have settled down.*

***yy*** *[00:23:37] Yeah. That's interesting. It's quite similar to One in douarnenez one and they as well.*

***eric*** *[00:23:46] I've never been to Douarnenez. But isn't that more just concentrating on local boats?*

***yy*** *[00:23:53] Yeah. Yeah, that's more like European boats, but they. Yeah. From other parts of the world as well. But it's not raining. Right. That connexion is is huge. They've got like two warehouse keeping those boats from Southeast Asia all around the world. The display is just it's not much boats on display.*

***eric*** *[00:24:28] That's true. Really? I mean, of course, the British Museum has a huge collection, but again, it never does much with them.*

***yy*** *[00:24:39] British Museum.*

***yy*** *[00:24:45] I've never heard of it. So where. Where do they store them?*

***eric*** *[00:24:50] Um, I'm not sure, but they used to be a an offshoot called the Museum of Mankind. And actually the assistant director there was Ex Maritime Museum, so he was very keen on boats. So they did quite a bit of collecting of pretty small stuff. But then times got hard and the Museum of Mankind was reabsorbed into the Domain Museum. And of course, they don't do very few ethnographic displays now. But would be interesting to know what stuff they've actually got. They've certainly got volcanoes. They've got Indian corals. It's quite a bit.*

***yy*** *[00:25:37] Probably, um, JD knows about this.*

***eric*** *[00:25:44] Yeah.*

***yy*** *[00:25:49] Though we did talk about management briefly, but what do you think of the management of the collection throughout the history?*

***eric*** *[00:25:59] Well, I suppose the management, the collections I would have said was good because. As far as I'm aware, nothing was in store. Everything was out on display. And that's actually incredibly rare for a museum. Condition. Things were kept in reasonable condition. So yeah. Said the collection management was was exceptionally good. It didn't take on more than he could actually manage. Which you know, is a it's a big problem for the museums because the very circumstances the slaves often acquire more than they can deal with. But if you take, for example, again, going back to maritime escort. So there's literally millions of ships plans which have never been catalogued properly. But part of the reason was that was in the 1980s, 19. So many British shipyards were closing. They were throwing away all their plans. So the Maritime Museum stepped in to save them all from destruction. So they've ended up with all these these plans, which is going to take years to fully catalogue. But the paper is somewhat easier to deal with. But of course it does mean that there are vast collections just never seen by the public. But as David was the kind of very much the votes were required to be displayed. So in a sense, it was kind of a reference collection, but also a very public. Public Museum where everything was there to be seen.*

***yy*** *[00:28:02] But what about, say, the financial aspects?*

***eric*** *[00:28:09] Oh. Generally I seem to recall the management was quite quite reasonable. Mean it wasn't a huge turnover in relative liberty expenses. So I would as far as I can remember, I don't think we were hugely worried about the short term viability of the business. It was more the long term future of it all. Its rather its location. That was always the big issue.*

***yy*** *[00:28:49] did you mean like the committee they kind of identified there was this long term problem. Was there any discussion over this issue or.*

***eric*** *[00:29:08] Oh, I seem to recall it was the dominant discussion at almost every meeting. But what would be the long term future of the collection? Where could it possibly go if it had to leave Exeter?*

***eric*** *[00:29:28] There was no effective result. There was, as I said before, there was a lot of talk about moving it to Plymouth, to Drakes Island, which. It was kind of slightly impractical for a visitor point of view, but would have given the waterfront. Site, which was thought to be very desirable because it would allow the boats to be actually used on the water rather than just being well. Most of them were just static inside the warehouse. There were a few floating, but there were very few were ever used on the water. And if they were used on the water at Exeter, they were used within the vicinity of the museum because that was next to the canal, which is always very difficult to sail on. Yeah. So but again, that was sort of left to David to try and find suitable homes. And then kind of when there seemed to be no long term single place, then this Andrew Thornhill stepped in and Andrew's interest was really in the in the the saving dinghies side, not so much in the traditional boat side. So that's how the collection started to be split up. Mm.*

***yy*** *[00:30:47] Yeah, that's quite so that's quite a sight. And also, like I think so far has so far has brought. As boatloads of sailing days as well.*

***eric*** *[00:31:06] So I just can say the same thing almost. That's a lot of silly things as well. Had a few ethnographic boats, but not many.*

***yy*** *[00:31:20] Yeah. I went to the warehouse.*

***yy*** *[00:31:24] And then Mike showed me those.*

***yy*** *[00:31:28] But I think that I met Andy. This summer?*

***yy*** *[00:31:37] Yeah, he's he's doing all right. And he told me, like, the museum is going to change a bit. They're trying to make one space that's, like, irrelevant to the boat display. It was like kind of swimming pool or something, you know, trying to turn that thing into a place to. To display more boats.*

***eric*** *[00:31:59] Yeah.*

***yy*** *[00:32:00] They're trying to get more focus on the display for the boats. So like those kind of commercial activities.*

***eric*** *[00:32:11] Yeah. I mean, it's a tricky one because I think I was saying it when we had that online workshop. The problem with us and other museums that caught you is that architects design it for one exhibition. They don't seem to conceive that places need to be flexible. So far almost doesn't need to change, but it needs to raise a huge amount of money to alter the building to make it suitable. But that's the challenge they've got.*

***yy*** *[00:32:46] Yeah, I think it's a pity. Like from the beginning when they decided to ask the design company to design this whole thing. When they decided to hang the bolts from the seating. It's. It's. It's a bit tricky.*

***eric*** *[00:33:05] Yeah. It's the problem, I'm ashamed to say, of having a weak client. Well, somebody has a very difficult history, really, because I don't know that you tweet, but it's actually two museums that have been crammed together. So the Maritime Museum in Greenwich. Was sort of forced. It was. Well, the Maritime Museum Group was looking for a home for its boat collection for many, many years. At the same time, the CORNISH Maritime Museum was looking for new premises, and the lottery fund in Britain kind of put the two together. And it was not a happy relationship. And what eventually happened, if you look at how the building is laid out, a CORNISH galleries, the CORNISH history guys are stacked all on top of the other, whereas the rest of the building is devoted to the Maritime Museum's boat collection. And it doesn't really gel. But again, when it actually came down to designing the collection, neither side was strong enough against a very dominant architect who had a vision to create this sort of enormous boathouse on the waterfront. Whereas with a stronger client, the client would have said, But actually we need to have a space that has this exhibition. And then in a few years time there's going to be another exhibition. But in fact, the whole museum was designed around a single experience. You would go in, you'd see this light and sound exhibition which explained the history of boats that you'd go into the boat hall. But of course, that first gallery proved so expensive that they couldn't afford to run it. So that whole gallery was stripped out and is now in a special exhibitions gallery, and people will now walk straight into the boat. All so that kind of original narrative has been completely destroyed. No look for Will Will. Just because it was unaffordable. They do.*

***yy*** *[00:35:12] Yeah. Yeah, that's really tricky. And also, like. I don't know because I've been there a couple of times. And when I walked in, I. I don't know. How should I describe it? It's more like. It's more like a place for an experience. Something rather than. So let's say those boats were like decorations and. And even for me, like I couldn't really finish all those interactive screen. There was too much information in the screen. And then I was just connected to the boats.*

***yy*** *[00:35:56] And then there was temporary exhibitions that was lost in the deep at that time. That was.*

***yy*** *[00:36:05] That was really good. But again, it's all very independent.*

***eric*** *[00:36:11] Too. It's like. Oh, that's right. Yeah. I'm actually working on their next exhibition on Pirates, so it's even more disconnected with small boats.*

***yy*** *[00:36:24] Yeah, Andy was talking about that. About pirates?*

***eric*** *[00:36:29] Yeah. I mean, what place do.*

***yy*** *[00:36:33] So I mean, everyone likes pirates, so.*

***eric*** *[00:36:38] Well, we hope so, because I mean, this is kind of slightly crazy, but I don't know if you've picked up that, although it's called National Maritime is in Cornwall. It's got no public subsidy at all. It relies entirely on getting grants from small organisations or from visitors coming through the door. It's not a government funded museum like the National Maritime Museum in Greenwich. So which is why does it has to do things like most of the deep end pirates.*

***yy*** *[00:37:11] Yeah. He also talked to me. Like, the reason why they decided to call this is the National Maritime Museum call. It's like you've got more like original national identity, but.*

***eric*** *[00:37:25] Yeah, I don't buy that at all. I think it's a hindrance because there's a lot of people who will turn up there and say, this is a national museum. Why isn't it free? Because most all the Nationals in London are free.*

***eric*** *[00:37:44] Okay. You can't win. No, but I think the trustees definitely want to keep the name, which is sort of there's nothing you can do.*

***yy*** *[00:37:56] But the thing about. A city or region that they want to display an international collection. It's quite difficult, like these examples. So douarnenez and they it's more like they focus more on a Brittany or an identity, although they've got this international like partly international collection. It's it's not really telling the story of this global collection as well. And. David Gordon, this connexion again. Like, as you suggested, he's failed to build up a link to access to build. So. What's your thoughts on this, like local and global, this kind of problem?*

***eric*** *[00:39:08] Well, I suppose it depends where in theory, there's no reason why. There couldn't be a successful international museum in Exeter. I mean, if you look at, say, Dundee, they've got the new Vinnie there. There's no reason. Which itself is also an international museum, if you like, of design. It's obviously got a better reputation, but there's no reason why you can't have an international museum in a small provincial town. Absolutely. But what you do need is a supportive council who recognise. So that's important. And. The British are terrible at doing anything joined up thinking. I mean, I remember a long time ago I went to Memphis and there was a thing that huge attraction centre called Wonders of Memphis, and it used to kind of bring in exhibitions about Faroes, about Iranian treasure. Very, very popular exhibitions on big international themes. And it made no money. It didn't make huge losses, but it was lost. But the people running it persuaded the city council that if you want to see it in all the additional income that came into Memphis from having these big exhibitions, it was a huge boost to the local economy. And that's the kind of joined up thinking that we don't have in Britain. And sadly, they don't have it in Memphis anymore. It eventually closed, but it was they did some fantastic stuff. And they used to sort of describe it as these are exhibitions for Joe Sixpack. They weren't academic exhibitions. They were just hugely popular on big subjects. But if unless you've got a supportive council, I think it's very difficult. And certainly going back to some of us, a lot of time is spent speaking to the local council, getting them onside, making sure they're supported, and that's the way it's got to work.*

***yy*** *[00:41:17] So. But does it work like to get the city council involved or to convince them like a collection of amazing. House of value.*

***eric*** *[00:41:40] Yeah. I mean, it's so I don't know what it's like in China, but certainly in Britain now, nobody believes that culture has any intrinsic value. No one in authority has that view anymore. Everything has to have some monetary value. So but if you can show people that having an attraction in your town, actually, as the general revenue employment prospects brings tourists and brings employment, since the kind of arguments that people are looking for, they frankly, they they don't care if it's a maritime museum or a museum of pottery. If you can demonstrate that you will bring visitors in and you will employ local people, that's what local authorities want to have.*

***yy*** *[00:42:32] It sounds like it's something, douarnenez, and it has done because it was it was quite difficult at the beginning because they couldn't see there was some kind of benefits. If they are putting money into this collection. But then it made it. And they know.*

***yy*** *[00:42:53] It was a bit of effort also to educate or to inform the public as well, like why they're using them to restore these boats, but not like giving out the money for, let's say, building up the roads or something.*

***eric*** *[00:43:10] But because of the connection.*

***yy*** *[00:43:13] They were successful to bring in other businesses, you know, and, you know.*

***eric*** *[00:43:24] Yeah, that's how it works. I mean, if I was setting up a museum, I would certainly think very seriously about having places on the trustee board for members of the council. Just to kind of make sure there's a constant link.*

***yy*** *[00:43:47] It's quite different here. Like, if you want to if you want the government, get involved here, you just you focus more on the politics. Like, what's the direction, direction of this politics and the current politics. And then, for example, currently it's one belt, one road. Here it's the Silk Road.*

***yy*** *[00:44:17] That kind of thing, you will get government money and you don't have to worry about anything else.*

***eric*** *[00:44:23] Perfect. Yeah, well, I mean, this collection ought to be prime for that.*

***yy*** *[00:44:30] Yeah. I think Zefeng didn't want to work with the government.*

***eric*** *[00:44:39] So I mean, for what it's worth, I think that's short sighted. Everything changes. And what's policy today may not be policy tomorrow, but you've got to have allies.*

***yy*** *[00:45:01] Museum is built already.*

***eric*** *[00:45:03] Oh, brilliant. Yeah.*

***yy*** *[00:45:06] So I was a bit shocked because that was not updated. And then all that. And you sent me a picture last night, so I'm going to visit it soon.*

***eric*** *[00:45:19] Oh. Oh, to send some pictures. Yeah, I will.*

***yy*** *[00:45:24] But he didn't. I don't know. He just said, like he's a bit reserved. He did. He didn't tell me things in details. He said.*

***yy*** *[00:45:38] He had no control over the management of the museum.*

***yy*** *[00:45:58] So do you know how? How did people communicate the connection with the with the public? Godard's Connection.*

***eric*** *[00:46:11] Well, this was a kind of a long time ago, kind of pre-Internet days. So it was kind of mostly word of mouth advertising leaflets at train stations. And it built up a good reputation amongst people who knew about. Boats. So it was kind of a it was on the itinerary. If you had an interest in boats. It was the place to go. But for the general public, I think it was mostly kind of word of mouth in the tourist area and kind of concentrating on trying to get visitors to kind of Devon because Devon beautiful county but rains a lot. So this was kind of one of those great wet day attractions where you can go and sort of see something in the dry. So but word of mouth, I mean, there was no Internet advertising because no one had Internet in those days. Or if they did, it was so small scale. But it was not thought of as an effective advertising medium.*

***yy*** *[00:47:16] Well, that's quite impressive. Like when you communicate there's connection like in that kind of old way.*

***eric*** *[00:47:26] Yeah. For the visit. Yeah. Yes it was. But of course that's how every attraction was working then. So but then of course you would have to kind of have social media people doing your publicity for you and poster campaigns like everything was much more small scale. And I don't recall ever seeing adverts for the museum beyond the Exeter area. The really small scale stuff.*

***yy*** *[00:48:09] What was the public's view on the cellection? If you remember.*

***eric*** *[00:48:16] It's difficult to say. But as far as I mean, they did visit SOMETIMES. I'm sure while they were there. And I think everything people they may be more critical now. But if if you do surveys of how people react to museums, they're always incredibly positive. I mean, they get kind of satisfaction ratings up in the 90%, kind of pretty much regardless, people are very sympathetic to museums. So I think like all museums, it would have been quite well liked because, you know, it was clean, decent. It wasn't huge amounts to read. It was kind of carefully done. It was kind of kind of wander around at your own pace. So I, I would imagine I can't remember what the results were, but I don't remember anyone saying of the dissatisfaction levels are poor. No, I thought it would have been very highly regarded. Because, as I say, people were sympathetic to museums in those days and I think they still are.*

***yy*** *[00:49:19] Yeah, I think one thing it works like, um, because people don't really have a very high expectation and, and. It's quiet. It's quite different from, let's say, a gallery or a cinema.*

***eric*** *[00:49:42] Yeah. Yeah. And I've been doing some work recently with a number of clients who are trying to work out motivation. And I actually. When I first joined the Maritime Museum, we did a survey of why people came to the Maritime Museum. And I may have told you that the reason why most people give is because they're going with somebody else. And I've just seen some new research from Castle down on the South Coast, and it's always exactly the same thing. Very few people actually choose themselves to go to a museum or a gallery or a castle. They're going because someone else wants to go. And so what I'm doing kind of interpretation stuff, it's always thinking about those people. The people who are interested in boats are going to get a lot out of any collection display. It's the people who have little or no interest, those are the ones that we need to target.*

***yy*** *[00:50:42] Yeah that's very true.*

***eric*** *[00:50:46] And of course those boats, even if you're not particularly interested in boats, some of them are incredibly beautiful. And so as an aesthetic experience, I would imagine it's pretty satisfying for most visitors, even if they're already spending half an hour of their.*

***yy*** *[00:51:05] Yeah. And also, like, it's something new to them. So it's quiet. You can't really get someone who's that knowledgeable or who travelled around the world who have seen all those boats.*

***eric*** *[00:51:19] So. No, I'm saying no, no. You're exactly right.*

***yy*** *[00:51:23] Um, is it access like cannot access to that survey or it's not like recorded.*

***eric*** *[00:51:32] It's not really recorded. I could probably send you something from this council. If you're treated in confidence for a short time until it's public. But I can send you the Hastings material.*

***yy*** *[00:52:01] So which was your favourite boat?*

***eric*** *[00:52:04] Oh, gosh. Huh? I'm trying to remember the name of it. It's from an island off the China Coast. Footnote two It's a very beautiful, much loved boat. Oh, I can't even remember the name of it. I'm presuming it's still there. I'll send you a picture of it again.*

***yy*** *[00:52:33] It's a lot, though.*

***eric*** *[00:52:34] No, no, it's a plank boat, but it's. Instead of being nailed together, it's lashed. The plates are lashed.*

***yy*** *[00:52:42] Okay. Next one. What do you see? The future of the collection?*

***eric*** *[00:53:04] Oh, well, I haven't seen it. I mean, I saw it when it was in ice, and the condition was terrible. They were littering, letting the boats go, and they were doing terrible things with it, like painting it with commercial Dulux paint. So unless I saw a really good condition survey. I can't really express an opinion. I mean, I think that's that would be my priority would be to kind of do a condition survey on every single vote. I mean, there was lots of controversy. I don't know whether you picked up on this when the boats were packed up to ship to China, that not much care was taken about loading them into containers. And I think quite a bit of damage was done. At least there were allegations that damage was being done. So I really want to see what the condition is that they're in now. I mean, have you seen them since they've been in China?*

***yy*** *[00:54:05] Um. I went to, 2019.*

***yy*** *[00:54:13] Was the last time I saw them. So they were they. Yeah, that. Of course they do. They declared a bit. Um. I. I think I brought Sarah Ward. She was. I think she did some survey. It's like 15 years ago.*

***yy*** *[00:54:40] On those folks. And then when she saw them, she felt like they all some of them, they are like, I'll just say, uh, things get powdery and.*

***yy*** *[00:54:55] The shape is twisted slightly as well.*

***yy*** *[00:55:00] That's because of the gravity, of course.*

***yy*** *[00:55:04] I don't think some of them have school like professionals who do specialise in wooden material or, uh, who know sport a lot.*

***yy*** *[00:55:17] They're like that.*

***eric*** *[00:55:19] Yeah, it's a big challenge, because ideally, every boat should have its individual cradle. To actually support it to stop its sucking. But that's a huge expense. And there may be boats that it be worth considering. Let's try and replace them if we can. If they've not disappeared entirely..*

***yy*** *[00:55:41] I'll find out this time, because it's it should be much better than the warehouse because it's a museum now.*

***eric*** *[00:55:53] Yeah, it's it, I suppose. I mean, the big challenge really is to kind of beef up the Chinese content, but it was always something that was a bit weak. I mean, they had the K in joke, but that was a bit of a. That was a kind of a tourist thing. It was I don't know how authentic it was as a representative of South China, but China was pretty inaccessible when David was doing his thing. So there weren't that many boats from China. But that should have been a well, it should now be a great collecting opportunity. But when I was interested in these things, people always said, Oh, there's no boats left in China. They're all concrete now. But I can't believe that's actually true.*

***yy*** *[00:56:38] No, no, that’s funny, that's a lie. Yeah. That's that's a good point. There was a Taiwanese some. Hong Kong junk.*

***eric*** *[00:56:57] Yeah, that's the key to here.*

***yy*** *[00:57:00] I know that's not going to. I think they they didn't take into. Keen to was like. Keen to was in two pieces. Now he. It was quite sad because I think cell phone was initially looking for too to.*

***yy*** *[00:57:20] And he's kind of interested in like a local book that can tell a global story because it travelled.*

***yy*** *[00:57:30] But sadly, it's. It's not like in a whole piece.*

***eric*** *[00:57:38] Yeah. Yeah. But I would if I was doing your museum, I would actually be collecting loads of Chinese boats and using that as the springboard to firstly to talk about the local culture, then the, the regional, the national culture and then move on to the international culture. I think that would be my way in for your audiences, because I think it's too much to. Probably in today. Well, I'm speaking from a very kind of British perspective, but I think it's too much to give people that leap straight into something international without getting them to focus on something very relevant and relatable from their own culture to start with.*

***yy*** *[00:58:18] Yeah. You know I agree. And also like it will help if he learnt it with a personal story for example. For example, his is designed to look looking to and then it can be a connection, it can be a bridge between the local story, the local, both to the Internet and all that, of course.*

***eric*** *[00:58:43] Yeah. Because the other thing is to bring a boat builder into the museum like they've done it. That's almost. That is hugely popular.*

***yy*** *[00:58:59] Now they they've got a couple of volunteers from a replica. So it works working at the moment. Yeah, but it's now hypothetical now because the museum is built.*

***eric*** *[00:59:18] Yeah.*

***yy*** *[00:59:22] So. Yeah. I think you. Kind of also answered the last question, the suggestions. But can you think of any other suggestions for the collection?*

***eric*** *[00:59:40] Um, well, I mean, I think the world is changing so fast now that it looks like we're going to just revert back to make what we call make, do and mend being much more economical, looking at crafts skills, making things and traditional boats are kind of a really impressive way of kind of accentuating that because they are all low technology accessible. And that's what I would certainly focus on. Is it that they are built by people who are not kind of naval architects? They are not necessarily highly educated. But every culture has its own way of conquering water. But I think it's a really rich story, but it does need a lot of thought about how to engage people. It's a real challenge, but it's going to be great fun to work on. Are you going to get involved on the interpretation side of it or is that all out of your hands?*

***yy*** *[01:00:45] No, I don't think so. I can do anything.*

***eric*** *[01:00:48] Well, that's a shame.*

***yy*** *[01:00:52] I'll talk to the phone and he's quite busy as well.*

***yy*** *[01:00:57] You didn't properly. I. I don't know. What's his. Plan for the museum.*

***eric*** *[01:01:06] You know, because I don't think I think David's model of kind of doing it continent by continent kind of worked in its time. But I think it needs something a bit more engaging for today's audiences. Certainly, I don't think it will work in England anymore. Well, as we saw, there was nobody sufficiently interested in Britain to take it on.*

***yy*** *[01:01:31] Do you have any examples in mind that can make the collection more engaging?*

***eric*** *[01:01:37] Well, I think we have to go back to first principles and kind of maybe start off with kind of how do you get across the water? And get people to think about what tools you need. Thinking about flotation. Thinking about the kind of the science of. I mean, it's interesting. You were talking about people's stories. There's kind of an interesting study out recently because in my world of museums, everybody is saying, oh, we've got to have people's stories, people's stories with everything. But actually, that's not true. There's only there's sort of a continuum of people. At one end, there are people who are only interested in other people and people's stories. But at the other end of the spectrum, it's people who are only interested in the technical know-how, how the boats work, what's floatation. And most people are somewhere in the middle. But there are quite a lot of people, particularly men, who are interested in how things work more than in people's stories. We've got to have that mixture of boats here. Kind of many of the stories will have disappeared because the boats have disappeared. But there's a great technical story to tell, and I think it would be a big mistake to miss out on that, to get people to think about how do you do things practically getting across water, making things move quickly across water, the relationship with fishing, with survival, there's kind of great there's great potential there to do something, to bring it down to something much more simple and then show, well, these are very simple solutions. These are slightly more complicated solutions and here are very complicated solutions to the same problem travelling on water.*

***yy*** *[01:03:22] Yeah. Yeah, yeah, I agree. And also, like the story would be more interesting if you combine those two things together.*

*Like people story.*

***eric*** *[01:03:35] Yeah, absolutely. Yeah. But it's got to have some hands on activity. The days where we would passively look because I mean, the flaw with boats is that we all see them from the wrong angle. Disposed to see them on water. They're all kind of unnatural. But it's interesting. I don't know if you've ever come across them, but in the polio like wars, they were prisoners who when they were in jail around England, they used to make models of ships to sell, to raise a little bit of money. And they made them out of bones and above the waterline. They were all fantastic, but below the waterline they were completely inaccurate because of course, the sailors had never seen the bottoms of their ships. Yeah. That's really.*

***yy*** *[01:04:27] Interesting.*

***eric*** *[01:04:36] Okay. But just getting a supply.*

***yy*** *[01:05:00] So do you think we won't work if we try to think about different angles of being the both?*

***eric*** *[01:05:11] Yeah, I think I think we have. Well, if you're interpreting boats now, you have to start off by thinking what is that person who is not interested in both going to want to have given to them will engage them? Will it make them want to look at the boats more closely and hopefully go on to kind of buy the guidebook, read up about boats? So it's identifying what the audience wants and not to think of the audience as kind of one group of people, but several groups of people with different needs and different wants. So it's kind of finding different avenues to get into the story of them. So as you say, these people stories is technical stories. It's a it's authentic story, too. I just have a gallery of the most beautiful boats with beautiful sails. It is finding different routes. Yeah. Okay. Oh.*

***yy*** *[01:06:23] Okay. I think I've asked all the questions.*

***eric*** *[01:06:30] So what's the title of your thesis? Mm hmm. What is the title of your thesis?*

***yy*** *[01:06:35] Um, it is. Maritime messages from the past. How to bring. A traditional originally complex but collection alive life.*

***eric*** *[01:06:49] Oh, really? Oh, well, that makes sense. Yeah.*

***yy*** *[01:06:54] Yeah. But I've got comments from my examiners like because they were saying a life like was like a life is very vague. It's not very precise. But again, because this whole discussion. It's not really precise. I mean, how bad it is and how can.*

***eric*** *[01:07:23] You.*

***yy*** *[01:07:23] Make it engaging and.*

***eric*** *[01:07:25] Yeah, I mean, that's the key word, isn't it's engaging with the uprising. That's what you mean by life, is it?*

***yy*** *[01:07:31] Yeah. So it's really difficult to quantify. To to. Give of criteria.*

***eric*** *[01:07:43] Yeah.*

***yy*** *[01:07:44] I was thinking that's why I've chosen this word. It's because it's. It's a vague. The people working on this project.*

***eric*** *[01:07:55] Yeah.*

***yy*** *[01:07:55] And if they click. Yes. Well.*

***eric*** *[01:07:58] Yes. No, I mean, it is an absolute challenge because you've got this passive collection. Of things. I mean, if it was a display of culture, that isn't a problem because culture is meant to sit there and be admired, whereas boats are meant to be travelling, moving, shifting things. So we're trying to engage people with an inanimate collection of animate things. This is not easy. It really isn't. And I found that certainly hasn't solved it. I think they would admit that themselves. But I think it's all really about simplifying. It presents a huge number of boats, too. I mean, I think the problem with Falmouth is that they assumed people would be engaged by looking up at boats and they're not. Because A, a natural and B, people don't look up. People always look down. Yeah.*

***yy*** *[01:09:04] And also, like we found out, there is no single solution. It's always like you need a mixture.*

***eric*** *[01:09:11] Yeah, yeah, absolutely. It's a really interesting topic. I'd love to see your thesis when it's done, or if I can help in any way then. Don't pass anything past me. I'm very happy to look at it. Because it's. Well, it's it's kind of what I do all the time. I'm trying to I've just written an interpretation plan for a castle, which is kind of a pile of stones, which kind of doesn't engage anybody. Because, of course, all the towels have gone. It's just grass in the middle. There's no sense of being in a capsule. And how do you animate that space without spending huge amounts of money? It's always the same problem. How do you engage people with their heritage?*

***yy*** *[01:09:57] Is it published yet?*

***eric*** *[01:10:00] No, it won't be published. It's just for a client who is going to try and apply for money. Okay. But I mean, all the things that we're in this country that we're looking at more is augmented reality. That's probably the the technology we're going to use more and more. Because again, I've done this thing on an old engine house which no longer has an engine. But if you have an augmented reality solution, you can put the engine back effectively and people will see how the space was used. And maybe that's the route for the boats as well, that you could use augmented reality to give people the impression of what these boats would look like in their natural environment. But the downside is it very inflexible that once you've done it, it's very expensive to change? That's always going to be difficult. But certainly with the council, the only way to give people of an impression of what this policy stance was like is to do the augmented reality solution.*

***yy*** *[01:11:05] Yeah. Sometimes this. We kind of we don't have any other choices.*

***yy*** *[01:11:13] You know, this kind of high tech. Things in the museums. And sometimes we will have to use it.*

***eric*** *[01:11:24] Yeah. Yeah. And now kind of because almost everybody has mobile phones, then you don't have to worry too much, you just have to supply them. And people can kind of move around at their own pace and do their own thing. It's not like an old fashioned video or having to put on goggles. It's an effective solution.*

***yy*** *[01:11:49] Yeah. Okay. Thank you so much, Eric.*

***eric*** *[01:11:55] Pleasure. Nice to see you again. Likewise. As I say, if you want to run anything past me, I'm very happy to. To help. And I'll send you a couple of things that we talked about the the survey. And the picture of the both of my favourite puppets.*

***yy*** *[01:12:12] Okay. Thank you so much, Eric.*

***eric*** *[01:12:14] Have a good day.*