

Debs Okay, thank you ever so much for doing this.

Andy Okay, that's all right.

Debs First of all because of the context of the PhD and the fact that I want to look at the sort of external and internal influences, part of that is your interests and your background and how you came to be here and therefore what that might have by way of influence on the things that you chose. Is that okay? So can we start with your background?

Andy Background? Yes, okay, without doing a full CV but it's relevant actually, because yes, if you like my first career was as a history teacher. So history's my passion and interest, but being a teacher, if you like, that training and that sort of battle experience, because it was secondary – so, as in the battle! - makes you, I think, gave me a lifelong skill I think of being a communicator. You can always tell teachers, wherever they are, because they're not slow in coming forwards. So in other words that whole communications if you like is a thread through all my career, whatever I've done it's how you communicate and how to think about the audience you're delivering to, which you have to do as a teacher, for survival alone, let alone professional.

So there was that. Then I went to Beaulieu as their first education officer, the National Motor Museum, this was in the '80s when Beaulieu was at its peak. And so yes, I did education services and I did the tours of kids and interpreted the collection, because for primary school children all they saw were old vehicles and you had to bridge the gap between that vehicle and what their perception might be. And that also developed, as education was then in the '80s, into being part of the interpretation process of the intention as opposed to curators write the captions and design exhibits, but in fact education played a major role,

which was a trend that was going through museum design anyway in the '80s that education people should work alongside curators.

And so yes, in other words whatever people read I would deal with, captions, we did a new guide book which gave the background of information to visitors ((?)) which was new. And then probably the biggest thing at that time was in '85, '86, for the centenary of the car, we did an underground ride called Wheels. Now, no one else had done this before in England, Britain, it existed in Germany and maybe in America, but either way... and York opened theirs about three months, four months before us, so in other words it was very novel. And my role in that was the storyline and what people saw, as opposed to all the engineering work, as opposed to all the other things that go on. That was really fun, really good.

Debs Yes, I bet it was.

Andy Because it was novel but they weren't going to develop anymore, they'd sort of done that and stopped, they said that's it and I was still sort of hungry to do more. And then my other great passion is military history, and so the job came up as curator, deputy director, of the Royal Marines Museum in Southsea.

Debs Yes. Is that with Sue McGillivray?

Andy Yes, she works there. But then it was a very military run operation, i.e. the trustee board was virtually all serving officers, the director was an ex colonel, but quite entrepreneurial, he realised he didn't know the tourism world but they wanted a change. So with that Beaulieu kind of background they brought me into that, which was very lucky. So the first civilian of a very elite corps.

Debs Yes, it's amazing.

Andy You know, commandos, and they're a very tight family and there's a whole subculture to the military which you may be aware of, but there's many other things, health is another one, education is, but you have to go into that world, get into the flow of the way they do things and the way they perceive things. I then worked there, that was, oh God, what was that...? '89 to 2001, so about 13 years worth anyway. And probably the best job I ever did.

Debs Right. The one that suited your interests most?

Andy Well yes, I think everything was right for me shall we say, A, I grew because the great thing is that whatever you do you grow with it, but you bring with something, you're contributing but at the same time you're absorbing so much other stimulus that you find yourself equally growing, and that feeds into the process.

So what was fortunate about that was right time, right place, here was somewhere which had a huge potential, i.e. in its storyline, its attraction, its collection, but totally undeveloped. But an aspiration by the director and with me as his co-director if you like, to change the face of it, to make it a visual attraction as much as a museum, because it has to deliver to the family, a major stakeholder. And that's a tightrope because you upset the veteran who wants to see his kind of story and the visitor who has no military experience, because National Service finished in 1960 and so...

Debs So two very different levels of visitors ((?)).

Andy Yeah, and so why should they come? What's in it for them? And so therefore we redesigned a development plan which was to redesign the

way we did things there. It was a difficult time because also it was a time of heightened security; for the Royal Marines it was still a base and the IRA had it as a soft target. So they were trying to keep people out, we were trying to get people in, cars were searched, barbed wire was everywhere, yet you were going to come for a day out. Good game, good game.

So then they decided to close the base and move it and sell the whole site off, this is down at the Eastleigh Barracks, we said, that's nice, and they said to us, the MOD players said, okay we're going to sell it off, is there anything that the museum wants? And then we got our heads together and said yes, and then we came up with a land grab and how we would use it, which allowed us to have a car park, event area, and to create a memorial garden, create a new entrance, to take a wing over of a very narrow small roomed Victorian wing, but to gut it and make it an extension of the museum. So therefore with Lottery money we redesigned the whole museum from the whole storyline from beginning to end with about 34 different exhibitions or displays, plus landscape and visitor services. And the culture also had to change, the people who ran the museum like the museum staff were ex-military, who when I first went there had peaked caps and keys and it was like Parkhurst and you were trying to... So it was great.

By the time I left we had redesigned the whole museum, done lots of entrepreneurial or innovative things, like jungle warfare had a live snake in part of the exhibition and scorpions, that's what you saw and you put hands inside the boots and things like that, which hadn't been done in a military museum before. And the grounds, we commissioned a statue at the entrance of a Royal Marine as opposed to the typical thing a military museum would do is a tank of a landing craft or a

helicopter or something. And that is now a piece of art essentially for Portsmouth.

So that was great and probably the peak of that... Well, Margaret Thatcher came and unveiled the statue in '92 and the veterans came and saw a film about the Falklands as part of that process. So yeah, that was really good and I stayed on there until I heard that the director of Beaulieu, the National Motor Museum, who had been there for about 38 years since the early '60s, he was obviously my ex boss, Michael Ware, he was retiring, and they said to me, oh you'll be back - when I left Beaulieu they said you'll be back because you're a Beaulieu person, you get it.

Debs Oh right, you get the family, yeah.

Andy Yeah. Because it is a very sort of strange environment, in the sense you go into a community like that. I'm sure it's not unique, other places like Chatsworth and Blenheim...

Debs Yeah that was on TV wasn't it, Chatsworth?

Andy Yeah. It's a world, you come in and the rest of the world is different because you've got gardeners, cleaners, front of house people, but you're all there for one purpose in isolation like everybody else, geographically even. So yeah, and although I was told it was a poisoned chalice you can't win actually, it will break your heart, but I still went for it and got it.

Debs Well done.

Andy Which is fine, so that was in 2001 to be director of the National Motor Museum, there are three directors at Beaulieu, the commercial director, all the rides, all the visitor services...

Debs That's Stephen isn't it?

Andy Yeah... Well, Stephen's head of marketing and commercial... he's a commercial director - sorry, of the commercial operation - but the actual managing director, Russell Bowman.

Debs Oh right yes, Russell Bowman.

Andy Who was an accountant, he was the head of finance there when I first went there.

Debs Oh, okay.

Andy And so therefore they look after the visitor services side and the visitor attraction business, then you have the National Motor Museum which is now the attractor within the visitor attraction and then there's the estate director, and they're the ones that make the money that keeps the rest going; the visitor attraction doesn't make money, or didn't.

And then you have the family and it's a very unusual medieval relationship. I've been at a meeting of all the finance, sorry, all the managers around the table, I was there and all the commercial operations and we all believe that the firework fair had been going for 15 years and it was losing money, the last two years the numbers were declining, it was a big expense and probably time to give it a rest. So it was like ten people at the meeting, the management meeting saying okay, for good reasons this is why we should drop it. Lord Montague, oh no, you can't! It stays. He overrides. It's very peculiar.

Or as director of the museum he would come back from a meeting, he would come back from America, even a leisure trip and say, oh, I've got a car for you, whereas me who was complaining I had no space and I had the wrong vehicles and all the rest, suddenly end up with

something which is quite idiosyncratic or something he liked. Now, don't get me wrong, he's the one who found it, but there is an element of, and you get this a lot, I've seen a lot of other history where the founder is still connected with a modern operation and forgets he doesn't actually run it anymore.

Debs Yeah, he micromanages.

Andy Yeah. And actually it's not yours anymore, actually it's a trust, it belongs to the nation.

Debs Difficult to let go.

Andy Yes, but equally their presence is still quite dominant. You find this in industry, whether it be people that started Dyson or something like that, or whatever, their individual drive can go against what the professionals think. So there's a whole conference on that at the moment. And I did that for about four years and then resigned, quite controversially, I had to have a gagging order put on me that I would not talk to the media because the temperature was going up in the sense that I, when I went there I went on the ticket of reform, having been there before and knew what was happening and left because it wasn't changing. I said you'll regret that, I think it's wrong, I think you can't stand still. Oh no, you don't know anything about it. The player at the time, there's a chap called Ken Robinson, he is...

Debs I've met him.

Andy Oh right. He is the person who created Beaulieu, he is the power behind the throne, so Lord Montague's the front man but there's no ((0:12:20?)) front man, there's no driver, he has a drive of his own kind and a vision but to deliver it a guy called Ken Robinson, now he is a

major player in terms of he was the managing director of Beaulieu from the 1960s from its creation, all the way through to the '80s to it becoming its peak. And he said, oh you don't understand, so...

When I was there in '86 the number peaked at 600,000, when I went back in 2001 as the director it had dropped to 320,000 and the indication was it needed 400,000 to break even. And I was aware of all this anyway, because I kept close to people all the time. And yeah, so then I went on a reform and well, like I do whenever I go somewhere, you do a review, you just take stock, listen, absorb, observe and do all those sort of things. And so really I then found a quite dispirited staff, they had no vision, everything was charity cutbacks, huge backlogs of stuff to be done, in museum terms.

The governance was, again, quite medieval, the chairman was chairman for life and is there ((0:13:48?)) chairman which I thought was contrary to charity law. Half the trustees never attended, one never attended in four years, but they were big players. Prince Michael of Kent was a trustee but he would never come if ever there was anything controversial as a matter of policy because of his position, it could be seen to be anything. One was head of Ford of Europe, now you know, he was a busy man. And all that, so that was bizarre and there was all sorts of things like that, there's a very strange relationship at Beaulieu, the museum gets a grant, or gets a cut of the income from Montague Ventures as it was then, Beaulieu Enterprises now, and that's always been so since '72, since it was created. And we let them take all the money and the museum will get a fixed income, regardless of whether the visitors went up or down, you'd get a fixed income. So when I went back there and saw the finances when I was told by the director who was leaving you've probably got about ten months of cash before you run out of money, there is no money.

So look at all of that, so look at the finances, the way that the ((0:15:07?)) were sustainable, it was created by the British motor industry which by the year 2000 didn't exist. So lots of things, plus my own aspiration to change the face of the museum and to get away from lining cars up which is how you display cars, and so you've got a new generation because the museum was created by people who for old cars meant probably the '30s and '20s because when they were growing up they were... whereas they're prehistoric to the generation of the '90s and 2000s, and therefore 1970s it's virtually antique ((?)).

Debs Yes, I've got my Triumph Stag out there at the moment. ((laughs))

Andy So the timeframe had changed, and so I felt the interpretation was... And that's why I love the storytelling. So therefore put all these things together, when I started as I thought the process being to look at just changing the physical look of the museum and telling a story, actually in the end changing the whole development plan, because the whole infrastructure was wrong as well, the heating and ventilation had been there for 30, 40 years and was now catching fire or was defunct.

So therefore that had to be built into it because underneath the exhibits, you know, the venting is underneath the car plinths and it was dangerous. The glass roof I found out, the architecture had fallen foul, the glass roof was just ordinary glass so no one was allowed up, they recommended that no one should be allowed on the roof, and there was no barrier, you could fall over the top, it was a flat roof and if you fell through the glass it would cut you in half or the visitors underneath. It was not safety glass, in other words, that needs to be replaced.

The monorail goes through and I knew from the experience of the Royal Marines Museum that the Lottery have quite a stiff conservation and care criteria that you have to live up to and I thought - and here's a

monorail going through dripping water in the rain and all the cold air in winter comes in and it drips all over the exhibits, well not quite because they're moved out the way, but either way you just have no environmental control - and I thought, they're going to spot that a mile away because no one's really asked for big money until then. And in the end it was the building needed sorting, the workshops needed upgrading, the care of, the whole redesign of the exhibitions, well they had to do that separately, they had to do that in the '60s and it really was about colour TVs, men on the moon, consumer society, of which the car was part and they put it in context, I wanted to do that, everything in context, which either made it low profile or high profile, a very high profile in the '60s. and then motorway building, the biggest since Roman times which is now low profile, you know, there are roads, but they were building motorways every two years. So etc, etc.

And I suppose the Lottery and they said, oh we've been waiting for you to come to us because we'd love to see that change, because the interesting thing about the Lottery, they also have, I think an unofficial role of creating museums in the light of what they think is politically correct so that they can control it; if you want our money you do it our way. So therefore the politically correct thing was what's here for women type of thing, ((0:18:39?)) all fine, full disabled access quite rightly but sometimes appropriate or not. Yeah, there was all sorts of things about that, and I knew that, you know... Anyway, they said that yeah, and they gave me than a big grant to do a feasibility study and then got in a design company who actually worked with Beaulieu a long time...

Debs Jane...?

Andy Oh, ((0:19:00?)) was then an audiovisual company and are now a major ((0:19:06?)). But he, David Willets and I were similar, like Wheels, he did the technicals and I did the storyline.

Debs Yeah, ((0:19:14?)) at the Emanate ((?)) show.

Andy Yeah, him and I are sort of contemporaries in that respect. So he left to set his own business up whereas I stayed ((0:19:24?)). Yeah, so I think the Lottery then, yeah Brennan Wally was the company, Brennan, B-R-E-N-N-A-N and Wally. Now they'd been involved with Beaulieu displays since the '80s, I worked with them in the '80s and mainly on individual displays, not major scale, not Wheels, and we got on very well and when I came back again I didn't exclusively go to them, but it does help I find with designers, relationship's everything.

Debs Yes, hence this.

Andy How you work together can make it a misery or a very productive process. Anyway, we got on really well, they were dying to get their hands on it as well and we both went off and it really was good. And then created this whole development plan which eventually was paid for by the Lottery and was ready, and to my mind it was only a blueprint as a basis for an appeal, i.e. this is holistically what we have to do, and actually it came to about £10 million. Now that scared the living daylight out of the trustees, well there were two groups of trustees, the executive, this is really important for directors and designers, your working group who tend to meet monthly as you know, and then the main board who actually rubber stamp all the big players often. Because if they're that big a player they haven't got time to meet monthly, they're busy getting on changing the world.

So yeah, now the trustees were very supportive as a full board, I think it was... It was the head of Ford actually, UK, who said oh, I was thinking about leaving but actually I think there's ways to sustain that, there's a vision and they would buy into it. And I would brief them and I'd do things at the presentation. The executive was more erratic, it would sway backwards and forwards and I had a voice against it from day one which was Lord Montague's right hand man, Ken Robinson, who was not a formal trustee, he was co-opted, so he said, I'm not a trustee, I'm not involved, but he was, his sheer personality and experience meant that he was very influential, but you were either for or against, people either disliked him or liked him. And I had great respect for him, but I personally felt your time has come and gone, i.e. I've been given the role of director and I must direct that and these trustees, in the end, they're the ones.

So in the end though he opposed it all the way, there's nothing wrong with the way things are, you don't need any of this, and I was actually approached one day after telling the trustees that we have some big issues here and we need to address them, and I'm surprised they didn't know about it, and I was told you don't tell trustees stuff that would scare them off. And I said well, there's health and safety issues here, you know. If I was cynical at least I'm clear on my back because if anything happens, you know, you never reported to us.

Debs Yes, exactly.

Andy But I was actually told to keep quiet and not to say bad news to them. And when the report finally came out, I remember the day very clearly, I presented to this ((0:23:02?)) group, which was essentially no surprise but here it was actually, he said this is not to go any further and the staff must not see this because this is not what we should be doing.

Debs Goodness me.

Andy And so the next day I resigned and the staff were absolutely mortified, I must say I've been very lucky, I've been very supported with staff, my own staff, plus the Beaulieu staff who actually felt also, and ((0:23:29?)) included, because they also wanted something to market, they saw the museum actually wasn't changing anything, and actually only now, the James Bond exhibition, and the way that is a crowd pleaser and its presentation shows the way, and of course they love this, of course they are going to lose it in January and then will die again.

So I left, and I was six months out of work and never in my life had done that which was crippling and not good, but I had to do it, on principle, I felt I could not do the job. The trouble is if you portray yourself as someone who wants to do something and that is not going to happen, what have you got?

Debs Yes, what have you got left, yeah.

Andy And so in the end I said well fine, go to hell, you know, and in fact they got another director who only lasted 18 months before she said I'm going, because this is mad here and they've not had a director since, and actually and I think illegally, the commercial company has taken over the charity company and Russell Bowman runs the charity ((interference)). And I could have gone to the Charity Commission, yeah I was at a meeting once where the Charity Commission, I hope it's not too much of a diverse, but it's interesting about managing it, it's about exhibits, so part of this was to review the collection and part of the collection at the National Motor Museum was a Showman's steam engine, fantastic, beautiful thing, fairground lights all over it, great traction engine, an iconic thing, massive – why was it at the National Motor Museum which could only take 190 cars, there's only spaces for

190 exhibits? And therefore when you had to work out what should we have because the biggest complaint of all visitors to the Motor Museum was you haven't got one of those, you haven't got one of these.

It was a very eclectic collection because an individual had built it and only because people lent stuff as opposed to this is what we need. And I did ((0:25:30?)) with the conferences about a core collection, i.e. start from quite an objective point of view, if you have 190 vehicles what should they be? And you would ask the experts, you'd ask the public etc and you'd end up with your... of which some you would never get maybe, if you include sport. Anyway, part of all that was I got this bloody great ten ton Showman's engine and it didn't really feel ((0:25:58?)) and there were other things there like the double-decker bus and things like that. Either you do commercial vehicles properly or you could actually lose them. So I decided we could actually lose that. And it was ours so I decided to - the trust's - so I decided to lend it to a steam engine place where enthusiasts would go. Fine.

What happened was I found that the people had bequeathed it or the children of the late owner, contested that saying as part of the will it was to stay in perpetuity on display at the National Motor Museum. For ever on display, not just in storage and occasionally coming out, on display, taking up the space of two other vehicles. And I said but that's an impossible condition. And anyway they reported it as a breach if you like of a donation and the Charity Commission were fine, it wasn't bad, they came and investigated that someone had said look, the bequest has not been honoured.

And so then also our record keeping was extremely bad, they had no idea who owned what, how it even came here in the past. I think it came here in '69, but there's no sort of formal agreement, all of that. So

the upshot of all that was they said, okay we understand that your record keeping is bad and that this mistake happened because there was no copy of the will in the file, it came out somewhere else, it was on some other correspondence quite distant to the file. And they said and therefore you should review the way you do record keeping. Absolutely, tell me about it.

At the same time they then looked at the operation, the trust as part of it, and they said okay, so what's the relationship between the commercial company and the trust? And Ken Robinson was present and a few other trustees because obviously this is a player coming down as something's happening, and they said oh, the trust employs us, commissions us to undertake its visitor services for it and in return this is what they get. Okay. And then they said, so do you periodically review that trust to this financial arrangement? And the answer before I could answer that was yes, they've never, ever been reviewed, they never could be because that's the way it was designed. ((0:28:36?)) was a value for money review, i.e. could anyone else do this? Could the people that run Chessington or Alton Towers, i.e. commercial vehicle or commercial attraction operators could technically come in and do it which is the way they portrayed themselves in theory, hey, we're just a commercial company that runs this site for the trust. And so I was present then when it was allowed to, so that was another nail in the coffin because ((0:29:09?)) for that. But you can't often tell in a short time.

Anyway, so I then came here to INTECH Science Centre, God, I think it was 2005, it's a long time now, because someone working here who used to my librarian at the museum worked here, education, and so I came here as marketing manager, a lot of people were then nervous including them here why would a director of a national museum want

to come and do marketing at a small operation like this? And it wasn't just expediency because I just can't do anything ((0:29:48?)), for me I suppose personally it's never been about the position of right, going up the steps, I don't have to now go to London to a national, that career progression that, you know, it's always been a challenge that when you walk away you felt you've made a difference. That happened in the '80s at Beaulieu, it wasn't actually by design but it happened, it changed it. It certainly happened at the Royal Marines Museum, it was certainly a completely different animal to when I went there.

To a limited degree in my time as director I changed the whole institution of the trust and performance. We did a lot of reforms before I left, so some good was done that still lives today, and then came here, again this was essentially a schools' destination facility. The culture was educational charity, and education to them meant schools, not lifelong, but they recognised it could possibly be a visitor attraction because we get a lot of visitors here, and they'd been open three years and they were at 60,000 people, half of those were schools, but the other half were visitors, so what's it mean to be a visitor attraction?

So yeah, so then on that basis I came in here to do marketing and basically I got a blank sheet, i.e. we want you to get visitors in here, improve our visitor services but you've got no money to do it because we've got no charity. Actually the culture was that commercialism was definitely out. So actually anyone could have done it, it was like shooting fish in a barrel because it was a great facility that had no marketing virtually anyway, you know, you just had to get the word out. So yeah, so 60,000 then in 2005, it jumped quite quickly to 120,000, plateaued for a couple of years and now we're 150,000. The same number of staff, as when it opened in 2001, the marketing budget is exactly the same as it was seven years ago. I wish I was on commission.

Debs Yeah! ((0:32:03?))

Andy And so yeah, it is a very different animal all together and it doesn't matter, you don't have to be a science person to be here, because that's what I'm saying, the problem is having the ((0:32:17?)) type of people and it's very interesting, that experience has repeated itself here, as it did with the military or with others and the car enthusiast and people who are close to the subject cannot see how difficult it is to change the way they present the subject, they think that everyone thinks like them.

Debs Yeah, I once met with Alice Barry ((?)) of the National History Museum, a long time ago when I very first started the PhD and it was really interesting, she was head of interactive media or something at the museum, and I told her my idea ((0:32:54?)) about doing different levels, children, adults and professionals and she said well yes, she said because we have such a problem with the professionals wanting the exhibits displayed in a particular way that suits what they see as the most important aspects, and she said that the other audience doesn't see it in that way at all and it's a really difficult way to...

Andy To balance, yeah.

Debs Yes. And when you were saying about the military museum I understood what you said.

Andy Yes, definitely. And there's strata within that as well, the military has young recruits, every recruit will go to its family museum, but they're only 18 year olds and not necessarily academic, so why should they be interested in the Battle of Trafalgar or the arrangement in 1750 of this or that or whatever, whatever? They are just ordinary teenagers. A veteran, completely different, knows inside out, or someone who's

done 30 years in the service knows about it, but they only know their little bit and they have no interest in, they might be oh, I was at D-Day, yeah, yeah knock out, but I don't know anything about World War One or about Trafalgar or anything else, or all the other greater events. They only see their world and therefore want it portrayed in a certain way sometimes. So yeah.

Debs Up until recently then you enjoyed your time?

Andy Yeah, that's right, and so here, yeah it was still robust because you were still fighting a culture change here, but don't actually get it, and of course that is probably the most frustrating thing, when you've got long in the tooth like I have, and you've been in the business and you go somewhere that doesn't actually get it, so I'd say I think we need a picnic area and they said why? I said well, families will often... Well, we've got a café. Yeah, but families want to bring their own food. Oh right, okay. How much is that going to cost? Well, this and this. And you've got to have disabled access to it as well. So I did this. It's got to have a ramp on it. Oh, right okay.

And actually the biggest other issue actually here which I'd never come across anywhere else, maybe it's the climate here, I don't know, was eating indoors. And because we're an indoor attraction people will come here in the rain and also in winter, where everywhere else goes quite dormant. But October half term and February half term is packed to the gunnels and they will still bring their packed lunches. Why they do, but anyway, they do and people were sitting down on the floor and eating because there was nowhere for them to eat. And of course they then became aggressive if you told them to move, what am I going to do, oh the kids are already eating, what are you going to do, take his food away? Blah, blah, blah. They even thought they could but being a

quite interactive informal place I think it created that kind of, well you could do that, you could do that, which if a museum's being quite formal and maybe criticised for that reason and created though the same respect to environment.

Debs I can understand that, yeah.

Andy Okay. But it took them five years to agree to buy some tables for people to eat indoors here which has now happened and that complaint's gone away, gone. Very strange.

Debs And John was telling me about the fact that pushchairs, you know, buggies, there were complaints about the ((0:36:23?)) buggies and apparently they're not allowed in ((36:27?)) house and I think somewhere else he said, I can't remember, but they also weren't allowed on the monorail and they weren't allowed on the double-decker bus or whatever. And so they allowed them on the monorail or whatever and the double-decker bus and now there's no complaints whatsoever, it was the fact that there was just one too many places that wasn't allowing them to have buggies or something.

Andy Yeah, it all depends whether you can accommodate it to some expense.

Debs Health and safety stuff, yeah.

Andy Yeah, well certainly with disabled you have to, but interestingly all the facilities you need for disabled in many ways you need for buggy people, lifts, clear walkways, doors that open the right way, not towards you like we have here that you can't open a door here, etc, etc, exactly the same for a mum and child. But equally, they don't understand equally what that implies; why can't you get a buggy on a double-decker bus? Well, why would you want to get one on? Well,

what would you do if you went to London because we don't use busses now, so yeah. Very strange, so it's a strange differentiation.

Debs And just as an aside, my sister became very ill last year and nearly died, she had a brain aneurism and it's left her with being a wheelchair for a while, and she's gradually doing the whole ((0:37:49?)) walking but I said to her, so she was really, really chuffed that they could get a collapsible wheelchair that could go in the back of a taxi. And that's what they really pushed for and then the realisation turned up that the fact that she still wasn't strong enough to get out of the wheelchair to get into the taxi. So even though the wheelchair could collapse and go into it, she couldn't. So the only way they get about at the moment is by bus.

Andy Yeah, yeah. Well, there are some taxis that allow you to go on the back, with the space.

Debs Yes, that's what they had been using but they thought by having the collapsible wheelchair it would just make life much easier. No. So it really does open your eyes.

Andy Yeah, until you actually do it.

Debs So you've always been in this kind of industry then?

Andy Yes, if a theme is current it is communication, yeah, the communicating, but whether that's in museums, interpretation, marketing. So yes, I've done most of the things apart from finance. Education, curatorial, care of collections, marketing. Thank God I don't do finance, and technical workshop, I mean that's specialist, but yeah.

Debs So I think it's a later question, but out of all of those roles which would you prefer to elevate above all the others?

Andy Oh, there's different things, different reasons. To get the adrenalin going and to feel the greatest, I don't know, buzz, is exhibition, project management and design, there's nothing like... It's like writing a song almost, that you start with nothing and actually it takes shape and actually you're feeding off other people and you get a real buzz, my God that's working and it fits together and actually we did that and we visualised, yeah, yeah. So that really gets you going, the creative process.

Debs Because there's challenges along every step of that as well aren't there? Everything's a challenge?

Andy Yeah, and that's why the best part of any project is the beginning. The worst part's the middle because it's always about finance and the compromises and the chipping back from the dream and then there's the delivery which hopefully you're good enough but it's all there and it's all party time and everyone's happy which is fine.

On another level the most intellectually stimulating of that is curatorial, care of collection, to actually handle real objects, you can read all you want but until you actually meet the people who were there, which is why I enjoyed the Royal Marines, I could actually meet people who were at the Falklands or at D-Day or who were prisoners of war on the River Kwai etc, or then handle stuff or read the diaries written in pencil in the trenches. And so yes, I'm in the middle of doing a book myself about Gallipoli, based on Royal Marines' experiences, over land, sea and air, that's very unusual. But all their personal stuff, so that gives you a buzz as well, but in a completely different way, it's not so much an adrenalin one but a much more sense of that's real, that's reality.

Debs Yes, satisfying.

Andy Yeah, that is not creating things, it's not superficial, it is real. It's what you do with that, how you convey that to other people.

Debs It's interpretation at the same time.

Andy Yeah, so it's interpretation, so really if it's a lovely object and then the buzz if you like of actually finding a way of doing that. And each one is a challenge. But museums, people think that's a nice little quiet life, and certainly now when I look at TV programmes like Who Do You Think You Are and they go and see some archivist who's actually going to bring something out and think oh that's nice to do all day. Anyway, all the museum jobs I've done are highly controversial, have been ones that have been quite political with a small P...

Debs So, there's been an awful lot of external influence in the role?

Andy There is, or things you don't even perceive, so in other words, in the military museum you will come across a group of people, how do you portray the Germans and the Japanese, because people have perceptions. And also there are a lot of myths that people have grown up with which are then incorrect and God help you, they're sacred cows. How can you fundraise when people say you cannot get any Japanese sponsorship? And you know that's where a lot of the money is but they're trying to get it into the UK and whatever. But the fact that that company also made fighter aircraft at one time means that you would not have the support of the family. Okay.

Or at Beaulieu no tobacco sponsorship was allowed. I said well, that's odd, because in your Grand Prix section you've got the Marlboro Grand Prix, you've got the John Player Special...

Debs Yes! ((laughs))

Andy And I could get a Grand Prix area actually sponsored by Marlboro. Or there's ethical issues; if you have material that could to some people be offensive do you show it? For example, I had some postcards in the collection at the Royal Marines Museum which sailors would have bought in Shanghai or somewhere else like that.

Debs Yes, saucy postcards or something.

Andy Yeah, but no these weren't saucy, because actually what was saucy then is something quite tame now, but these were pictures of people being skinned alive.

Debs Oh my gosh!

Andy Put on a sort of crucifix thing and just... Because the Chinese have always, and the Japanese, they did it. And this was going back a bit, you even get those back about 1910 because at the time of the Boxer Rebellion in 1900 they used to do that a lot. And so there were pictures of people being cut and things and you think okay, well these are actually very real things because that's what people did, people's perceptions about that and all that, should you ever put those on display ?

Also how do you convey warfare at a very immediate level, I suppose the grand strategy, but people's personal experiences and the sheer horror of warfare. If you were accurate you would actually upset everybody or do you sanitise it so that people, you know..? And that's why I cringe sometimes, you see all these people walking through trenches and... And it's quite right kids actually walk along the trench but I'm not actually sure it tells them anything other than, oh this is quite fun to run along this little run, but there's no smell and the sheer fear and the facilities... It's the everyday stuff and that's what I would

want to try and get across and that's to find the balance of taste is the hardest thing to do in some subjects. You don't get it with the Romans very much apart from crucifixion and gladiators but when you do Roman palaces it's not really an issue.

But you do a Royal Marines Museum where what was it like to be a prisoner of war, where you had dysentery and no toilet facilities and you can't walk, and what is your life. And how do you convey that, otherwise it looks like oh, these blokes were prisoners of war, actually that's not bad, compared to the German prisoners of war, or people in Germany who had to do labour on farms but had nothing like the treatment the Japanese had.

So there's all sorts of stories here and I've always been intrigued by that, how to convey that, First World War extremes. Should a military museum have a section about cowardice or desertion? Is that balanced? Especially as it's a family museum as opposed to the Imperial War, an overall thing, should that be there or not? Or the public pressures, what about women in this museum? Well, women have never been allowed to be a Royal Marine in 360 years and they're still not, it's going to be a bit hard, but they wanted it. And my view has always been well, I won't be patronising to women by finding something which is quite contrived, i.e. it would look contrived, it would look so sort of, oh you shoehorned that in here and we know why, you know, it doesn't ((0:47:00?)).

There are ways of doing it but I'm a dinosaur in that respect, I will not, I don't like that prescriptive type of thing you get in museums sometimes that you have to do that etc. Or actually the trouble is the Royal Marines seem to be upsetting everybody all their life, they've killed... they were in Africa, they've been in India, against the Japanese,

Germans, they've fought the French tons of times; they don't like the French at all, so how do you... you know, it doesn't come across as a really all group sort of huggy thing. But as far as I'm concerned that's past and that's how you reflect the past, which is quite fun, quite fun.

Debs Yeah. So museums, when I decided on, well came up with the talking walls it was more about a heritage site like a building and it was more about the story of the building and then the people that lived in there over the different ages. So you had different time slices, architectural slices of the building.

Andy Yeah, good.

Debs So the story was told from the building point of view if you see what I mean, but maybe from Dunster Castle it was the Lord of the Manor who took you round on tours and then that developed into, for Beaulieu it developed for the abbey whereby you had a set of characters who you could choose a character who then told you the little snippets of information, again all from the sort of narrative and the story telling aspect. So museums I see as not vastly different, but very different in a lot of ways to a heritage site, where it's the building that you've come to see rather than necessarily artefacts out of context being put into context. Does that make sense?

Andy Yes, and it depends on the heritage building, you go to an abbey, there's nothing there, you go to Blenheim and you're knee deep in personal treasures type of thing. How personal they are is a fine line, but yes, or Stonehenge, classically. I mean there's not a lot to work on there.

Debs No. ((laughs))

Andy And to interpret. So yeah within that, so yes it is tricky. But that's it, you need the building to speak or to come alive, because a building only exists for people, people use buildings, or even Stonehenge, it was used by people.

Debs Yes, built and used.

Andy So therefore, where's the users? I remember when the Warrior first opened in Portsmouth and we had a tour round it and they were sort of saying what do you think? I said well, structurally it's fantastic, for a piece of ship architecture that's it, there's no people here, and that's the people that restored it saw it as a piece of art or an object in its own right, not as a...

Debs Yes, in a museum.

Andy Yes, and so therefore it's beautifully restored, all the decks were, but there was no interpretation of well who, you know, it was like the Marie Celeste, who actually would use this and in fact, God, if you actually put people on it, it might mess it up. And so how real, because it looked like the day it was launched as opposed to this was a working thing, exhibit in this case, ship. So it's interesting.

Debs Yes, so it goes back to the cars in the museum doesn't it, in the fact that you've got the cars there but you haven't.... I don't know about now but the story of the person who has loaned the car to the museum or how they came to have it. So there's a word for it isn't there, the provenance.

Andy Yes, provenance. Well, there's lots of different stories, in the sense that yes, there is that actual exhibit, now if it's a particular star exhibit and there's a story behind it, as opposed to someone who's just kept it, or

to my mind it's who owned this car originally. It's like today we have cars on the road and we all buy different cars. Why? I don't know, why don't we all buy the same car? And the point is well, this would be a real middle class car, a bank manager, headmaster or a doctor would have had this car and then right, okay, very sombre, but working class couldn't afford cars. And to have your first car in the family it was a major event which is now lost of course in the mists of time, but the first people that had them, and it was always the middle and upper class, it's very class ridden.

And yeah, so that would be interesting or like scooters, then there's two kinds of scooters, there's your Audrey Hepburn type of scooter, all very chic and fun, and there's the mod one and everything that went with it, it was symbolic. And so all that has enormous power to convey something as opposed to a big Triumph Bonneville which is a rocker's one or whatever. And there's a lifestyle, there's a story there isn't there?

Debs Yes, very much so.

Andy So one at Beaulieu for example I saw was a bog standard one that perhaps some young mum might have and it was very clean, very neat, very sort of, I don't know, neutral, whereas I thought the biggest story was actually about the youth subculture of the '60s and you can have the two together and what that meant. And the imagery that would go with that, we had the stills, we had the film and how something can symbolise a culture. So yeah, it's so much fun. ((laughs)) And that's just two of many.

Debs So with your experience of Beaulieu, because I know you were very much with the Motor Museum.

- Andy Yes, I was.
- Debs Did you ever look at the abbey and think what you could do with it?
- Andy Yeah. The abbey, in a sense came under the education department in my first incarnation there, so Susan...
- Debs Tomkins.
- Andy Tomkins came about three years after me to run the heritage but before that it was, and in many ways probably the greatest thing, the most unique thing at Beaulieu is the abbey, I love the abbey. You'd have thousands of people, you know the abbey, it's peaceful and quiet, brilliant, and you think... The trouble is, you read how big it was and it still doesn't look like it, they're still lucky to have the refectory, and not many places have got that, but how big it really was, or how famous it was or like the White Queen that's on TV at the moment, we just saw the episode on Sunday where she flees, she goes to Beaulieu Abbey, they said Westminster Abbey.
- Debs I'm not allowed to watch it because Top Gear's on.
- Andy Oh right, okay. But she flies to, you know, so therefore... and quite a few people did. So all of that and the whole community, I didn't realise and ((54:13?)) before but when you think of the scale of the, it was like a whole community. So really no, what involvement I had on that, I can't remember, it's changed now, but the first time it had interpretation, education, we were involved with that where there was in the crypt area all the exhibits and there were soundtracks of chanting and the figurines and the model made and all the rest. So that was back, that would have been late '80s, that was the first reinterpretation of it, there was nothing before.
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- Debs Right, in the '80s. It's interesting because I was going to ask Susie that but you've answered that.
- Andy Yeah, she'll know more. And so I did not have a direct... I never had a direct influence over it, other than I've always been interested in it and being part of the team that was talking about things and brainstorming it, yeah let's do this or that, and I started the living history at Beaulieu in oh God...
- Debs Because that's been going a while hasn't it?
- Andy It was. It first started with arena displays called cavalcade, which they have had before but they have literally people just driving cars round and the commentary, I changed it by having 20 cars in half an hour with actors who changed costume eight times, as you went through the 20th century and the music played accordingly. So you would have the Edwardian rich people and it was all that and they would have a breakdown and they'd talk and then they'd have the police stop them and it was all about this anti...
- Debs So the forerunner of the London Olympics opening then!
- Andy ((laughs)) And yeah, it would end up in the '60s in a Mini and the girl would be in a miniskirt and all the rest and there used to be four people deep all the way around the arena every day for six weeks. And that was quite nerve-wracking, I wouldn't want to do that today. And there was that conflict between the workshops who, my God, you're bloody ruining our vehicles, you know, it's being used every day, they're always breaking down, and the bloody... these sort of education people, you know. And there was that sort of... I said, well they were made to work, they're not sculptures.
-

And sure, I didn't think equally you should use very rare vehicles, and there's that very difficult point where it is and where it isn't, but the point is it made it come alive if you can smell them and hear them. And yeah, people broke their arm ((?)) starting them. And then that splintered off into then having little vignettes outside the house was part of it, it was the same team that would do the things in the day when they had these little two or threes and they had the audience right around them.

So they were dressing in Edwardian, they would just drive up in front of the house and someone would be walking along in costume and the public wouldn't see it and so the public were part of it but not part of it. I didn't play to the audience but I didn't ignore them either, i.e. because there is this whole thing about first person, third person, and I had to say to them... To be in character though you had to be slightly first person because someone says, oh that's bigger than my Mini and the other person would not know, you couldn't say oh yeah, I think so, not during the thing, later on if you're walking back with your coat over your shoulder and you're talking to a visitor you might do, but you couldn't.

Debs You had to keep in character.

Andy Yeah, but equally you couldn't sort of go to the audience, oh what is that, you might have some sort of iPlayer or something in your ear or something, you couldn't do that because you start going down that road and... But no, that was quite fun, but all that theatre stuff as well is great fun.

I think later on that developed into abbey, people in the house, and we did do bits in the museum, but the museum's tricky, we have more fun outside. But yeah, okay?

Debs No, that's good. So if, and it's probably the wrong question to ask, but if you could put on, with the technology or whatever we've got now, if you could put something on at the abbey now what kind of thing would it be?

Andy Oh, the abbey now. I think the thing that I would always want to see, if you could ever create a virtual church, how big that church was, now apparently that church was as big as Winchester Cathedral.

Debs I've got it in 3D, I've got it in life scale on the computer.

Andy Right. Now, how can we, if you stand at that archway, in a hologram way...?

Debs Yes.

Andy You know what I mean? So in other words you could see, I don't know, if the technology was there to create a hologram so you could actually feel, it wasn't there but it is in dimensions. And of course you could do it on a screen potentially because being outdoors it's quite tricky if it's a day like today so you'd use a booth, you know, to actually sort of create the virtual abbey.

Debs Yeah, the life size.

Andy Yeah. And I suppose also in the grandest scale would create the farm, you could actually visit the community, go to the ponds, see the fish in...

Debs Yes, you see that's what I'd like, yeah.

Andy You could actually see people on the farm, a bit like the other living history, like Williamsburg in America which is probably the par excellence of all living history where people farm in their cottages and

in which you walk past their cottage, you can talk to them and they'll tell you what they're growing, they know and they're actually doing it.

Debs Yes, so they could be making mead couldn't they?

Andy Yeah, you could actually do it.

Debs The farrier ((?)) could be making his bolts, ((0:60:03?)) and things.

Andy Yeah, so in other words you would almost have that people actually farmed, created, have a community there, that actually were doing it and they could speak from experience. That would be quite good, very elaborate, quite difficult and with these days of health and safety what you're selling and stuff and all the rest would be tricky but it's very organic. All sorts of things, I mean the trouble is how real do you want to get? Because you'd get this model doing it who's got perfect teeth, a beautiful complexion.

Debs I know, they've got to be the real thing haven't they? ((laughs))

Andy Yeah, you'd need some really ugly characters who've got skin problems and bad teeth because that's actually... ((laughs))

Debs Yeah, have you been to the new Buckler's Hard?

Andy When was the last time I've been to Buckler's Hard? Again, the first time we did Buckler's Hard that was in that time as well, the cottage we interpreted.

Debs They've done a new one haven't they?

Andy I've not been to the new museum no, or whatever, but yeah, that's a lovely place as well.

Debs It is, it's gorgeous, we used to walk there.

- Andy That's what we want to do, we want to build a ship there, that's what you need. The only thing missing from Buckler's Hard is a scale of a ship. These are tiny cottages underneath a hull...
- Debs A massive great hull...
- Andy ...without it it's harder to...
- Debs Just it's a beautiful vista at the moment.
- Andy Yes, it is, yes.
- Debs Yeah. But in the museum they've done really well with some technology, with some stage settings and lots of information books and things. So it works well, ((0:61:39?)).
- Andy Yeah.
- Debs But you don't have, as at Beaulieu itself you don't have the scale, the main exhibit that's not there, if you see what I mean.
- Andy Yes and I suppose also, going back to the abbey, in a sense what's missing from the abbey, if you like, is really about life there, so it hasn't got their cells, you can't see how a monk, you know. Obviously it's how do you live.
- Debs The ((0:62:07?))? ((laughs))
- Andy Yeah, obviously very basic so it cuts down on the expense but it's really trying to get under the skin to try and get the empathy. I think probably with monks people do have a pretty good idea, it's austere and basic so therefore it's not the same as going to Blenheim, trying to work out how people lived there. So in that sense it is and you think, oh the days are a bit repetitive, but yeah, but I suppose therefore probably the

biggest thing would be for people to walk away build away from the abbey knowing, my God, this was a whole commune, the scale of the commune, the fields and the agriculture and how people used it, the hospital...

Debs ((0:62:55?))

Andy Yeah, it was in the middle of their nowhere. You know, why did you build it here? On the one hand it's remote and yet on the other hand it was probably the centre of society in that world.

Debs Yeah, because it was very remote at the time wasn't it because there was nothing around for at least 20 miles or something.

Andy Yes, thick forest, good river, good access by water, but yeah... And not on a main route.

Debs Yes.

Andy So they wanted obviously seclusion to one degree...

Debs Yeah, that's the Cistercians isn't it, the Cistercians wanted somewhere beyond man I think is the phrase.

Andy Yeah, that still has this sort of interaction a little bit, of people coming to it which is bizarre as well.

Debs And being able to get to it by river rather than by road necessarily, yeah. So yes, it's a beautiful place, which is its name. I'm keeping you for a bit longer...

Andy That's all right.

Debs ...but is there anything else...? Oh yeah, there's just one thing, more about your marketing role.

Andy Okay, yes.

Debs So I won't keep you too much longer, but it's more about how you, and it can either be for here or Beaulieu or any other places, the measuring of success of an interpretation or the attraction, how do you capture that?

Andy How do you evaluate? It's always difficult to do, evaluation's always difficult because in a sense it should almost begin at the start of the process, i.e. what are you trying to achieve and hopefully if you know that then you've got something to measure. If it's literally oh, we've got this exhibit, we'll just put some display around it, but then again, who's it for? So do you want families to understand this exhibit? So therefore that's a measure then, do families come and see it? Have you asked families? Do families understand it? And when I say families, by that I mean lay as opposed to the specialists. And so in a sense your whole reason for creating an exhibition or a display should in a sense give you, I would think, some of your benchmarks for what you're measuring.

Debs Measuring, yeah.

Andy And if it's quite an in-depth interpretation, I don't necessarily mean say by an exhibit. And so therefore, if the aim of the exhibition is to get greater empathy for the life of a monk and actually what occurred here that is not immediately obvious at this site and therefore you went away with a greater appreciation and knowledge about monastic life, how complex it was or not, whatever blah, blah, blah, fine. Now, that means you've got to do quite a comprehensive display, so therefore to measure that... No, so to market that, going back to that, to market that, presumably you created it for a reason and who's it for? So is it a really specialist one or not? So okay, it's a lay audience, so therefore the language you're using in portraying it and how the methods you use are

obviously going to go to the people where they're picking up that information, which is quite difficult these days, this is the nightmare, which is why I'm probably called a bit of a dinosaur here because I still do a lot of hard advertising. E-stuff is coming in, that's for sure, but it is quite difficult how people know about you, because there's so many options to find out.

Debs And they're getting wider and wider aren't they really?

Andy Yes. And as I say, in my day it used to be Friday night, you got the paper, that told you what was on at the weekend, either events, pictures, places to go and Sunday was the traditional day to go out. Obviously that's changed so much more now. So I think people want experiences now, that's very clear, they are also quite savvy because television has become so sophisticated now. So for example here we have the planetarium, yet you'd have Brian Cox's Wonders of the Universe, one the top documentaries now on television. And who would have thought the universe would be popular with the general public and not the Sky at Night audience, and therefore would have been at half past 11 on BBC2. It was not a blockbuster but had millions watching, and we'd get a lot of pressure from that, people sort of say well we want something like that.

Debs Again, that's a story isn't it, the way Brian Cox tells his story as opposed to...

Andy It is. It's not what you know, it's how you say it.

Debs Yeah, exactly.

Andy And so, yeah, so you can work out what your message is and get to those people and then a kind of measure of that is, are people

responding, responding to the marketing by coming, and obviously then you've got to try and do some surveying of the consumer to find out... and that's what will be scary, because what you think they will know when they leave the exhibition is nothing what you expected them to know. You know, you can ask five different people who walked around, have you been to the same exhibition, because actually someone spots ((0:68:18?)) all picking up on a different thing, I found that really interesting, or oh, God that was so boring all about matins and prayers, or actually I love Gregorian music, it's so calming. Oh really? So everyone does and so they'll all walk away and I'll say did you see that? No, I didn't see that etc.

So it might be quite illuminating, so I think it's interesting to know what are their perceptions, especially with a subject like this, an abbey, which is outside of everyone's experience, this is not necessarily a religious country anymore, so you don't have that, and certainly a multi faith, in other words, everything is alien about it, but sometimes the strangeness of something can make it more attractive and more familiar than some of the things you think would, because it is so different and therefore they haven't come across it before and it opens something up to them. So I think, yeah, I'd be interested to know what their perceptions were before they came, you've come today, what did you expect to see, or did you know anything about it before ((0:69:28?)) schools in history ((0:69:32?)), so they probably, you know. And yeah, and actually what was the highlight for you? It's very hard, did you learn anything? We ask that question here. It's quite a subjective question.

Debs Yes.

Andy Yeah, and actually it's almost a change of semantics, the same words can get to a different answer.

- Debs I suppose if you said what did you learn here, what exhibits stood out for you most and then...
- Andy And then from that if you say oh, well like the new Mary Rose exhibition, now you ask 20 people coming out of there what's their favourite part of it and they'll all have something different, oh, they had this skeleton of a dog, and it's quite personal, quite unusual to find a skeleton, you don't often see many skeletons of dogs, and certainly not that old at the bottom of the sea, and it's very personal. That's interesting. And then also it's the why question after that, why I think. So you say that you like that. Oh right, so why was that then? Now that then becomes much more personal and to hear their way of thinking is always quite illuminating, how they approached that and if it was a surprise or, okay this is knockout, you begin to realise that some parts of the exhibition, and I think you should always build in to an exhibition almost a guaranteed winner, which if you like becomes the icon for the exhibition that is on all your publicity and if you like symbolises it.
- Debs So would you say for here then that your winner in the sports one would be the Mind Ball or the wheelchair?
- Andy Ah, tricky. Because it depends if you're writing it or visualising it. They're terrible to visualise. If I showed the wheelchair picture would people think oh, okay so you've got disabled people there, that's nice, but they don't realise that you can have a go. And it's a picture and they can look at the picture and not even actually read the writing. Mind Ball, as a picture, it's quite a boring picture because it's not the experience.
- Debs You need an animation for it don't you?
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Andy Yeah, or a video. I had quite a lot of fun sort of introducing that, your brainwaves come up here and it does what you tell it. It's quite fun. So all of that. Here, what is iconic, everywhere needs a star exhibit, so I think the Planetarium is a star exhibit here because there's nothing else like it and the cinema is like nothing else and it's only scratched the surface of its potential, what it could do. Within the exhibits the building's iconic. Yeah, I mean the most popular exhibits here, the top three, the parachute, where you put it into an air tube and it just shoots out the top, it doesn't teach you anything but they love it to death, you can't get on it. And otherwise they move it, they turn handles and the beads go up different ways and down, but it's movement, it has a result, you can see progress, it has noise and they just love that to death, the younger ones certainly.

Mind Ball certainly if they wouldn't have come across it, and they want to have another go again because they didn't do as well as they thought they could, that's quite fun. So it's very good, but quite hard to market in that sense if you know what I mean. Now, if you've got ((0:73:04?)) record breaking cars or a Grand Prix car, it comes with a whole world of speed, glamour, blah, blah, blah. Concord at the Fleet Air Arm Museum, the tiger tank at the Tank Museum or whatever, something that okay, you know what it is, here for the Science Centre it's really quite hard to actually encapsulate what is the Science Centre as opposed to a science museum, and oh I'm not interested in science so it's not really for me is it, etc.

Debs So it's a challenge.

Andy Yeah, challenges, and it never ends.

Debs Well, thank you ever so much, it's been really, really informative and you've given me a lot of information.

Andy Okay. The only other thing I'll just go back and I'm sure you... is the compromise, every exhibition there's always a compromise, which is to some degree or not satisfactory, it depends how much you have to. And how it is shaped by all the different pressures. The biggest pressure is finance and resources and I'm sure even Disney never has enough money to do what it wants to do, so any exhibition...

Debs ((0:74:10?))

Andy Exactly. So yeah, and what could you do with that, but then there'll always be something further, if someone said you had that money, or if I got that money then I could look there. Okay. So therefore and then within that the disappointment sometimes of how much goes on that people don't see. Now, it depends on the exhibition like on the Wheels, half - no three quarters - of all the costs of the underground ride for Wheels, all the costs were what you never saw, the track, the safety systems, the fire support, blah, blah, blah and poor us display people were getting cut, cut, cut back all the time. I said well that's what people are seeing, but then you have to do that, that's a compromise.

Then you've got the stakeholders and stakeholders at every different level, so you've got the trustees, the people who are paying you, now that is either the organisation who's got the money, or the funders and that might come with conditions, Lottery or a grant body, so you've got to satisfy them. Then you've got audience and if it's a single audience, brilliant, because you know who you're going to, so a diverse audience, nightmare, because you've got to be all things to all men and make sure you're not spoiling it for everybody because you haven't satisfied any of them.

Debs That's right yeah, too much choice.

Andy Yeah, that's right. And sometimes you wish it was something like Tibetan prayer wheels or something which is fine, only a specialist would understand so fine and you've got the best collection in the world and just come and see it. Yeah, and all sorts of influence, as I say, it tends to be everybody, satisfying people's expectations, oh it's not as big as I thought it was going to be, I thought it was going to be more than that, well you don't get much for your money, mate. Or maybe your creative process is stifled by people who don't share the same vision. And the very lucky person who actually gets the whole four aces of you're feeling creative, your designer you're in tune with is creative with you, you spark off each other, your employer or the people creating it are saying knock out, love it, back you up all the way, without sort of dragging you down or knocking you sideways. And the public have been waiting for it and you're delivering what they want. Oh, that is the dream. I always think you get all of that and it will ((0:76:51?)).

Debs But I did have most of it for Beaulieu.

Andy Oh, that's good.

Debs Yes, because I worked really well with Susan, and Mary was very good as well.

Andy Yes, she's good.

Debs Yeah. I had the funding issues, you know, I had to get the funding to do it, and then they had their little bit of what you had to do which was a lot of paperwork and the only thing that I wasn't too sure of was the visitors and whether it's what they wanted and we keep trying to stand in their shoes and imagine scenarios of what you would want to see. But that's still, that's where I'm interested in the internal influence as well as all the external influences because I might want to see

something because I'm personally interested in this area, you're interested in...

Andy Yeah, your prejudices, that's right.

Debs Yeah, history, so you're interested in the historical aspect of something rather than... and so on. And so I felt I'd let myself down because I hadn't perhaps understood the visitor enough and whether I was really doing what they wanted.

Andy It's extremely difficult to know because then you've got to define your visitor, but hopefully if you have an established pattern of visitors coming, like Beaulieu does, you generally know who they are in a sense that, like here at INTECH, very clear, adults in their 40s and maybe 50s, kids of about eight and ten, classically, come here, you don't get teenagers, you don't get pensions, unless they're grandparents, half the adults who come are pensioners but you don't get adult groups like you do at Beaulieu, you don't tend to get specialists like you do for historic sites. Like the ladies from the history society or whatever, you know, or the Jane Austen Museum, you've got people who are really, oh that's not right and all of that, or Beaulieu with its cars. So yeah, and actually what their level of knowledge is, which is quite scary but also what actually pushes their boat out, what makes them entertained, so yeah, that's quite interesting.

Debs You have to be a psychology person don't you to understand them.

Andy Yes, you need to be a journalist the way you do the copy, a journalist training, if I could have any other training I would have a journalistic, the hardest thing to write when it comes to exhibitions is to write short. Fine, 80,000 word whatever, fine, chuck it all out, yeah, massive, but you've got 800 words to describe this exhibit or even less, 150 words

and you think, my God, there's so much to say and you feel you're dumbing down, but in essence, and also for children, the hardest thing I ever did, I wrote some children's books, and you agonise over every word because oh, I can't use that word, even gears I'm writing for an eight year old, will a child know what a gear is, how do I explain a gear in a sentence that is simple but effective? Oh my God, and you trip over phrases you take for granted and actually you've really got to get down to a level and when you say children do you mean five, do you mean eights or 12s or 15s? Four completely different groups and different expectations and language levels. Interesting and scary. Sometimes you think oh my God, why do I do it, but no, I love it, it's good.

Debs So where might you go, if you move from here what would be your next beautiful role?

Andy Oh right. I got turned down for a role last week which was really disappointing because it really had everything I wanted, to a degree, it wasn't the perfect job, but the Museum of Army Flying, just like the Royal Marines, Middle Wallop, is now at rock bottom, it's down to 24,000 people, is virtually going bankrupt, but it has potentially... Prince Harry is an apache helicopter pilot which is their story, my God, so you've got something there. But they've got this collection which is just all bunged in and it's a warehouse, they want to change but don't know really how and they want somebody to take them with them, and you thought okay, well look, it may be my age I don't know, because I've only got five years to go before I retire, technically, but I thought oh the time's ticking, eight years you could really make a difference, you know, first year you don't have much effect but the last year... in the middle you can make some big difference, so there is a worry that the time's slipping by. So I got a no on that. And I don't know, until I know who got it because...

- Debs You won't know what the...
- Andy Yeah. I mean right place, right time, not what they're looking for, maybe... and anything to go for jobs is always political, how you play your cards, and what you say and what you don't say. Okay so no, I would love to just take on anything that basically can use your experience that you would grow yourself, you would learn, so I don't want something from scratch, I don't want to start a racehorse museum or something like that.
- Debs But take your experiences with you.
- Andy Yeah, and I have to feel passionately about something, I have to care about them. You can't just do it as a two year thing, a posting, fine for a while.
- Debs It's a vocation really isn't it?
- Andy Yeah, and I don't like predictability, I tend to like it... I would hate to go somewhere like a Lottery place that it's ten million, built it, it's all working, here's all your staff, brand new uniforms, fantastic till system, let the people in. It's a different kind of manager, yeah, it's not the same as...
- Debs It's a paper manager isn't it?
- Andy Yeah, it's creating and doing and graft. This gives you grief, sometimes you think oh, it would just be nice to have... just give me a nice, easy, ((laughs)) why do I have to go for the... yeah. So yeah, so life's difficult now, so yes, so managing change is another, it's not the same as ((0:82:55?)) but my experience of being a manager and a director and all the rest, people is really a whole ballgame, personnel, I've been to the extremes of worst personnel involving unions and tribunals and
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really bitter, bitter, that was the Royal Marines Museum to ((0:83:16?)) civil service and would not change and the union and they had all the rights and they couldn't see how they were abusing those rights, I felt, through to staff who are so loyal and backup, they will write to trustees to say they're concerned, which is what has happened basically. So it's quite good, I do love that.

Yeah, team building is one of my great passions as well, yeah I love that, working with people and binding people and then leading people to a vision, not necessarily from the front although I don't believe in democracy, if you're a director you're paid to direct but you are directing... but someone's got to make a decision and I've seen a lot of places where, oh what does everyone think? Fine, consensus is good, like a cabinet you listen to all those opinions but no one makes a decision, whatever the decision, because oh well we're going to upset them, well otherwise you won't do anything. I tend to be a little bit ((0:84:20?)) a bit difficult.

Debs Thank you ever so much.

Andy A pleasure, thank you.