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A BULLETIN OF THE HISTORIC ENVIRONMENT

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Conservation bulletin

Marketing the Past

Visiting historic places has never been more popular and the range of attractions has never been broader. What's more, the heritage industry is working hard to keep pace with changing public demands.

Every October English Heritage stages a re-enactment of the Battle of Hastings and 6,000 people flood through the doors to watch the spectacle – for many modern audiences it is live action rather than a traditional guide book that best communicates the stories of the past. © English Heritage

ENGLISH HERITAGE

Editorial: *Marketing the Past*

Visiting historic places has never been more popular – nor more important to their survival for the enjoyment of future generations.

There's nothing new about the fascination of historic places. People have always loved seeing inside the houses of the rich and powerful and exploring the monuments of a more distant past. What has changed – and changed utterly – is the scale of the 21st-century heritage industry. From what was once the leisure pursuit of a refined elite has grown a popular pastime that ranks with shopping and football in terms of active participation.

Just a few years ago some of today's statistics would have seemed madly optimistic: the National Trust with 3.7 million members; English Heritage welcoming 11 million visitors to its properties and Historic Houses Association members seeing 14 million people visit their houses. Last year 29 million people – 69% of the adult population of England – intentionally visited an historic site. Between them they made 31 million paying visits, which goes a long way to explaining why heritage tourism accounts for £4.3 billion of the UK's GDP and provides employment for 113,000 people.

The most remarkable aspects of this vast cultural industry are the variety of its players. Alongside the hundreds of properties managed by English Heritage, the National Trust and Historic Royal Palaces are literally thousands of others whose doors are thrown open by their private owners, voluntary preservation trusts and commercial operators. The strength of this mix is that every property offers its own particular experience – no two are the same and every kind of audience is catered for, from the young family looking for an ejoyable day out to the traditional cultural tourist.

For all their diversity, these operators share two driving concerns. The first is a passionate enthusiasm to share the very special place for which they are responsible with a much larger public. The second is a determination to generate enough income to keep them good repair for the benefit of future generations. In the case of the National Trust, the 1,500 members of the Historic Houses Association, the hundreds of small local trusts looking after historic windmills, pumping engines and priories, this task of conservation has to be carried out almost entirely without public subsidy, and it is only the paying visitors who support the upkeep of the property and its fragile contents.

Much less well known is the fact that, of England's two main public-sector heritage bodies, Historic Royal Palaces has run its five London attractions on a self-sufficient basis for more than a decade, and English Heritage with its much larger portfolio of properties has increased its earned income by an impressive 86% over the last 10 years as a result of a determined drive to enhance the visitor experience and reduce the call on the public sector purse.

The years ahead are going to be exceptionally challenging for every segment of the historic attractions industry – private, charitable and public alike. In this issue of *Conservation Bulletin* we explore what modern audiences want from their day out in the past and how different operators, from the largest to the smallest, are learning to adapt to the demands of an increasingly plural and discerning market place. Above all, we show how innovative approaches to presentation, marketing and customer relations can satisfy a vast public demand for engagement with its past while simultaneously protecting these precious places for the future.

Mark Pemberton
Director of Properties and Education, English Heritage

Conservation Bulletin is published three times a year by English Heritage and circulated free of charge to more than 15,000 conservation specialists, opinion-formers and decision-makers. Its purpose is to communicate new ideas and advice to everyone concerned with the understanding, management and public enjoyment of England's rich and diverse historic environment.

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Popularising the Past

People have always been fascinated by the past – but for contemporary audiences it needs to be presented in a much more engaging way.

When he became Chairman of the National Trust Simon Jenkins made it clear that he wanted to see a revolution in the way in which historic places are presented to the public – not just by the National Trust but by everyone involved in the heritage industry. As a passionate enthusiast for old buildings he has become frustrated by a mismatch between the dictates of the traditional curator and the expectations of the modern family visitor. In the interview that opens this section he explains what it is that we need to do to bring the past to life for a modern 21st-century audience – and some of the risks that we must be prepared to take in the process.

As Ben Cowell reminds us (pp 6-7), visiting historic properties is not a new phenomenon; on the contrary we have been fascinated by them for hundreds of years, although it was only the invention of the coach and motor car that suddenly made them accessible to a mass audience and a significant source of income both for their owners and the nation as a whole. What we also need to understand, as Kate Davies explains (pp 39-41), is that today's audiences want to experience the past in very different ways from their predecessors – not through guide books and interpretation panels but the excitement and empathy of re-enactment.

Bringing the past back to life

Conservation Bulletin talks to Simon Jenkins, Chairman of The National Trust.

Conservation Bulletin

When he was Chairman of English Heritage, Sir Neil Cossons talked about keeping historic properties in a 'heritage zoo'. Is that how you see them, rare survivors kept in captivity for what they can tell us about the past?

Simon Jenkins

I liked Neil's phrase because it accurately describes the old Ministry of Works' approach that arose in response to the destruction of the war – if we don't save the best of the past then we won't have any for tomorrow. Today I think we are more sophisticated than that. Because we see the environment as a continuum, historic buildings don't just have a past but a present and future. They were intended to be used and need to be kept alive.

On the other hand, a ruin really is an endangered species. It has lost its purpose and has become just a work of art or piece of archaeology. I think we've got our approach to the presentation of ruins completely wrong in this country. I'm a Victorian and I would like to do more of the kind of restoration that William Burgess did at Cardiff Castle or Castel Coch. I'd love the National Trust to rebuild Corfe Castle in Dorset and I hugely admire the work that English Heritage has done at Kenilworth and Dover. It really is breaking an intellectual logjam in the heritage business and I cannot see what's wrong in presenting a building so that ordinary people can understand it.

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What matters most for people when they visit historic properties? Is it having a person there to explain it? A decent guidebook and plan? Or something more?

Simon Jenkins

Roofed structures like houses and palaces can be dealt with in two ways. One is to use them for their original purpose as places for leisure and pleasure – which on the whole is what we try to do with our National Trust houses. The alternative is to use them as aids to explaining history, which usually involves more serious work with actors, audio-visual presentations and maybe even holograms. The point is that you're using the place not as a house but as a stage set for explaining history.

I suspect that 90% of the history that people in Britain learn about comes from visiting old buildings, not through teaching. So the responsibility of the heritage industry to get its history right is immense. At Kenilworth and Bolsover English Heritage is doing some wonderful work to explain the medieval and Elizabethan periods. And at the commercially run Warwick Castle the Merlin Group is doing the same thing using everything from holograms to waxworks (see Kelly, pp 23–5). They're very good at it, they do it professionally, the stories are well told, and people come away clearly having enjoyed themselves.

Upton Court in Warwickshire was the home of a grand family living a good life on the brink of the Second World War. Today, the National Trust visitor hears 1930s' music in the background and is invited to sit in the inglenook and read newspapers announcing Munich. People come away understanding the past in a way they never will when they see ropes and a series of 'don't touch' signs.

At Sulgrave Manor, George Washington's ancestral house in Oxfordshire, it's all actors, and Americans think it's lovely. On the other hand, if you go to Dennis Severs' House in Spitalfields, they're telling the story of a family of Huguenot weavers and they do so with everything from rats in the scullery to urine in the bedroom. It's brilliantly done.

Conservation Bulletin
Soon after you took over at the National Trust you said you wanted to see labradors in front of open fires and push chairs in the hall. What's that all about?

Simon Jenkins
In the past we always said: 'here it is, this is what it means, look at it and don't touch it'. But these days I think we can afford to loosen up a bit. That means you present the house as you would to a guest. You welcome them at the door, you take their coat, you put them in front of a fire. As they move round the house there are seats they can sit on, books and papers to read, pianos to be played, music to listen to. There are games in the games room and dressing-up clothes in the bedrooms – all the things an earlier visitor to the house would have experienced. People love it. The staff love it. It is more work, but it's not much more expense.

What's crucial, whether you're the National Trust or opening a private home to the public, is that the house is allowed to speak with its own voice. What are the stories associated with it? What is its defining period? At the National Trust's Upton House it's the house-party world of the 1930s, at Berrington Hall and Wightwick Manor it was the 1890s, at Croft Castle it was the 18th century.

One of the questions people always ask is why are our dining tables set for the beginning of the meal and not the end. At Dennis Severs' House it's after they've left the table – there's all the orange peel still on the cloth. Down at the privately owned Port Eliot in Cornwall there's a wonderful dining table at the end of a debauched dinner party, with the hostess collapsed on the table. Marvellous display.

Conservation Bulletin
A warm welcome makes for a much more enjoyable first visit to a property, but how do you encourage people to keep coming back for more?

Simon Jenkins
At lots of our houses people say, 'I've been there, I've seen that'. We need to answer that by saying 'Well have you seen it *this* year?' One of the reasons people keep going back to gardens is that there are different things to see every year. If you can change a garden periodically you can do the same for a house. For example, one of my favourite private houses is Burton Agnes, where the family constantly change the art collection in the Gallery. They keep updating it, and as long as that respects the language of the house it can be very exciting.

I would like our National Trust houses to be

In most historic houses the dining room is presented with the table perfectly laid; at Dennis Severs' House in Spitalfields, by contrast, it looks as if the family and their guests have just left the room, with fruit and empty glasses still littering the cloth.
© Katherine Jackson

evolving just as they did when they were in private ownership. I don't have a problem with a property manager or curator coming up with an intriguing idea – turn it into a modern art gallery, turn it into a costume centre, turn it back into a rich man's house. It would have been interesting to see what we'd have done with Uppark if we hadn't decided to restore as an absolute facsimile.

Conservation Bulletin
During the first year of the credit crunch visitor numbers shot up not down. Is that going to happen in the second and third years?

Simon Jenkins
We've always known that domestic tourism does quite well during recession. So we prepared for a surge, and we got a surge. The challenge now is for our property managers to hold on to their new public, but the huge investment we've made in things like adventure playgrounds, visitor centres and catering should allow that to happen. My only concern is that we don't in any way degrade the properties when larger numbers of visitors start flowing through.

Conservation Bulletin
We've just had an election and a new government is in place. What would be your strongest message to it about the heritage industry?

Simon Jenkins
The assumption that the public is incapable of exercising any sort of personal responsibility makes running our properties very difficult – in the National Trust up to 20% of staff time is now spent on health and safety. The biggest single thing the new government could do is to reduce the regulatory burden. Making us close spiral staircases and preventing us doing straightforward things like lighting candles or fires in grates is complete craziness.

Middleham Castle in Yorkshire is one of the great castles of England, but today it is a difficult-to-read ruin. How big a challenge would it be for English Heritage to rebuild it as it was in its heyday as Richard III's northern bastion – a kind of English Carcassonne, a building that really does convey what history is about, what a big castle was like, and how it was run?
© English Heritage Photo Library

A brief history of the day out

Ben Cowell
Assistant Director External Affairs, The National Trust

The urge to protect the past has always been closely associated with the desire to visit it. For proof of this assertion, we might look no further than the parliamentary career of John Lubbock, 1st Baron Avebury. As an MP, Lubbock was responsible for two pieces of legislation that have had a long-lasting significance for the nation's heritage. The Ancient Monuments Act of 1882 was the first-ever piece of heritage legislation to pass on to the statute book in the UK. But Lubbock was also the driving force behind the Bank Holidays Act of 1871, which along with reform of factory working hours helped to give rise to the modern phenomenon of the 'day out', often involving a trip to a historic building or monument.

When did this interest in visiting the past first begin? Arguably, it is a universal human urge, the precedents for which can be traced at least as far back as medieval pilgrimages to the great cathedrals and abbeys. The pilgrims' journeys were for spiritual succour, but as Erasmus noted in the early 16th century, their popularity was such that places like Walsingham in Norfolk could be 'maintained by scarcely anything else but the number of its visitors'. The secular equivalent was the trip to view monuments or other standing remains of past civilisations. Stonehenge held a fascination for the curious traveller long before the circle was taken into public ownership in the early 20th century. James I took a keen interest in the site while staying near by at Wilton House, and commissioned his architect Inigo Jones to review its origins. Meanwhile a watercolour of 1588 by William Smith shows someone carving words into one of the stones, demonstrating the longevity of the tradition of leaving graffiti as a permanent record of a visit.

In Britain, the origins of the tourist impulse are typically linked to the Grand Tours that were made by the sons and daughters of the aristocracy from the 16th century onwards. Such tours gave elites a sharpened sense of the value of antiquity, as well as the chance to bring back treasures to install in their country seats. It also gave them a taste for travel as an artistic and scholarly enterprise rather than as an end in itself. By the second half of the 18th century it was said that there were 40,000 English men and women travelling on the Continent at any one time.

The French Revolution put a temporary halt to this exodus, but even before then some had started to voice concern at the comparative lack of interest being shown towards more domestic sources of pleasure. As Thomas Hartley noted in 1786, 'the universal rage for Foreign Travel has long occasioned an unaccountable neglect of the Beauties and Wonders of our own country'. Nevertheless, the practice of country-house visiting was to take off significantly in the second half of the 18th century, assisted by improved roads and more comfortable carriages. Horace Walpole received up to 300 people a year at Strawberry Hill in the 1790s, though he was not slow to complain at the intrusion this had on his private life. 'My house is a torment, not a comfort!', he wrote in one letter, on being disturbed by the arrival of yet another party of visitors.

Technological progress, as well as economic growth, democratised the practice of leisure touring, making it something that was within the scope of the many and not just the few. Printing advances promoted awareness of Britain's heritage through the publication of endless guides to counties and their principal seats. The extension of the rail network opened up new vistas of exploration for a visiting public hungry for glimpses of the 'olden time'. Thanks to early pioneers such as Thomas Cook, who began organising temperance tours to holiday spots from the 1840s, places like Belvoir Castle and Chatsworth were soon welcoming thousands of visitors a year.

The irony was that the sheer number of day-trippers visiting old buildings and monuments on high days and holidays could often prove damaging to the physical and even spiritual integrity of such sites. Those same writers who first celebrated the

With the growth of motor transport in the 20th century, the heritage day out experienced a boom time.

A summer school in partnership with the University of the First Age at the Birmingham Back to Backs. Young adults have a go at tour-guiding to learn more about the heritage industry.

picturesque and romantic qualities of Britain's native landscapes began to decry the crowds they had inspired. 'These Tourists, heaven preserve us!', began one of the poems that Wordsworth published soon after his return to Grasmere in 1799, while Ruskin deplored the 'stupid herds of modern tourists … emptied, like coals from a sack, at Windermere and Keswick'. It can hardly be a coincidence that the emergence of heritage protection as a public concern from the late 19th century onwards happened in parallel with the development of travel and tourism as mass leisure activities.

With the growth of car ownership in the 20th century, the heritage day out experienced a boom time. The Shell Guides, which appeared from 1934 under the editorial supervision of John Betjeman, celebrated the spirit of petrol-fuelled exploration, in a market that was soon also served by the Batsford 'Face of Britain' series and Arthur Mee's *King's England* books. The National Trust, which had its origins in the protection of areas of open countryside, started to acquire mansion houses in a serious way from the late 1930s, and saw its membership rocket from 7,000 in 1945 to 150,000 some 20 years later, and to 2 million in 1980 (it now stands at 3.8 million). Meanwhile, the owners of the major country houses saw an opportunity, and houses like Beaulieu, Woburn and Longleat became mass visitor attractions, each outdoing the other in their determination to attract new custom: safari in the park, collections of vintage motors, music festivals.

At some point – does anyone know when? – the distinctive brown roadside sign became a ubiquitous feature in our modern landscape, and an icon of what is now termed the heritage industry. The days of casually pottering around Ministry of Works' ruins, carefully preserved in their neatly trimmed lawns, have been supplanted by a far more professional, systematic and dynamic approach to marketing the heritage 'experience'. Tourism is now the UK's fifth largest industry, worth more than £114 billion, and day trips by UK residents make up by far the largest share of this activity. Recent research for the Heritage Lottery Fund and Visit Britain shows that heritage tourism is worth £20.6 billion each year, supports nearly 200,000 jobs, and makes a bigger contribution to the UK economy than the car-manufacturing industry, or the advertising or film-making sectors.

This has not happened by accident: it is entirely due to the way in which heritage destinations have understood and responded to the needs of modern audiences. Armchair critics sometimes parody this engagement with the free market as a vulgar 'dumbing-down' of history. Yet heritage and tourism have always been close bedfellows. Economists talk of the so-called 'travel-cost method', whereby intangible heritage values are measured using the currency of the cost of journeys made to particular sites. If heritage is understood as the act of ascribing present and future values to our inheritance from the past, then the tradition of the 'day out' surely remains one of the most potent ways in which these values are expressed.

Re-enacting history

Emily Burns
Head of Events, English Heritage

Events that involve historical re-enactment are very popular with visitors. The number that attended English Heritage events totalled 620,000 in 2009. Over two days, 20,000 people came to our flagship event, The Festival of History, which largely consists of re-enactments, and feedback is always very positive. And yet the subject of historical re-enactment can be a contentious one inside the heritage sector, particularly within academic circles.

Re-enactors are often viewed with suspicion and their motivation questioned. A major criticism directed towards re-enactment is that it tends to sanitise the past and avoid any direct portrayals of disease, dirt, injury (hopefully) and, of course, death. People argue that it is impossible for re-enactments to be accurate enough to be of value as interpretation tools and while they might succeed in attracting an audience that would not normally make a visit to a property, they do nothing to educate or inform those visitors. Unsurprisingly, this is not a view that I share and I feel strongly that historical re-enactment plays a very important role in increasing accessibility to heritage attractions throughout the country.

Some visitors love nothing better than to visit a property when it is as quiet as possible and to simply enjoy the space. Others rely on guidebooks, exhibitions and audio tours to provide them with the historical knowledge of a property needed to complete their experience. For many visitors, however, and particularly for family groups, it is the exciting atmosphere of live events where they can enjoy the sounds, smells and colours of history being brought to life that makes them decide to visit a heritage attraction rather than a cinema, theme park or shopping centre.

The key to success in staging an historical re-enactment is the quality and standard of the presentation – and in this country it is good to know that the standard is constantly improving as organisers become better at knowing what they want and what their public expect. Re-enactment is a hobby, however, and there are still too many groups whose poor standards of authenticity and presentation are in danger of bringing those of the more professional ones into disrepute. Organisers must take seriously their responsibility to choose with care the groups they book or they risk damaging their own reputation.

If it is done well the re-enactment of, say, a medieval tournament in the grounds of a great castle can leave a lasting impression on visitors. They are offered the chance afterwards to approach the re-enactors to ask how heavy or hot is the armour, how difficult is it to fight in it, what parts have what function or what they wear on their feet. They will be able to touch and to lift things up or try things on – the sort of direct experience that they cannot get from looking at a book or at a suit of armour in a museum.

This experience is by no means restricted to military events. A 'living history encampment' offers a unique opportunity for visitors to learn in an easy and enjoyable way about a particular period in history. They can wander through the encampment, asking questions as to what's cooking in a pot, watching the inhabitants dyeing cloth or making a pot or even sit and play a game with them.

Historical events have dramatically improved English Heritage's ability to offer the 'hands-on' experience that has become such an important part of visitors' expectations when planning a day out at a reasonable price. It is hugely appealing to family groups that they can actively take part in these events, whether it be shouting for their favourite knights in a jousting tournament, or being taught 1st-century Roman military manoeuvres, or paint-

Re-living the experience of the Second World War at English Heritage's Festival of History event.

ing a medieval tile or, ridiculous as it may seem, learning how to darn a sock with a 1940's housewife. Most visitors, children and adults, react very positively to getting actively involved in this way.

However, I fully understand that historical re-enactment is not enjoyed by everyone and I believe that a heritage attraction with a good offer is one that caters for all interpretative needs.

Battle Abbey in East Sussex is a good example of a visitor offer that is accessible to all tastes. For most of the year people can visit the site and simply read the panels, take the audio tour, enjoy the interactive exhibition or just wander around the battlefield. Each October, however, we stage a re-enactment of the Battle of Hastings and 6,000 people flood through the doors over two days to watch the spectacle. For many it is their annual visit to the property and is a firm date in their diary each year.

We know that they come to see the hundreds of re-enactors and horses, the flags and banners and the historical encampment. We understand that possibly they do not give the same attention to the property as visitors who choose to come at another time of the year, who buy the guidebook and make a more considered visit. We also know, however, that those who come in October for the re-enactment of the Battle leave the property excited and enthused by what they have seen, with the desire to learn more and with a positive image of heritage and history.

Saxons and Normans meet on the battlefield at the annual re-enactment of the Battle of Hastings.

Roman legionaries in their full ceremonial finery.

The Heritage Economy

Heritage tourism is a booming industry – but like all businesses it needs constant investment in new products and marketing.

We know that people are visiting historic properties in ever greater numbers, but what is it that they really want from their day out? As Pippa Heyward explains (pp 10–12), rapidly changing lifestyles mean that the operators of historic attractions need to be constantly researching the profile and interests of their potential audiences. Socio-economic research is also telling us important new things about the contribution the heritage is making to the wider national economy (Davies, pp 12–14) and to more specific areas of special cultural and landscape value, such as the Lake District (Clarke, pp 14–17)

Turning to the practical realities of running an historic properties business, Tim Reeve (pp 17–20) uses the examples of Kenilworth Castle and Audley End House to show how major capital investment in new visitor facilities can be crucial to developing the income streams and profit margins on which the long-term conservation of these complicated properties depends.

As a concluding reminder that those facilities have in the end to satisfy the requirements of real visitors, Stuart Crawley (p 21) describes what a good day out looks like from the point-of-view of a 7-year-old, while Stuart Taggart (p 22) explains the challenges facing owners who want to market their properties to a discerning and demanding overseas tourist trade.

What makes people visit historic attractions?

Pippa Hayward
Customer Insights Manager, English Heritage

The year 2009 was an exceptional one for English Heritage and for the tourism industry in general. Visits to our properties were up by 13% on 2008, with some 5.3 million paying visitors to our staffed sites – our highest visitor number since 2000. This was due in part to the large number of British people who, given the economic situation and the weakness of the pound, decided to holiday at home. In English Heritage's case it was also the result of the improvements that have been made to our properties. During the last five years we have invested heavily in facilities and exhibitions and at those properties which have benefited from investment the increase in numbers has been higher than at other sites.

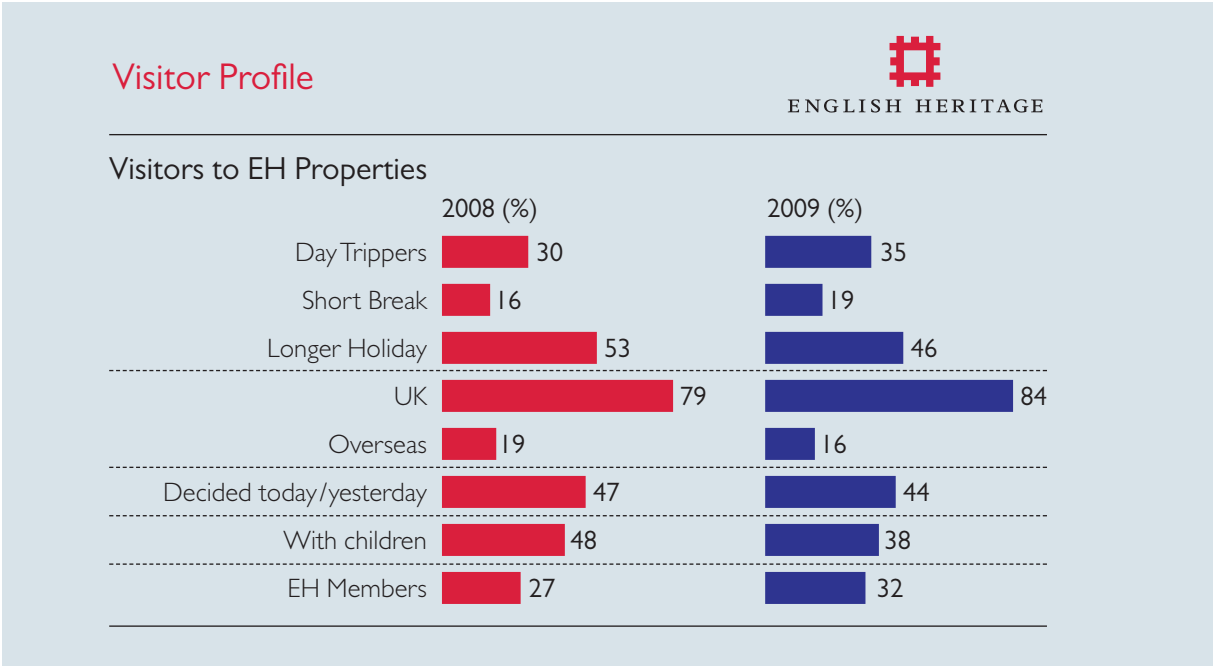
Attendances drive the main income streams of admissions, membership, retail and catering and if we are to continue to maintain or increase visitor numbers, we need to fully understand our visitors and what they expect from a day visit. We have known for a long time that visitors to heritage attractions are an older, affluent and well-educated demographic, skewed towards the AB and C1

Who's visiting what?

These are the kinds of historic place that people in England visited in the 12 months between April 2008 and April 2009.

A city or town with historic character	51%
A historic park, garden or landscape open to the public	38%
A monument such as a castle, fort or ruin	36%
A historic building open to the public (non-religious)	35%
A historic place of worship attended as a visitor	26%
A place connected with history or historic transport system	20%
A site of archaeological interest	15%
A site connected with sports heritage	5%

(Source: *Taking Part: The National Survey of Culture, Leisure and Sport,* DCMS 2009)



The year 2009 was an exceptional one for visits to English Heritage historic properties. Collecting data about visitor preferences is always vital to offering visitors the experiences they are seeking.

socio-economic groups, but this information alone is no longer adequate. Age and class are not the only factors that determine expectations of a visit.

Organisations within the sector, large and small, private and voluntary, all need to listen to their customers and to invest money and effort into commissioning detailed and robust market research to broaden their understanding of who these customers are. At English Heritage we need to know what they want from our properties so that we can respond appropriately as we develop our 'product'.

One of our most robust pieces of market research is our annual quantitative visitor survey. In total, approximately 1,500 face-to-face interviews are conducted with a representative sample of visitors across 10 of our most popular sites, delivering approximately 150 interviews per site among independent visitors aged 16+ years who are head of the party and responsible for ticket purchase. Fieldwork is conducted in the summer months, across a mix of weekends and weekdays.

From this research we are able to track the profile of our visitors. As importantly, we are able to identify who is *not* visiting – crucial if we are to expand beyond the traditional demographic. We are also able to gain a thorough understanding of the media used to plan a visit, enabling our marketing teams to devise the most effective marketing and communications strategy for attracting visitors to properties. In addition, the research helps us to understand how well the experience we are offering our visitors is meeting their expectations.

English Heritage also commissioned a piece of research in which our visitors were segmented according to not only their demographic profile but also their attitudes and motivations. Such factors as life stage (for example, pre-family, families with dependent children, post-family/empty nesters, retired) and motivation were all explored in this process.

From this research we have gained a more detailed understanding of our visitors at both a national and site level. Furthermore, within each target audience, segmentation has helped to inform internal decisions about such factors as communication messages and propositions that will motivate visitors and give a more tailored approach to visitor interpretation.

The results of the last visitor survey highlighted the fact that our visitors (and thus our visitor segments) are changing, and identified the following themes that we need to be aware of and potentially respond to:

- There was a significant increase in the proportion of visitors to our top 10 properties who were staying away from home on a short break (16% in 2008, 19% in 2009). The local day-trip market has also seen a significant increase, from 30% in 2008 to 35% in 2009.
- The proportion of UK visitors to our sites in 2009 was among the highest ever – 84% of all visitors.
- Our visitor segments have changed. Families, while still a vital market, have declined, while the 65+ age group has increased.
- Perceived value for money is the highest for many years, as is satisfaction with the overall visit.

- There is now a significant trend towards researching and planning visits to historic sites, with fewer visitors acting spontaneously, ie today or yesterday.
- The power of 'viral' communication cannot be underestimated, with 1 in 5 (20%) of our visitors being made aware of a property by informal word-of-mouth channels such as friends and families.
- Online communication now has enormous potential for our organisation, as around 1 in 5 (19%) of visitors use online channels to plan the practicalities of their visit.

Even though there are some distinct changes in the profile, motivations and attitudes of our visitors, some visitor groups – in particular our priority groups – have remained consistent over time. However, our sites are still under-represented by, for example, younger age groups (16–24 years: 3% in 2009, 3% in 2006), C2DEs (24% in 2009, 21% in 2006), BMEs (2% in 2009, 2% in 2006) and people with a limited disability (7% in 2009, 5% in 2006). English Heritage is not alone with its challenges to improve participation among these groups.

Collecting and analysing data is a fascinating exercise. It is more important to make sure that the lessons learnt from it are applied in the marketing department and at the properties. The year of 2009 has been exceptional. Whether visitors, having discovered the pleasures of holidaying at home, will continue to do so is an unknown quantity. Whatever happens, attractions need to provide visitors with the experiences they are seeking, and understanding who those visitors are and what they want is the key to success. ■

The currency of the past – the economics of heritage tourism

John Davies
Economist, English Heritage

As dark was falling on an autumn night in 1912 the (not-yet) eminent historian, Lytton Strachey, approached Stonehenge across Salisbury Plain. He passed through the barbed wire surrounding the stones and stood within the circle. It might be thought that this illicit, free, visit was of no economic importance – the hotel in Amesbury, from which Strachey had earlier departed, would probably disagree. The heritage tourism economy has always been wider than the historic sites at its centre, involving a range of issues on pricing, transportation, globalisation, supply chains, statistics and technology.

The ticket barrier

There are estimated to be well over 31 million paying visits a year to historic attractions in England. Entry fees control access to, and hence protect, sites while generating funds to preserve them. Ticket prices aside, many people visit sites through membership organisations, such as the Historic Houses Association (HHA), English Heritage and the National Trust. As evidence of the growth of membership, and heritage tourism, at the time of Strachey's visit only the National Trust existed; it had fewer than a thousand members – today it has 3.8 million. In economic terms, membership gives members the opportunity to save money, while the organisation converts potentially uncertain, and seasonal, visitor numbers into a more stable income flow. Membership income is a key source of revenue for both English Heritage and the National Trust, being greater than that from admission fees for both organisations.

Free entry?

The heritage tourism economy is wider than paying visitor attractions. English Heritage, for example, has many open-access sites that can be visited free of charge. More universally, there is no direct charge for visiting the wider historic environment, such as walking down a historic street. When more general forms of participation, like visiting a historic town, are considered it is estimated that 69% of adults (29 million people) visited the historic environment in the past year.

However, it is a mistake to see free access as costless. Free sites still require expenditure on preservation, with an associated need for external funding. Preserving the wider historic environment also involves funding in terms of grant giving and ensuring planning protection. In 2008–9, the sector's largest grant-giver, the Heritage Lottery Fund, made grants of £160.8 million, while English Heritage's activities in managing the historic environment involved £21.9 million of expenditure, complemented by £29.3 million distributed through its grant schemes.

On the road

Visitors to the historic environment frequently incur greater costs in travelling to it than visiting it. In addition to transport costs there is the time spent travelling, which could be used for other things. Although these costs are not unique to heritage

tourism, and there are environmental issues to consider, they can be seen as a measure of the value people place on visiting the historic environment.

A major driver of the growth in heritage tourism has been falling transportation costs, with the internal-combustion engine having hugely expanded the range of historic environment that can be reached in a day. Prior to this, access and interest aside, transport costs would have been prohibitively large for many. The 2007 Stonehenge visitors' survey reveals that almost all visitors (89%) came by car and 9% by bus; nobody said they walked. For English Heritage's largest sites as a whole the proportion arriving by car has been estimated at 83%.

On holiday

Fuelled by economic development and cheap air travel, international tourism is increasing across the globe. This is reflected in visits to historic sites. In 2009, for example, it is estimated that 71% of Stonehenge visitors came from abroad during the peak season. Although Stonehenge has significantly more international visitors than most historic sites, the numbers in 1912 would have been far lower. The linkage of the heritage economy with international tourism can be seen in 2009, when visitor numbers to historic properties increased significantly due, in part, to more people taking domestic holidays because of the economic uncertainty and weakness of the pound.

Heritage is a key driver of international tourism to the UK; more inbound tourists plan to see historic sites than visit the theatre, museums and galleries or attend sporting activities. Only shopping, socialising and going to the pub are more popular. With around 10 million holidays to the UK by overseas visitors every year, this represents a significant contribution to the economy.

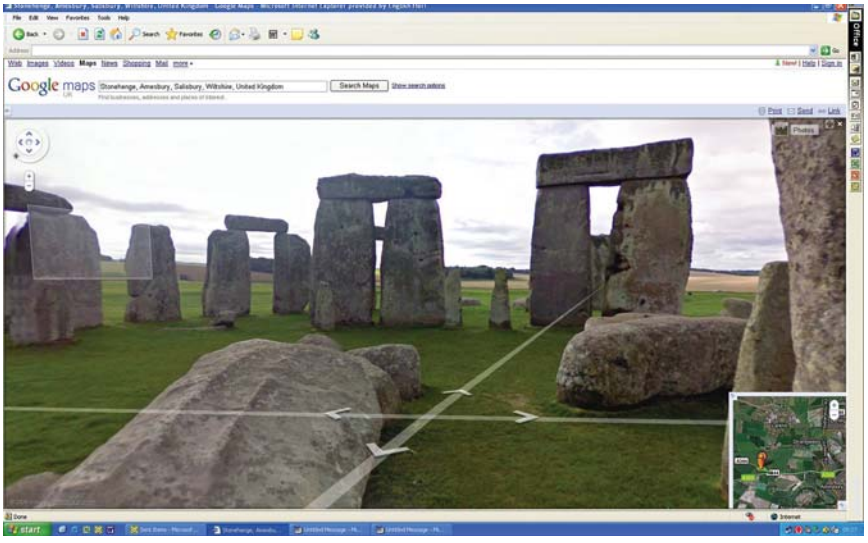
The financial impact

According to Visit Britain, tourism is now the UK's fifth largest industry, and its third largest export earner. The full extent of the heritage tourism economy has only recently been quantified. A 2010 report, for the Heritage Lottery Fund, has estimated that the tourist spending (including that on attractions, food and accommodation) in the UK that can be attributed to heritage tourism (inclusive of museums) directly generates £4.3 billion of GDP and employment for 113,000 people (Heritage Lottery Fund 2010). This makes heritage tourism's GDP contribution comparable to that of the film, motor-vehicle manufacturing and advertising industries.

The organisations and businesses that meet tourists' needs themselves contract firms and purchase goods and materials. These supply-chain effects generate further economic activity and employment, which means heritage tourism's economic footprint is larger than its direct impact. When these wider effects are considered, the economic impact of the sector is estimated to be £11.9 billion and 270,000 jobs.

The intangibles

In addition to generating significant economic activity, the historic environment has wider benefits, such as visual amenity and historic symbolism. These are harder to value as they lack natural financial measures. Economics is starting to provide tools that can help address this. Contingent valuation (that is, where the financial values people place on wider benefits are estimated from statistical



Heritage tourism contributes as much to national GDP as the film, motor-vehicle manufacturing and advertising industries.

Source: Googlemaps

analysis of survey responses) has, for example, been used to value improving the setting of Stonehenge by tunnelling the road between Amesbury and Stonehenge (the A303, along the route of which Strachey probably walked). Other approaches that may be increasingly used are: hedonic regression, where the price of a good (often housing) is used to value aspects of visual amenity/area quality controlling for other factors; and subjective well-being analysis, in which people's assessment of their happiness on a numerical scale is used to infer financial values for the different factors that affect their well-being, among which may the historic environment. These techniques involve extensive calculations, and hence require computers for their implementation. Valuation aside, technology is likely to play an increasing role in the heritage tourism economy through the communication and simulation of the past.

The death of space and time?

The internet is ever more important for advertising, organising and sharing trips to the historic environment, through both official sites and social media 'Web 2.0'. Assessing the full extent, and effects, of this trend for the heritage tourism economy as a whole is complicated by a lack of systematic data and difficulties in interpretation; this is an area for future research.

More radically, technology offers the, perhaps, ultimate reduction in transportation costs – digital participation. Today, the online traveller can explore a virtual copy of ancient Rome, drive down digitised historic streets or stroll about a cyber Stonehenge. However, while such experiences are undoubtedly impressive, and increasingly realistic, they lack an essential link to the past – people will still be making trips to see stones for some time to come.

The Heritage Tourism Economy: Four Key Facts

- **There are millions of visits to historic attractions every year**
  There are estimated to be well over 31 million paying visits a year to historic attractions in England.
- **Heritage tourism is a national pastime**
  69% of the adult population in England (29 million people) visited a historic site in the past year.
- **Historic sites are a key driver of international tourism to the UK**
  More inbound tourists plan to see historic sites than plan to visit the theatre, museums and galleries, or sporting activities.
- **Heritage tourism has a significant economic impact**
  Tourism is Britain's 5th largest industry, and its 3rd largest export earner. It is estimated that in the UK, heritage tourism directly accounts for £4.3 billion of GDP and creates employment for 113,000 people.

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The economic impacts of World Heritage Sites

Mike Clarke
Director, Lake District World Heritage Project

The Lake District is England's largest National Park, visited by more than 8 million people annually; there are more than 885 square miles to explore, including Scafell Pike – England's highest mountain – and Wastwater – its deepest lake – as well as thriving communities like Keswick and Bowness-on-Windermere. The magnificent rural landscape and the bustling small towns have inspired great thinkers such as Wordsworth and Ruskin and encouraged positive, social and environmental changes since the 18th century. In fact, the Lake District has had such an impact on the way the world thinks about cultural landscapes and how nature and the environment are viewed that it could be recognised itself as a World Heritage Site by UNESCO.

My job as Director of the Lake District World Heritage Project has been to guide a plethora of experts and an abundance of partner organisations (more than 30 at the last count) along the road to nomination. While no one in Cumbria has questioned the obvious outstanding universal value of the Lake District, people have expressed concerns about the value of the designation. In the UK during the past two years UNESCO World Heritage Site status has come under greater scrutiny than ever before in terms of its costs and benefits, and the same simple question Cumbrians have asked me has come to be asked of WHS status nationally: is it worth the expense and the effort of

The Lake District has been a magnet for visitors since the 18th century, drawn by its combination of magnificent scenery and the artists and writers it has inspired.
© Ian Brodie

putting together nomination materials? Research undertaken on behalf of the DCMS, published in December 2007, revealed that the average costs of inscription are considerable – estimated at up to £400,000.

The DCMS-commissioned research also reported that while World Heritage Site status is a catalyst for more effective conservation, partnership working, civic pride, social capital, learning and education as well as additional funding and investment, the tourism and economic development impacts were limited. It was clear from other international research that few regeneration or tourism impacts come about automatically as a result of achieving international recognition.

Having talked to colleagues at other sites in the UK and Europe who strongly believe that WHS status is a positive and valuable catalyst for both economic and social change, these research results were confusing. It was clear that some sites do seize the opportunity offered by the designation to achieve impacts across a range of areas but that the majority of sites do not, and if you asked questions about generic or automatic socio-economic impacts of an unfiltered sample of World Heritage Sites you would, by definition, get unimpressive or negligible impact results.

In the Lake District we commissioned our own study in late 2008 to identify those sites around the world that had bucked the trend and used the designation to conserve their heritage while gaining socio-economically. In Cumbria we wanted to learn from best practice and find models that would transfer to the Lake District's expansive cultural landscape. We did not seek to measure benefits across a random selection of places; instead, we carefully assessed all 878 World Heritage Sites and discovered the basic ingredients for success in the places making the designation work hard for them. This was a unique research commission, now recognised by UNESCO as one that finally asks the right questions of World Heritage.

The significant impacts of World Heritage Site status are rarely automatic, accidental or unintended – they are overwhelmingly the result of coordinated and well-thought-through efforts to achieve targeted change. Sites that have achieved significant impacts have had a clear chain of logic from the identification of the problems they wished to address to a robust understanding of how the status could be used to catalyse change, with the private and public sector investing in the resources, activities and processes to deliver that change. These sites have found themselves at the

Hill Top Farm, the former home of Beatrix Potter and today one of the most popular cultural destinations within the proposed Lake District World Heritage Site.

cutting edge of a movement around the world that focuses the economic development of places on their uniqueness, their authenticity, their distinct sense of place, and the depth of their identity and culture. It appears that WHS status, and the catalyst and confidence it provides, can play an important economic and social role.

Cumbria first and foremost is seeking World Heritage designation for the Lake District because of its outstanding value to the global community. It is a national treasure that deserves international recognition for the part it has played in our shared understanding of ecology and landscape conservation. If there are economic and social benefits to gain from that recognition then it is prudent for us to take advantage of them.

James Rebanks, the author of our economic study, calls World Heritage Status 'a sort of cultural glue', as it can bond disparate cultural and community assets together with a single narrative. This cultural glue is easiest to understand and demonstrate when it is used to create new tourism products, but it also generates other benefits.

If I were to imagine a new cultural tourism product for the Lake District based on its World Heritage nomination, I would think of a journey that would include upland farms, Thomas West (1778) viewing stations, steam boats and lakeside villas, Ruskin's house at Brantwood and Wordsworth's homes in Cockermouth, Grasmere, Hawkshead and Rydal. I think of Beatrix Potter and a swathe of National Trust properties and I think of the battlegrounds of the early landscape conservation movement at Windermere and Thirlmere. I also think of all the inns and roadside taverns, the parish halls and churches and the town squares and village shows that have played their part in this evolving landscape. I think of a story that weaves them all together, a story about people and their place.

Of course to deliver that product would mean imaginative and innovative partnership working to bring together farmers, landowners, charitable trusts, parish, town and borough councils, entrepreneurs and the business community, transport providers and an odd quango or two, the church and a Utilities company. Whether this sort of partnership would come together without the confidence the UNESCO designation can inspire is debatable, but these organisations are learning to work together right now as we build our case for nomination, and while there are still many barriers to overcome I think the benefits will become clear.

One impact that is easier to measure then most is tourism revenue. Changing the visitor profile is a useful way to increase revenue without increasing the number of visitors. Cultural visitors stay longer and spend more. DCMS suggests that the automatic tourism footfall impact of World Heritage designation is unlikely to exceed 3% (remember, this is the increase without even trying to create new products or encourage new visitors). If we achieved the UNESCO status and do nothing with it we might expect a relatively small shift (say 1%) in the visitor profile in the Lake District. However with its 8–9 million visitors every year this small shift could result in an extra £20 million of revenue per annum to a region that has already come to depend on tourism for a growing proportion of its income as others of its more traditional rural industries have declined or died. Just imagine what we might achieve for our communities and this wonderful landscape when we make the designation work hard for us.

Investing for the visitors

Tim Reeve
Properties Director, English Heritage

Taking stock

Since 2000 it has become ever more evident that English Heritage's historic properties, and heritage sites in general in the UK, are part of a burgeoning, competitive and increasingly diverse leisure market. Factors that we are all now familiar with, such as cheaper air travel driving holidays abroad and the advent of shopping on Sundays (introduced in law only as recently as 1994), had changed the landscape for leisure businesses, even before the introduction of new visitor attractions as part of the millennium celebrations.

So, no exclusive rights any longer to the lucrative Sunday day-visitor market for operators of historic or cultural attractions, and a crowded market-place and increased competition across the board for leisure time and leisure pounds, provide one part of the background to the investment programme which has taken place at English Heritage properties in recent years, and shows English Heritage properties as a competitor in a marketplace.

The second dimension involved a much higher degree of introspection, and an honest appraisal of English Heritage's property portfolio itself – a national collection of monuments telling the story of England's past, from prehistory to the Cold War. It also needed an assessment of them as places where real people might reasonably be encouraged to visit, with intrinsic interest, enjoyment, and indeed comfort, combined to create 'Days out worth talking about' – English Heritage's brand proposition. As well as fulfilling a desire to show-case our properties and our interpretative and curatorial expertise, this represented a once-in-a-generation opportunity to transform our portfolio into something truly exemplary in terms of visitor management and customer service – in short to become 'expert' in developing and operating historic properties and visitor attractions.

A new kind of visitor experience

We set out to create a consistent product that would appeal to the market, but which was true to our values and consistent with our mission as guardians of a unique collection of the nation's most significant historic assets.

A key plank of English Heritage's *Coming of Age*

At Kenilworth Castle the new ticketing facilities had to respect the historic significance of the property. They also had to be in the right places for the convenience of visitors and presentation of the site.

modernisation programme was an audit of all its properties leading to the development of its first serious commercial investment strategy. This saw English Heritage allocating substantial sums (around £30 million over five years) against a commercially driven business plan. It brought into sharp relief the gap between the current English Heritage experience – in the round – and the expectations of existing and potential visitors. The basic components of a rounded experience, from the toilets to the displays, suffered from the least edifying of all traits for a multi-site business – inconsistency. Delivering a consistent standard, in everything we do – from property maintenance to the provenance of the food in our tea rooms, across all 412 properties – remains the single most important theme of our investment approach. The first investment phase, from 2003 to 2008, therefore sought to dramatically reverse the impact of past under-investment in visitor facilities and displays.

Breathing new life into Kenilworth Castle

Kenilworth Castle was identified early on as the most obvious example of the challenge and opportunity that lay ahead. One of English Heritage's flagship properties, in the shadow of the enormously successful Warwick Castle, Kenilworth is often referred to as the largest ruined castle in England. It is blessed with a rich history and heady mix of juicy stories and characters, but its charms had been dulled by a serious lack of co-ordinated investment going back some 30 years. Where to start?

As with many investment projects, a balance needed to be struck between necessary improvements in visitor service and facilities and the creation of a new and marketable product, particularly if a robust business case was to be developed. The first phase, completed in 2006–7, addressed the most basic deficiencies, common across a number of sites, of getting the visitor welcome right – the first visual impression; the warm and friendly reception from our staff. It was also about ensuring that ticketing, retail and catering facilities were taken to a level commensurate with a historic place of such significance and majesty, and were in the right places both for the convenience of visitors and for the presentation of the site.

A straightforward decision was made early on that the Stables should be cleared of as many modern interventions as possible. This would not only allow us to offer interpretative opportunities as part of the future 'product development' phase but would also provide an appropriate location for the tea room – a use that accentuated the character of the building rather than disguised it, as its forerunner had done in the 1930s. Locating retail with ticketing and membership in a new building at the

The recreation of the lost Elizabethan garden at Kenilworth, completed in 2009, represents the crowning glory of the Kenilworth Castle development project.

main visitor entrance by the car park offered a fantastic opportunity to give visitors a proper sense of arrival to the castle. This was to be through a new 'gateway' that maximised the Tilt Yard approach and the iconic view across the Mere. An added benefit was that the two existing ticketing buildings could be swept away from their clumsy locations at Mortimer's Tower and adjacent to Leicester's Gatehouse.

Developing the experience

While the first phase represented a good investment on its own, it was only the beginning of the journey towards a holistic visitor experience, blending top-class facilities and customer service with a marketable new attraction. The starting point for the second phase was an introductory exhibition, a first for the site, housed in the Stables as part of the complete re-presentation of the vacated and 'stripped back' space. Leicester's Gatehouse was then repaired and reopened to visitors for the first time since its closure in the 1970s on health and safety grounds. Its top floor housed a new permanent display of art and artefacts related to Kenilworth's rich history, while the ground and first-floor rooms were re-presented as they would have looked when the building was used as a residence into the early 20th century. Finally, the basement was refurbished for use as a dedicated education space for the growing schools market at Kenilworth.

At the same time as Leicester's Gatehouse and the Stables were undergoing their transformation, a campaign of archaeological and historical research was proceeding in the adjacent gardens. Its purpose was to support the design and re-creation of the Elizabethan Garden, originally conceived by Robert Dudley for Elizabeth 1's fourth, longest and final visit to Kenilworth in 1575, in a last effort to tempt her into marriage. The re-creation of this lost garden, completed in 2009, represents the crowning glory of the Kenilworth Castle development project. It offers something new, distinctive and ground-breaking for existing visitors and for a new audience – a piece of sheer theatre that combines a tale of unrequited love fit for the Hollywood studios, with rigorous research and the highest standards of craftsmanship. A marketing dream!

Audley End is a wonderful Jacobean house with which few can compare. Investment in new visitor facilities now allows it to offer a full day out to a much larger and broader family audience.

Measuring the result

In summary this was a project that sought to blend some very basic infrastructure and operational requirements, with an immediate commercial benefit, with a new 'big ticket' experience – one that would remove Kenilworth Castle from the shadow of Warwick and reposition it as an exemplary modern attraction in the eyes of the visiting public. Kenilworth is also now a financially viable historic property, a *deficit* of £395,000 in 2004–5 having been transformed into a *surplus* of £403,000 in 2009–10. Visitor numbers have gone up from 91,000 to 142,000 and income has risen from £245,000 to £1,033,000. The castle is now also available for weddings, which helps to protect the business side of our operation from the vagaries of the visitor market and the British weather.

Maintaining a castle like Kenilworth for future generations to enjoy is a very expensive business, which is why this new growth in income is so vital to its future. The success of properties like Kenilworth Castle also depends on the attitude and expertise of the Visitor Operations teams who run them. It is therefore important to note that during a period of serious upheaval on site, levels of customer satisfaction as measured by 'mystery shopper' surveys rose to a record high of 85% in 2009–10.

Investing in Audley End

Two phases of investment at Audley End House, Essex, bring the English Heritage investment story right up to date. The starting point here was to introduce existing and new visitors to the sheer breadth of the estate. Yes, Audley End is a wonderful Jacobean house with which few can compare – from its Adam interiors to the 3rd Baron Braybrooke's interesting and eclectic collection. But it is also the centre-piece of what was a working estate, particularly during the Victorian period, for which we have a plethora of information on the day-to-day operations and the personalities involved at all levels of the country house hierarchy. Two key parts of the estate with immediate relevance to this part of Audley End's story, the former

At Audley End House, the new play area has no impact on the serenity and atmosphere of the adjacent kitchen garden.

Service Wing and the Stables adjacent to the Kitchen Garden, were under-utilised or completely excluded from the visitor route. Combining the historic spaces, once appropriately stripped back and restored, with the abundant stories was in principle a straightforward task. More complex was the choice of interpretative medium, which needed proper assessment of what visitors would expect from a longer stay and how we would cope with an anticipated increase in family groups.

In both instances, the answer was to provide a complementary contrast to the existing, more traditional country-house experience. The Phase 1 re-creation of the Victorian Service Wing with original fixtures and fittings was brought to life with the use of costumed interpreters on high days and holidays – churning milk to make butter, plucking pheasants, washing and ironing, cooking in the kitchen with a roaring fire burning in the grate. During quieter periods the use of 'Pepper's ghost' projections ensures that all visitors get a real taste of an 1880s Service Wing.

Phase 2, focusing on the Stable Yard area, was completed in April 2010 and saw the Stables building refurbished to house an interactive exhibition on the development of Audley End House and the wider estate. The later Victorian stalls and nearby Tack House are dressed to evoke the period and judicious use of 'Pepper's ghost' projections will again add sounds and moving image to the experience. During the main visitor season live horses will be kept in the stables, with costumed interpreters in the guise of a Victorian groom and stable boy encouraging visitors to 'help out' with the running of a Victorian stable.

Horses will be kept in Audley End's Victorian stables during the main visitor season, with costumed interpreters encouraging visitors to help with the running of a country-house stable.

A key ambition of this second phase was to integrate the Stable Yard complex of buildings (including the Coach House and the Tack House) with the Cart Yard and the Kitchen Garden. By creating a cohesive critical mass of different but complementary components we would be able to provide visitors with a sense of a real hive of activity in an important, but discreet and under-appreciated part of the estate. The new interpretative experience is combined with a specialist garden shop and display of the restored Audley End fire engine in the Coach House, while the Cart Yard has been turned into a themed children's play area and contemporary café, which offers an informality not on offer at the main house tea room. The layout of this part of the site lends itself beautifully to compartmentalised, but complementary experiences – for example, the play area has no impact on the serenity and atmosphere of the adjacent kitchen garden, restored in the 1990s and replanted using 19th- and 20th-century varieties.

Audley End House can now confidently offer a full day out to a much larger and broader family audience. Like many houses containing fragile collections, it is a very expensive property to run, but these two phases of investment should see it become self-financing within three years – a remarkable achievement for a property that used to operate at an annual deficit of between £0.5 to £1 million.

Getting the balance right

The projects at Kenilworth and Audley End are all about balance. A balance between the needs of our visitors – existing and prospective – and the needs of a historic property; a balance between marketability and intellectual rigour and integrity; a balance between the core visitor experience – the site and its stories and treasures – and the supplementary facilities which visitors expect and which help to support the business case. This involves compromise, of course, but many of these elements are mutually reinforcing and allow us to present something holistic and coherent to the visitor market. The challenge of providing consistency in terms of the presentation of all 412 properties in English Heritage's care continues – from a single interpretation panel at an unstaffed site to Stonehenge for 2012.

A good day out – the family point of view

Stuart Crawley (father of Robert)

Holidays for us are always a balancing act. Given a free choice, my partner and I would likely not visit too many theme parks; and our 7-year-old would probably not suggest too many museums, heritage sites or long country walks for his own ideal itinerary, but for the last four years we have successfully combined these competing aspirations without falling out (too often). We've had lots of fun and have learnt a few things about our history and environment along the way.

Sites that work for us have often been those that allowed room for Robert, our son, to find his own way of interacting with the space, often in ways unrelated to the historical purpose of the location. For example we have walked the walls of Housesteads Fort while avoiding falling in the ovens; played peek-a-boo around the ruins of Whitby Abbey and framed the coloured stumps at Woodhenge as indicators of various environmental threats such as volcanoes and glaciers in a game that I frankly didn't understand. These were all good, old-fashioned fun, with no particular educational merit other than 'old stuff is cool', which will do just fine for now. The finest example of all is English Heritage's Old Wardour Castle, which is the best venue for games of hide-and-seek yet created, and Robert can't wait to go back.

Other elements that make for enjoyable visits are often ancillary amenities – the thing we remember most about Alnwick was playing chess on a giant set in a courtyard; and the adventure playground at Borde Hill gardens was a winner.

Where heritage sites can really score is by offering experiences not available elsewhere. Dressing up as a knight, while fun, doesn't fit the bill, whereas taking part in a 1930s' archaeological dig most emphatically does. This was at Sutton Hoo last summer. Sutton Hoo is perhaps the best example we know of a site that really 'adds value'. On the face of it there's not much to work with, some bumps in a field (sorry), but combine this with a superb National Trust visitor centre, a gift shop that offers serious academic books as well as the normal guides, some well-thought-out walks and unique activities and you have a site that really reaches out to an audience beyond its natural constituency of Anglo-Saxon enthusiasts (surely a niche market).

In summary: facilitate but don't proscribe, let us approach sites in our own way, however anachronistic; where practical let us climb the walls and swing from branches; and if I could make one request it would be to link sites thematically. Visitor centres at heritage sites usually contain leaflets recommending other sites in the region. These are helpful for people on a week's holiday but it would be nice to see similar leaflets recommending other sites for particular interests. For example, connecting Whitby Abbey, Sutton Hoo, the Potteries Museum, West Stow, Maldon and Corfe Castle on an 'Anglo-Saxon Trail'.

Thank you for some truly memorable and inspiring days out. Robert may have thought he was merely 'having fun' but along the way he has discovered, among other things, the story of Beowulf, how to transport bluestones large distances and why castle moats were free of fish. And he tells me that he wants to be an archaeologist when he grows up!

A young visitor entranced: Robert Crawley listens to an English Heritage audio guide during his first visit to Stonehenge.

Sustainable partnerships – marketing historic attractions overseas

Sean Taggart
Chief Executive of The Albatross Group

England is blessed with a wonderful range of historic attractions offering a valuable insight into our history and heritage for both home-grown and overseas visitors alike. But in a world of constant communication and the information superhighway, how can attractions get heard above the clamour, especially in other countries where awareness levels of all but our most famous attractions may well be limited?

The answer for many is to work closely with the travel trade. Speaking as the UK's largest tour wholesaler to UK and overseas coach operators, The Albatross Travel Group has worked for decades alongside some of England's finest historic attractions (along with some of its more obscure ones!) and brought thousands of extra visitors in through their doors. And we are not alone; there is a vast range of potential travel trade partners whose livelihood depends upon their ability to market a wide range of destinations, attractions and other service providers. The best bit of all, is that most of them don't charge for it upfront but rather look for a commission or discount on the ticket price to fund their marketing activities. So, if you don't get any business, it costs nothing… .

Any attraction that is aiming to market itself to overseas visitors also needs to ensure that what it offers is fit for purpose. If you wish to market yourself to the Indian market, you will have to ensure that not only do you have promotional literature in the right language, including your website, but also that any on-site catering offers an appropriate choice of vegetarian dishes!

To be successful overseas, just as much thought must go into the guest experience when visitors are actually at the attraction as goes into the marketing to get them there, because the positive word-of-mouth publicity that you will receive from someone who has had a great time and felt truly welcome will always be some of the most valuable that you can get!

There is also a need to be realistic in your expectations. There are very few overseas visitors who will come to England just to visit one single attraction and they will therefore concentrate on going to the very few truly globally recognised names. The unpalatable truth is that it is unlikely that many ordinary overseas consumers will have heard of many of our best attractions or even the regions that they are in.

So, the most effective way to successfully market any historic attraction overseas is to work in sustainable and mutually beneficial partnerships – with other attractions in the same region, with regional and local tourist offices, with the travel trade at home and abroad and, of course, with those wonderful people at the English Heritage Travel Trade Desk!

Selling the message about the UK's heritage attractions to an overseas market: the English Heritage stand at the World Travel Market 2009.

A Company of Players

The strength of the heritage industry is its diversity – from large public bodies to a host of private owners and voluntary trusts.

The historic properties sector is made up of a huge number of different players, each of whom brings something distinctive to the mix of products on offer to today's increasingly sophisticated visiting public. Some are large organisations that provide access to a portfolio of properties under a common corporate brand. The vast majority, however, are the owners and presenters of single sites and their strength is the rich variety of ways in which they choose to present themselves to their audiences.

At one end of the spectrum, as Georgina Kelly explains (below), Warwick Castle makes no apology for offering its hugely popular and entertaining family days out on a straightforward commercial basis. At the other end of the scale, the Kew Bridge Steam Museum (Oliver Pearcey, pp 29–31) is run as a not-for-profit charitable trust by a team of dedicated volunteers.

In between these extremes, the regeneration of Margate's Dreamland leisure resort is being led by a consortium of heritage bodies, local government and commercial entrepreneurs (Nick Dermott, pp 27–9). Meanwhile, at Rockingham Castle (Andrew Norman, pp 31–3), it is the owning family who open their private home to the public as a means of supporting the upkeep of a remarkable historic building, as do 1,500 other members of the Historic Houses Association. And as Sandra Botterell (pp 25–7) and Magdalen Fisher (pp 33–5) explain, not-for-profit public-sector heritage agencies are using innovative commercial approaches to generate income for the sustainable conservation of the properties in their care.

Warwick Castle: a fun day out for all the family

Georgina Kelly
Head of Sales and Marketing, Warwick Castle

Warwick Castle is loved and hated within the heritage sector. We're often associated with a word regarded as inappropriate: commercial. Yet, on the other hand we are respected (and copied) for our forthright marketing activity, innovative events and attractions that we have developed over the years.

The reason for our robust approach is simple. We need visitors to generate income to ensure the castle is around for generations to come. And we need these visitors year-in year-out. Operating under private ownership means we fund all repair and restoration ourselves – we do not benefit from any of the public funding (including the Heritage Lottery Fund) that many other historic houses can access – it is therefore even more important that we maximise visitor numbers. Also, we compete alongside the many free historic destinations, so therefore we have to keep that marketing machine running 365 days a year as we endeavour to always create a point of difference.

We make sure we're the first in our sector to take into account the changing needs and trends of the visiting public. For instance we have worked hard to understand how in today's world we can manage visitors who are time-poor, have a desire to escape and want to be happy! Most recently we have put particular emphasis on families with children. Given the choice of attractions available and children's sophisticated use of technology as their entertainment, (as every parent knows) it is increasingly difficult to get children out of their bedrooms to enjoy real experiences and learn about history and other skills by actually seeing, feeling and taking part. This is the challenge facing all historic buildings today. At Warwick Castle we are very

As a privately owned heritage attraction Warwick Castle has to fund all of its own repair and restoration costs – maximising visitor numbers is therefore vital for its long-term survival.

At Warwick Castle they work hard to immerse their visitor in the life of a medieval castle. The Ratcatcher can entertain thousands of visitors with no more than a drum, a hoop on a stick and a fake rat.

proud of what we have achieved both in maintaining the authentic majesty and infrastructure of the buildings, and also creating a day out that appeals to today's leisure visitor. We are acutely aware that it does not matter whether you are a theme park, museum or stately home, your product must be tailored around delivering the best possible experience for your guests.

At Warwick Castle we work hard to immerse the visitor in their visit. Our products, such as Knight School and Encampment, mean that people can have a go at experiencing Castle life – and have fun as well. The Birds of Prey show, the firing of the trebuchet – the world's largest siege machine – and our seasonal jousting sessions are all based on authentic historical pastimes, activities and traditions. We have developed a portfolio of characters that enchant and delight. This is not re-enacting, this is about igniting the visitor's imagination. Our Ratcatcher (having a ratcatcher in your entourage in plague times was a symbol of wealth) can entertain thousands of visitors with a drum, a hoop on a stick and a fake rat. Elsewhere, our new attraction, The Castle Dungeon, provides historic information about the more gruesome aspects of our historic past in an appealing and fun manner. The Princess Tower, using medieval fable and fairytale combined with a dress-up experience, mesmerises the little and big girls. And strangely enough this entertainment's formula works, for all.

The same vibrancy and pace is delivered through the pre-booked tours and school visits that are a major part of our business. We have proved that a coach trip of seniors wants to be scared in the dungeon, laugh at the jesters and have a photograph taken with a swashbuckling knight just as much as parties of language-school students, schoolchildren or international visitors. Our tours are delivered by the characters of the castle and products such as Knights Treasure Hunts and Medieval Teambuilding bring modern-day activities on brand.

Our aim is to discourage as much as possible the 'hushed atmosphere' that many heritage destinations still exude. We do not want people to have a sombre experience – we want them to be interested and entertained and to want to come back again. We make no apologies for the fact that we offer high-quality days out which thousands of people enjoy every year, and from which all our visitors learn a great deal.

We undertake questionnaire surveys so we can monitor on a daily basis feedback on our levels of service, standard of product and food offering, as well as requesting demographic information. Our research can show very quickly whether one of our products or shows is declining in popularity, whether queues are an issue, whether the weather has had an impact on people's visit or whether they brought their own picnic. But most

importantly we ask them whether they will come back and whether they would recommend a visit to a friend.

Finally we take our brand very seriously. We are Britain's 'Ultimate Castle', so everything needs to deliver that statement. Brand alignment is key. It's not just about a new TV ad and a revamped logo. It's making sure the team and the product we deliver exude the brand values too – every one of our team has undertaken a brand induction to guarantee they deliver electrifying history.

So yes, we are commercial – but that is our objective. We need the revenue to survive. English Heritage and the National Trust are in the fortunate position of being able to offer more holistic objectives and purpose. However, the techniques and activities we have employed are now replicated on a daily basis. Knight Schools at castles are now the norm; everyone is now introducing *in-situ* siege; locating retail units on prime visitor routes has become standard practice; sponsorship of events is copied everywhere – take for example Cadbury's support for the National Trust Easter Egg Trail. The Royal Historic Palaces mounted numerous events themed around Henry VIII last year, while Blenheim engagingly places itself in the centre of some of the country's most important events. Similarly, Alnwick Castle capitalises on its links with Harry Potter and Chatsworth has played strongly on its use as the setting for Mr Darcy's Pemberley in the film of *Pride and Prejudice*. Maybe Warwick Castle will be left behind one day?

Marketing the Historic Royal Palaces

Sandra Botterell
Head of Marketing, Historic Royal Palaces

Historic Royal Palaces (HRP) is the independent charity that looks after the Tower of London, Hampton Court Palace, the Banqueting House, Kensington Palace and Kew Palace. We have a 'cause' for our charity: to help everyone to explore the story of how monarchs and people have shaped society, in some of the greatest palaces ever built.

Our approach to marketing

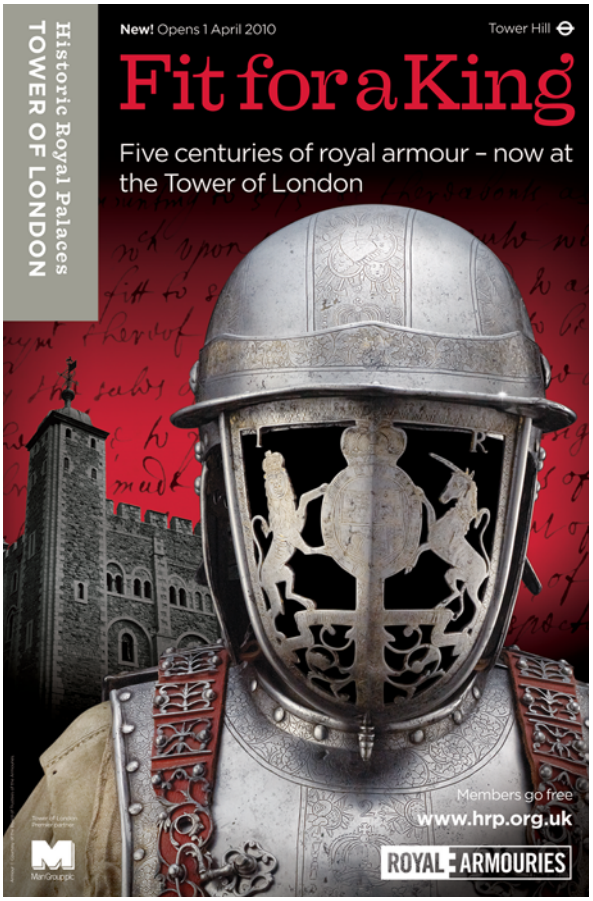
All our marketing activity has two key objectives:

- promote the brand, cause and palaces to a wide range of audiences
- drive ticket sales to the palaces.

Increasingly, as the economy struggles and budgets are under ever-growing scrutiny we have to demonstrate a strong return on investment for all of our marketing activity. So, it would be easy to favour an overtly 'commercial' approach which drives short-term visitor increases at the expense of longer-term 'esteem' and which neglects our underlying principles of storytelling and exploring. But for us, just as important as *what* we do in marketing is *how* we build the reputation of HRP while celebrating the differences of each individual palace. All of our marketing communications, therefore, reflect our values, visual identity and the 'personalities' of the palaces, in a combination that motivates people to visit.

Audiences

In common with many in our sector, we need to reach a wide range of audiences on a limited budget. Using a variety of marketing communications channels, we focus activity on our existing core domestic and overseas target audiences, while also reaching out to domestic families – a key



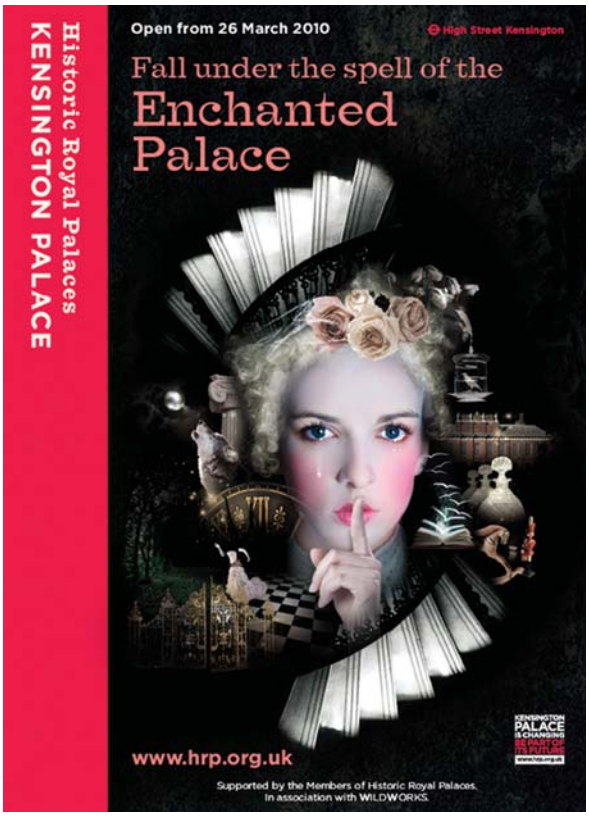
In their advertising for the Tower of London, Historic Royal Palaces allow the armour speak for itself. Stunning and imposing, it sits before the iconic White Tower, with background script reinforcing the message that the exhibition is about telling captivating stories.

growth target – and extending our geographic cover to exploit the burgeoning domestic day-tripper market. We conduct research among visitors and non-visitor groups to help us understand the different motivations and decision-making behaviours of our many different audiences and we have developed an audience segmentation model that we use to help us focus our activity. We use this insight to develop our marketing and advertising creativity and to target the best media to show it.

Marketing communications channels

Our visual identity is designed to help visitors engage with and feel part of the palaces' stories, and also have some fun. This is summed up in our approach of 'tradition with a twist'. We are always accurate and respectful, but we can also be lighthearted and accessible.

The channels we use range from traditional routes such as posters, radio and leaflets, to new and innovative media such as digital posters, e-marketing and social media. Digital media are playing an increasingly important role in developing the Historic Royal Palaces story, extending our reach and driving cost-effective, online sales. We use online marketing to segment communications by audience. We also use it to drive post-visit engagement to stimulate word-of-mouth recommendation. Through engaging and interactive content for all audiences, our website is proving to be an invaluable tool in communicating our stories and persuading people to visit the palaces.



Kensington Palace: the Enchanted Palace marketing campaign is designed to excite people about a completely new, challenging and innovative combination of theatre, installations and on-site experience.

The Tower of London

For our marketing of the Tower we use the core association and key motivator of the Crown Jewels to attract the traditional overseas tourist audiences. They are motivated by heritage and royalty and are more likely to expect a traditional heritage attraction experience. For this audience group, our new exhibition, *Fit for a King,* acts as an additional prompt to visit, ensuring that the Tower does not fall off the list of things to do. For domestic visitors, *Fit for a King* serves to challenge preconceptions and inertia and helps us seize our share of the growing 'staycation' and day-tripper markets.

Our advertising lets the armour speak for itself; stunning and imposing, it sits before the iconic White Tower, with script from the exhibition in the background to reinforce our commitment to telling captivating stories.

Kensington Palace

The ambition for the *Enchanted Palace* marketing campaign is to inspire and excite people about a completely new, challenging and innovative combination of theatre, installations and on-site experience. We are using the opportunity presented by the uniqueness of the concept to challenge current perceptions of the visitor experience – and of the palace itself – and to drive new audiences. We want to grab people's attention and inspire them to find out more.

There are two creative routes targeting different audience groups: 'Spell' appealing to new audiences and 'Storybook', which adopts a more literal approach to the exhibition, targeting families and the more traditional overseas audiences.

On our website (**hrp.org.uk**) visitors can: listen to some of the enchanted tales of the princesses with a series of fairytale audio clips; read about the princesses' stories and see their portraits in a slideshow in the Media Player; find out more about the fashion designers involved with the exhibition; and travel through time to meet some of Kensington Palace's former residents in our online viral game. We are also 'seeding' this game on leisure and online games websites to increase its reach.

Are we successful?

Our visitor research this year will give us data on how much impact these campaigns will have. But as a guide, in 2009 our marketing campaigns for the Tower of London were recalled by 59% of all visitors with an exceptional score of 71% for domestic visitors. That year we also conducted further research that showed a direct return on investment of up to £7.80 for every £1 spent on our marketing campaigns.

In an industry that is ever-more competitive and crowded our marketing campaigns are designed with great care to communicate our charitable cause, celebrate the individuality of the palaces, demonstrate our storytelling and showmanship values and to motivate our target audiences to pay us a visit and explore!

Margate Dreamland

Nick Dermott

Heritage Development Adviser, Thanet District Council

Margate has had a particularly long history as a seaside resort. The first reference to therapeutic sea bathing in the town dates from the mid-1730s. Margate's reputation as a health-giving place grew steadily during the 18th century, and was cemented by the foundation of the Royal Sea-Bathing Hospital in the town in 1791. From the beginning, the town provided the visitor with much more than just the sea. It offered a rich selection of pleasure gardens, assembly rooms, libraries and theatres. 'Merry Margate' it was called and, as the drawings of Thomas Rowlandson record, it was very merry indeed during the Regency period.

Cheaper transport links with London, in the form of a steamboat service begun in 1815 and the railway in 1846, brought the pleasures of the seaside to a much wider spectrum of city dwellers. Whereas Georgian visitors often stayed for several months, Victorian guests, increasingly from the lower-middle and working classes, usually suffered from the burden of having to earn a living, and their time was precious. These short-stay guests, and the day-trippers, were out for a good time. They wanted to create as many memories in as short a time, and as economically, as possible.

In the early 19th century, Margate suffered a happy accident. The construction of the Stone Pier, completed in 1815, and the building of a causeway across an area of salt-marsh (the Mere), completed in 1826, together created a vast bank of flat yellow sand – in evidence even at high tide. This beach, some distance from the site of the Georgian bathing area, became a free playground for the town's visitors, and it was no accident that Margate's first railway station was sited directly facing it. 'The Sands', which are

Margate's success as a seaside resort was due to the Sands – a free playground for holidaymakers and day-trippers from London. The huge Dreamland cinema complex on the promenade is now to be restored as a centre for the celebration of popular, 'street' culture, especially the music, fashion and lifestyle of the post-War British young.

At the height of its success Margate's Dreamland amusement park attracted more than 2 million visitors year. In 2012 its restored Grade II roller-coaster will sit at the heart of the revived Dreamland leisure attraction.
© Margate Museum

capable of accommodating 20,000 people, became, by the 1860s – and remain today – the focus of Margate as a seaside resort.

In 1874, the Mere, as well as a disused railway station sited on the causeway, were acquired by the circus proprietor, 'Lord' George Sanger – a man with the unerring ability to give the public what they wanted at a price they could afford. Sanger used the former station both as a dance hall and variety theatre – the 'Hall-by-the-Sea' – and drained the Mere to build a menagerie and proto-amusement park. One of the reasons for the enormous success of this enterprise was that its verdant, sheltered attractions were a pleasing balance to the pleasures of the open beach. A very full and diverting day could be spent between the two at a reasonable cost – that is, the beach free and the dance hall and menagerie on a combined ticket for one and six. Three of the menagerie cages from the 1870s survive on the site and are listed Grade II.

In 1919 the advertising salesman, John Henry Iles, bought the Hall-by-the-Sea and menagerie. Iles had been to Coney Island, and he believed that the future for the site lay in American-style, full-blown amusement parks. Iles held the European rights to construct scenic railways (a specialist type of roller-coaster controlled by a brakeman who rides with the train), and a scenic railway was the first fixed ride in the park – which was re-opened as Dreamland in July 1920. This vast (240m x 40m) ride, an entirely wooden structure, is now the oldest-surviving roller-coaster in the United Kingdom and the fourth oldest in the world. It was listed Grade II in 2002.

The climax of Iles's time at Dreamland was the construction of a 'super cinema' in 1934–5. This 7000-sq-m building contained a 2,200-seat auditorium, three bars, two restaurants and various shops – in addition to a 850-sq-m ballroom. The building also formed the entrance to the park. The cinema structure is listed Grade II*.

At the height of its success, Dreamland attracted in excess of 2 million visitors a year, and its site covered around 8 hectares. During the early years of this century, the park suffered increasingly from under-investment, and finally closed in 2006. In 2008, an act of arson destroyed 25% of the Scenic Railway.

The Scenic Railway fire was a severe shock to

the people of Margate, coming on top of years of economic decline in the town – and established a reputation for arson-scarred desolation that has been very difficult to shift. The fire proved to be the event that galvanised a wide variety of bodies into acting together to ensure a future for the Dreamland site – a future that recognised the site's central role in the history and identity of Margate. These bodies include the Save Dreamland Campaign (which has formed the Dreamland Trust), landowners, the local and county councils, English Heritage, Arts Council England and the Prince's Regeneration Trust.

Central to the concept of the new Dreamland is that the three listed structures on the site should be restored and put to beneficial use. In the case of the Scenic Railway, which must be one of the country's most unusual listed structures, this means putting it back into use as an operating roller-coaster. The Scenic Railway's setting is to be an amusement park, or, more accurately, a theme park, the theme of which is amusement parks and, specifically, the popular culture of Margate and its visitors. The ride is to be surrounded by a free-to-access park of the highest achievable quality. The park will contain restored historic rides from other United Kingdom amusement parks – many of which were once at Margate – and will combine the sights, sounds and smells of the fairground with the sylvan groves of Sanger's Menagerie.

The Dreamland Cinema is to be restored to the entertainment centre it was designed to be, and its bars, cafés and restaurants reopened. It is to be used as a centre for the celebration of popular, 'street' culture, especially the music, fashion and lifestyle of the post-War British young. Both the park and the cinema are to celebrate the life and art of those who used, and continue to use, Margate Sands. The listed structures on the site are to be the core of a project that is, above all, to celebrate people's memories of enjoyment.

Dreamland is due to reopen in 2012. The business plan suggests that it will attract 700,000 visitors in its first year of operation, of whom half will be paying to go on the rides. The plan is founded on the assumption that Dreamland will make a profit. This profit will be ploughed back through the trust into further developing the attraction. In the third round of the DCMS SeaChange programme, the Dreamland Project was awarded £3.7 million, and £0.5 million in Stage 1 funding has come from the Heritage Lottery Fund. A Stage 2 bid is to be made in August 2010.

'… and someone has stolen the roof!'

Oliver Pearcey
Chairman, Kew Bridge Engines Trust

During 2009:

- lead thieves visited the Kew Bridge Steam Museum five times over a couple of weeks and stripped most of the lead from the roofs, causing £100,000 worth of damage
- our landlord sold the Museum site to a property developer
- an agent went out of business with the loss of more than £20,000 of the Museum's money
- we made an operating loss for the third year in a row.

We also

- put into operation the only working Bull engine in the world after full restoration (and were given two conservation awards for the work)
- put into operation a replica Kerr Stuart Wren class narrow-gauge locomotive
- opened to the public for 300-plus days, of which we were in steam for about 80
- held six special events
- hosted a number of school trips with tailored learning packages.

So 2009 was a fairly average year.

Volunteers removing the cylinder head of the 70-inch Bull engine built by Harvey's of Hayle. The restoration of this engine to working order received the Institution of Mechanical Engineers' Engineering Heritage Award and the Association for Industrial Archaeology's Dorothea Award for Conservation. © Kew Bridge Steam Museum

Guests, volunteers and members in the Kew Bridge Steam Museum's Steam Hall at the party following the first public running of the Bull engine.

The Kew Bridge Steam Museum is a group of Grade I-listed buildings in Brentford housing the best collection of working Cornish engines in the world. These giant house-built engines were erected between 1837 and 1871 by the Grand Junction Water Works Company to pump water initially from the River Thames at Kew Bridge, and later from supplies extracted at Hampton, to the Campden Hill reservoir, which supplies a large part of West London. These engines continued in operation until the end of the Second World War, being replaced initially by diesel and subsequently by electric pumps. The whole site is now redundant following the construction of the London Ring Main and has for the last 37 years been in the care of the Kew Bridge Engines Trust. The Trust has re-roofed and repaired all the buildings on the site, restored four of the five original engines on site to working order, and brought in and re-erected a further four large engines from other London water-supply sites. It has created a major exhibition on London's water supply and now opens the site to the public six days a week, with the engines in steam most weekends. It is an accredited museum.

The Trust has never received any grant or other public support for its operations – it earns all the money it spends on running costs. It has benefited from grants for repairs to buildings and for some of the restoration work on engines and machinery. The grants have come from English Heritage, the Heritage Lottery Fund, the PRISM fund and from other grant-giving trusts.

The Trust makes its money from a number of different sources. About a third of our income comes from our 16,000 visitors a year (admission plus shop sales, café and casual donations). Visitor numbers are now static or rising very slightly but are significantly lower than they were 15 or 20 years ago. This reflects the much larger number of competing attractions now available, particularly in London, from the much enhanced Kew Gardens within walking distance to the free national museums in central London. A further third comes from various artist and craftsmen who rent workspace in some of our ancillary buildings. The balance is made from letting the museum as a venue for parties, wedding receptions, business meetings and the like. In the past the Trust also carried out contract engineering work, and indeed erected a large new workshop on site for this purpose, but it became clear that it was impossible to secure a steady flow of work that would generate worthwhile profits without devoting an uneconomical amount of management time to contract chasing.

The Trust has a small permanent staff (operations manager, education officer, and part-time administrative support, heritage engineer and site-maintenance worker). These staff are responsible for the day-to-day running of the museum, and for ensuring that the buildings and machinery are

maintained in good order. Overall responsibility for the strategy and direction of the Trust lies with the six trustees. It would be impossible to operate the museum without the 30 or so active volunteers, drawn largely from our 400 members. They cover the whole range of activities from manning the shop and the admissions counter, managing the archives, leading educational activities with school parties, carrying out research for interpretation and publications, to cleaning engines and spaces, painting and decorating, repairing anything from an electric plug to 100 tons of engine standing 40 feet high, driving stationary engines or railway locomotives, re-laying railway lines, or just providing an extra pair of hands for anything that needs doing.

Income and expenditure are always problems. We have to work hard to generate income and as competition grows (from free museums, other visitor attractions, etc as well as shopping and other leisure activities) we constantly have to refresh our offer and find new ways of drawing people in. Costs rise inexorably – for example, gas and electricity costs have risen by more than 60% in the last couple of years. Legal constraints increase: health and safety in particular is always a major issue and expense for a working industrial museum but we have also spent six-figure sums over the last five years to secure compliance with the requirements of the Disability Discrimination Act. We are losing the battle at the moment – we have made a loss in each of the last three years and have only kept going thanks to a couple of generous legacies. Capital projects inevitably have to be funded from grants and donations; fortunately we have some generous supporters but a new engine restored or a new exhibition opened no longer on their own generate significant new visitors – they merely help to maintain current visitor levels. We are waiting in some trepidation to see what effect new environmental requirements will have on us – using gas to boil water for fun may not be seen as a very green activity.

Managing volunteers is often described as being like herding cats. We could not do without them but they do require careful handling! All this puts further pressure on the trustees, who are of course volunteers themselves. The increasing burden of legal and financial responsibility, particularly in areas such as health and safety, is sharply reducing the number of people willing to give up their time and in many cases money to take on such responsibilities.

Will the Museum still be here in 50 years' time? I very much hope so. We do the best we can and so far we have kept things going. There are younger people coming through who will, we hope, take things forward. But while we have so far had support for capital projects we have never been offered any revenue assistance and the struggle to keep operating becomes more difficult each year. We are running operationally at about the minimum level of staffing required – there is certainly no slack. We could, of course, pull out of education, ditch accreditation, slash opening hours and look to rents and venue hire to keep us going. But while we see no long-term future in going down this road we have to accept that the economic and social background against which we operate has changed dramatically and that those changes have for the Trust been on the whole for the worse. Those responsible nationally for heritage policy will at some point need to consider carefully whether they wish to see this historic machinery continue to operate into its third century and whether they are prepared to support the costs involved. ■

Rockingham Castle – running a private home as a heritage attraction

Andrew Norman
Operations Manager, Rockingham Castle

A myriad challenges face any house-owner who opens his or her house to visitors. The days of opening the gate and being knocked down in the stampede have long since passed. The house-owner is now faced with a metaphorical mountain to climb to gain the publicity required to bring visitors through the gate. In the last 20 years we have seen the advent of shopping as a pastime for a significant proportion of the population as well as sport, at both participant and spectator levels, each of which now take place on Saturdays and Sundays. Satellite and cable television and the cinema provide a range of entertainment against which the historic house is pitched when the decision is made as to what our potential visitors are going to do with their leisure time. The downturn in the economy and the advent of the 'staycation' have had a considerable positive impact on visitor numbers at attractions during the last 12 months. In the main, the number of visitors has risen but the 'secondary-spend' trend has shown a very significant change. Spending in gift shops has dropped while expenditure on food in restaurants has risen. The deduction from this is that money is spent more carefully and food, particularly good-quality food, is the priority.

So the house-owner is looking to entice visitors out of their homes, away from the bright lights of the high street and into, predominantly, the countryside.

The greatest double-edged challenge facing the historic environment is, without doubt, technology – especially the internet and, in particular, computer games. The internet is an essential tool for promoting any attraction and the 50-plus generation are still the fastest-growing user group: this is, in the main, the 'typical' visitor-age profile. The need for a website goes without saying, and increasingly attractions have Facebook pages and a following on Twitter.

There are two questions that have to be asked by house-owners: 'Who are our visitors?' and 'How do we get our message to them?' There are so many messages being communicated these days that this presents a complex and sometimes rather daunting challenge. Needless to say there is no one button to press to reveal the answer. Identifying the customer profile is the first priority, and it is quickly established via a simple questionnaire followed by a marketing effort. Two of the most frequently asked questions by prospective visitors are: 'Do you have a restaurant?' and 'Do you have a gift shop?' The deduction from that is that visitors are looking to have a lovely day out, not a history lesson, and the gift shop and restaurant are integral to that. The historical story of the surroundings is an added interest rather than the main purpose of the visit – disappointing perhaps to the owner whose family has preserved a magnificent house for generations, but none the less the reality.

The real risk faced by houses open to visitors is undervaluing what is on offer. Almost everything that takes place within the historic environment is different to most people's lives. We all change light bulbs but how many people have 1,000+ light bulbs in their house? Most gardeners plant flower bulbs, but houses that are open plant them on an industrial scale. These are both everyday activities that can make a good press story. Never underestimate the value of a story and allow the press to judge what is good or not so good.

There is one constant and that is quality. Visitors want to feel they are valued and genuinely welcome and that is achieved by having well-motivated, well-trained and knowledgeable staff to look after the house and visitor. The departing happy visitor will tell 10 friends about his experience; on the other hand, the unhappy visitor will tell many more. Word of mouth is the best PR/marketing tool there is. Advertising is very expensive and PR can also be expensive if carried out by an agency. However, in a perfect scenario, PR will be carried out in-house in the name of the owner, if not by the owner himself, to great effect.

Rockingham Castle has been the home of the Saunders Watson family since the time of Henry VIII. The castle stands at the centre of a 1,820-hectare agricultural estate. Rockingham is open to visitors throughout the year – 27,000 including 3,500 schoolchildren – and is in addition a very popular venue for weddings and private hire.

Children playing in the grounds of Rockingham Castle on Easter Sunday. Identifying the needs of the customers is the first priority for any private owner opening their house to the public.

While by its nature it is time consuming, it has greater credibility and impact than advertising.

Having persuaded the discerning visitor to visit, thought needs to be given to encouraging further visits. Value for money and a great experience are the key factors here, and providing a season ticket or other benefit would encourage further visits. Equally, introducing original, creative and varied events is an incentive for other visits.

There is a constant need to be creative in seeking altogether new audiences, be it through events or creating an awareness about one aspect or another of the house. This involves committing time, finance and resources, all of which are so often in short supply at a small house.

Few, if any, privately owned houses get any financial assistance from public or other bodies. It is down to the endeavours of the house-owner to generate the income required to keep up with the schedule of maintenance, repairs and all the countless associated fixed costs. While the costs continue to rise the traditional income streams from visitors, retail and catering invariably struggle to keep up – no more so than in this current economic climate. The Historic Houses Association (**www.hha.org.uk**) exists to represent 1,500 historic houses and gardens in private ownership throughout the UK, of which 500 are open to the public, welcoming 14 million visitors each year.

Contemporary art in an historic space: the Belsay Hall experience

Magdalen Fisher
Development Director, English Heritage

To the millions of people who visit English Heritage properties each year, we are generally known for providing great days out at important historic sites. We are perhaps rather less well-known for being in the vanguard of contemporary art. However, during the last 14 years, Belsay Hall, Gardens and Castle in Northumberland has been the home of a series of popular and critically acclaimed temporary exhibitions that have not

Dreams of a Winter Night by Geraldine Pilgrim was displayed in one of the bedrooms of Belsay Hall for the Picture House exhibition in 2007. © John Donoghue

only raised visitor numbers but also given Belsay a rather different sort of profile.

Created by the Middleton family over a period of 700 years, the property comprises Belsay Hall, a Greek Revivalist country house built between 1807 and 1817, the ruins of a medieval castle with Jacobean extensions, and Grade I-listed gardens. So how did this unusual historic estate acquire its pedigree for contemporary art?

The late Jean Muir, doyenne of British dressmaking, first spotted Belsay's potential for the display of contemporary art when she visited the hall in 1993. The house lies broodingly empty, unfurnished and devoid of any collections. This, together with its powerful presence, uncompromising architecture and dramatic location have provided the inspiration for some of the finest contemporary artists, architects, designers and performers.

As contemporary art is not necessarily part of English Heritage's core business, it is important to maintain an overarching principle for the exhibitions: that Belsay Hall is not the backdrop – it is the subject. Every exhibition has challenged its contributing artists to respond personally to the site, to make work that is entirely fitting to its location and which draws out the site's hidden histories.

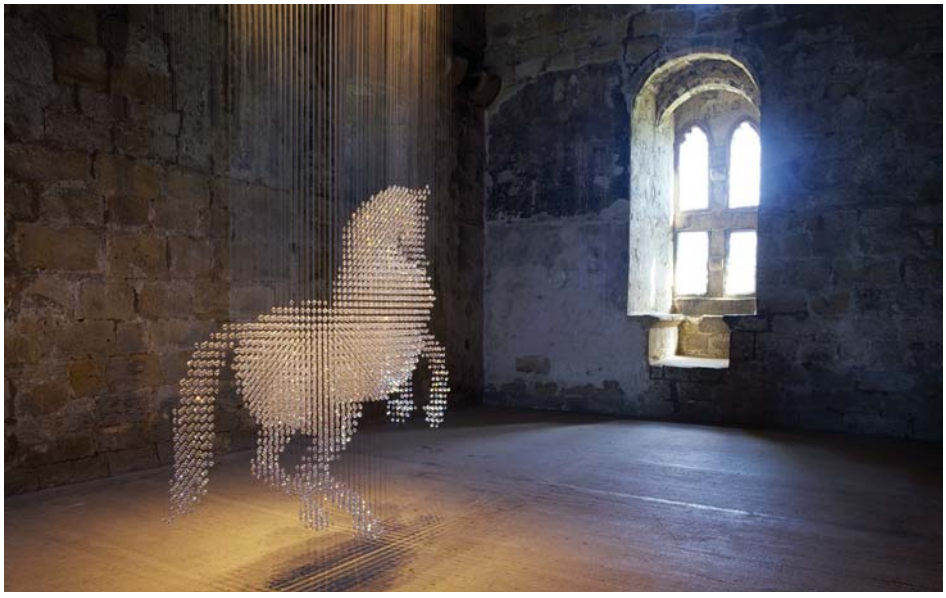
Another fundamental concern is the ability of the exhibitions to meet key business objectives. These include increasing and attracting new visitors; giving people distinctive experiences, and new opportunities for education and outreach; providing innovative ways of interpreting the site; and increasing income through both admissions and secondary spend, thereby reducing the property's operating deficit.

The exhibitions also allow us to attract partners and investors who support the contemporary art programme for its capacity to make a positive contribution to regional cultural and tourism strategies. Belsay can show demonstrable success in increasing the numbers of people who visit and stay in the area. The exhibitions at Belsay have also encouraged artists to work in the region, and have supported new and emerging talent, through a Fellowship programme. This gives young artists a chance to share the platform with more established names, and provides a useful 'leg-up' for promising careers.

Finally, and perhaps more subjective, is the overall aim to deliver exhibitions of ambition and imagination which have a positive impact on the perception of the English Heritage brand. The task of steering this careful course falls to a large number of staff in different departments working alongside Judith King, who curates the contemporary art programme for English Heritage.

Fashion at Belsay, the exhibition shown in 2004, attracted 94,000 visitors over four months compared with 49,000 over the same period in a year with no exhibition. Sales of membership also improve dramatically during exhibitions: in 2007 over the course of *Picture House – Film, Art and Design at Belsay*, membership income increased by 96% on the previous year; and schools admissions also showed a 37% uplift.

Visitor research during *Picture House* produced interesting headlines: more than a third of those surveyed were visiting Belsay for the first time; 28% had visited before, but not for more than two years;



Lucky Spot, Stella McCartney's stunning chandelier made from more than 8,000 Swarovski crystals, displayed in the castle in the *Fashion at Belsay* exhibition in 2004. This was so popular that it was brought back on display in 2009, and attracted thousands more visitors.

and nearly three quarters comprised adult-only parties, a much greater proportion than at other English Heritage sites during that year. The majority of visitors were aware of the exhibition before they arrived and cited it as one of the main reasons for visiting Belsay. There was also a positive response to the exhibition as a whole, with more than half scoring the content, experience and value for money 10 out of 10, and the majority (80%) stated that further art initiatives would be likely to encourage them to return.

The latest exhibition in the contemporary art programme is *Extraordinary Measures,* running from May to September 2010. The idea for the brief this time grew out of the grand scale of Belsay's architecture and its gardens. People, and particularly children, can feel small against the grandeur of the hall and more so perhaps in the Quarry Garden with its giant plants and towering walls.

Belsay Hall has been given over entirely to the display of six extraordinary works by Ron Mueck, the acclaimed hyper-realist sculptor: four of the pieces are being shown at Belsay for the first time in Europe. Other artists to produce new work installed throughout the grounds include Mat Collishaw, Mariele Neudecker, Tessa Farmer, Freddie Robins and the street artist Slinkachu. The Belsay Fellowship was won by a third-year student from Newcastle University's school of architecture, Ciarán Treanor, who has created a large and ambitious work for the Castle Garden.

A slightly different brief was given to MGA, a locally based architectural practice. Although still responding to the idea of scale, this commission needed to stimulate educational audiences for the exhibition as well as providing a focal point for children and families to contribute tangibly to the development of a model village. People, both at the site and visiting online, are asked to make decisions about the development of the village over the course of the exhibition's run.

As well as prompting intriguing responses from the artists, the simple idea of scale was felt to have a broad appeal that could be marketed in imaginative ways. It also allowed our retail team a degree of freedom to interpret the idea well in advance, rather than having to wait to see the finished artworks.

The creative identity was applied to a wide variety of treatments including marketing campaign material, both print and online; learning and outreach resources; retail product ranges; on-site information and orientation. The aim of the marketing activity was to fire the imagination of families, schoolchildren, young adults and those who may never think of stepping into an art gallery or visiting an historic property. Partnerships with local schools and an accompanying outreach programme have further expanded the scope of the exhibition.

Changing exhibitions offer something new in an increasingly crowded and competitive market. At Belsay, by showing contemporary art that responds to its heritage setting, we have the chance to give visitors a truly distinctive experience that stimulates a fresh perspective on the past.

Perhaps one of Jean Muir's oft-quoted remarks could be applied to the exhibitions that have helped Belsay Hall make an impact on increasing numbers of visitors: 'The clothes in themselves do not make a statement. The woman makes a statement and the dress helps.' ■

Extraordinary Measures at Belsay Hall runs from 1 May to 26 September 2010 (**www.extraordinarymeasures.org.uk**).

English Heritage is grateful to its funding partners, Arts Council England, Northern Rock Foundation and One North East, whose contributions to *Extraordinary Measures* have made the exhibition possible.

From Here to There is Not That Far. Mariele Neudecker's monumental new work, positioned between two walls of the Quarry Garden, is an exact replica of the sash windows in Belsay Hall. It was inspired by the moment in *Alice in Wonderland*, when Alice passes from one reality into another, entering a rich and luscious garden. Visitors will be reduced to tiny mannequins as they pass through the window panes.

Engaging Hearts and Minds

Opening historic places to the public is not just about raising money – it is also a powerful way to engage people with the historic environment.

If our most valued historic places, whether publicly or privately owned, are to survive for the benefit of future generations they need the active support and commitment of people today – not just as visitors, but as volunteers, donors and passionate champions.

For both the National Trust and English Heritage, membership schemes are the key tool for attracting and retaining supporters. As Luke Whitcomb (below) freely admits, income generation is the first driving purpose of such schemes, but in the process they also allow the visiting public to feel good about supporting a worthwhile charitable cause. In time, and with appropriate encouragement, as Kate Davies explains (pp 39–41), that initial contact can be transformed into more active support in the form of volunteering, a kind of practical engagement that can take a vast number of forms. If you are lucky, it can also lead, as in John Lawrence's case (pp 41–3), to a deep and lasting commitment to the care and development of a particular property.

While there are some people who need little encouragement to become involved with the historic environment, other groups can be harder to reach using traditional marketing tools. As Marshall Manson explains (pp 43–4), it is social media platforms like Facebook, Twitter and Flickr that are revolutionising the ways in which people learn about and share their experiences of heritage sites. And in future that will also hold good for the hundreds of thousands of people who are now, as Katja Condy tells us (pp 44–5), obtaining their first serious introduction to historic places through the annual Heritage Open Days programme.

The power of membership

Luke Whitcomb
Member and Visitor Marketing Director, The National Trust

Membership has been one of the National Trust's greatest success stories over the past 50 years. In 1970, membership stood at just a quarter of a million; by 1975, that figure had doubled. In 1981, the number of members passed the one million mark and during the next decade the figure doubled again. In 2007, membership reached 3.5 million and 2009 was record-breaking in the number of recruits.

Membership goes to the heart of the public benefit that the Trust generates in its role as a conservation charity. We offer physical and spiritual refreshment by providing access to hundreds of places of outstanding natural beauty and special historic interest.

This growth has, of course, accompanied the development of the 'days out' market in the UK and the Trust's own marketing and sales operation. It continues to be a remarkably successful business model that provides the organisation with financial sustainability.

The Trust is clear that its membership scheme exists to optimise core, unrestricted income for its work as a charity by appealing to people's enlightened self-interest. In other words, 'this is a good deal for me and I am doing a good thing'. Research confirms that the benefit of unlimited free access to all Trust places is by far and away the most important motivation for joining and remaining a member. The feel-good factor of supporting our charitable work is a significant but secondary motivation, and these two things combined together, along with an extensive property portfolio, are the secret of the success.

For the Trust, the initial membership offer is not based on altruism. It is benefit led. The Trust is under no illusion that the size of its membership base would be the same if the scheme was solely based on philanthropy. One only has to look at the number of committed donors in other well-known charities to see this. But for many it provides a gateway to deeper levels of engagement based on more philanthropic motivations, such as volunteering and giving.

Our strategy is to develop a more cause-based relationship with our members and this lies at the heart of our 'supporter journey' retention and engagement programme. In the early years of membership, when lapsing is more likely, visiting messages are strongly promoted, but gradually other opportunities for involvement are layered into communications and a more rounded understanding of the organisation's charitable work is provided. Supporters are often surprised by the extent of the Trust's work and inspired by the breadth of specialist knowledge and craftsmanship.

A family day out. Unlimited free access to all its properties is the most important reason for becoming and remaining a member of the National Trust – but people also enjoy knowing that they are contributing to something good.

The Trust's significant investment in digital technology – a step change was made back in 2007 – means that member communications can be increasingly personalised and customised based on the type of relationship that a member is seeking and selecting. In the coming year, a range of new online communications and initiatives is planned, including the Trust's first iPhone 'app', which has recently been launched. As a result, membership will become less 'one size fits all' and appear more modular.

The cause-based opportunities for involvement extend from volunteering as room guides and countryside rangers to financial support for acquisitions and conservation programmes. The Trust's recent lifestyle campaigns, which are based more on social marketing principles, have also proved popular with the public. For example, our focus on the specific issue of food successfully used imaginative property events and 'take home' ideas to engage members and visitors.

Most importantly, it is vital that our members find their own natural level of engagement and this can change at different life stages. The person who

Clearing bracken on a National Trust working holiday in Cornwall. For many people, membership turns out to be a gateway to a deeper and more fulfilling level of engagement with the Trust's charitable purposes, not least its practical conservation programmes.

wants to have a pleasant day out with their family and friends and the person who wants to get stuck-in by volunteering for a working holiday need to feel equally at home and appreciated.

We still have to acknowledge the strong correlation that remains between visiting frequency and membership renewal. In other words, the less a member visits, the more likely they are to lapse, even after many years of subscription. That should not be a surprise when physical access is so fundamental to the membership offer and the public benefit of the Trust.

The Trust is confident about the future. Its new 'going local' strategy has a challenging vision of reaching 5 million members by the year 2020, with increased relevancy for everyone. A major review of the membership programme in 2009 will mean a range of new initiatives over the next two years. Membership remains central to delivering the Trust's public benefit and its sustained growth is vital to creating vibrancy and energy within the organisation. The challenge for the future is to take the best of a highly successful programme and business model – which we unpick at our peril – and achieve a modernity that makes it an attractive, authentic and compelling proposition for the decade ahead.

English Heritage's Membership Scheme

When English Heritage was founded in 1984 its primary duty was to be the government's statutory advisor on the historic environment. What has since made it so unusual among bodies of this kind is that it has also become an extremely popular and successful membership organisation – by 2009/10 no fewer than 719,000 people belonged to it.

The benefits of membership include free entry for children as part of a member's family group. By encouraging young people to explore our castles and abbeys from an early age we hope to keep them visiting and supporting the cause of heritage for the rest of their lifetimes.

The English Heritage marketing team benefits from the fact that it can draw on expert archaeological and historical research to tell the story of a property, whether it be a prehistoric stone circle or a Victorian country house. But we also know that we are competing with the family days out being offered by everyone from theme parks to shopping centres. This means we have to constantly focus on providing the best possible value for money.

Making membership seem an attractive and worthwhile proposition for each of the different segments of our potential public audience is therefore a crucial part of our marketing strategy. For example, we use expert articles in our members' magazine to attract older and more traditional visitors, while for their younger counterparts one of the key benefits of membership is that it allows them to make *ad hoc* visits when out and about in their precious leisure time.

Meanwhile, for families with young children it is the chance to take part in our huge programme of historical events and re-enactments – probably the largest in Europe – that is one of the greatest attractions for an audience brought up on film extravaganzas and historical dramas on TV. Above all, it is by communicating the passion of English Heritage's own staff that we aim to make members feel they have not only had some fantastic days out, but also proud to be helping to preserve some of England's finest historic places for future generations.

Kate Linnell
Head of Membership and Marketing Services, English Heritage

Heritage volunteering: going the extra mile

Kate Davies
Head of Volunteering, English Heritage

Most of us recognise that time is one of our greatest commodities. Our 'free time' is precious and with growing demands on it we are all becoming increasingly choosy about how we spend it. So why do people decide to spend their time volunteering?

The definition of volunteering is 'the commitment of time and energy for the benefit of society and the community … it is freely undertaken and not for financial gain' (Commission for the Compact 2001, 6). The Home Office Citizenship Survey from 2003 captured some useful statistical data about volunteering that demonstrates the importance of volunteers to British society and the economy. For example, the survey found that around 17.9 million people volunteered formally and contributed 1.9 billion hours, which was equivalent to 1 million full-time workers and £22.5 billion (Culture South West 2006, 16, 19). I think it is fair to say volunteering in the UK is considerable.

It might surprise you to learn that the heritage sector as a whole relies on almost half a million volunteers. The DCMS's Taking Part survey estimates that about 1.2% of the adult population in England – equivalent to around 476,000 adults – were involved in heritage volunteering in 2005–6. VisitBritain's annual Survey of Visits to Visitor Attractions suggests that about two-thirds of staff at historic visitor attractions were unpaid volunteers in 2006. A walk around any historic attraction will confirm the longstanding relationship between heritage and volunteering from the biggest to the smallest of organisations. Heritage bodies depend on volunteers to fulfil a range of tasks including fundraising, organising events, mentoring, conservation, restoration, guiding and room stewarding – for instance, the National Trust has 55,000 volunteers working at its sites and events, and behind the scenes.

So what is it about the historic environment that persuades people to actively support organisations through volunteering?

I do not think there is one answer to this. Volunteering is specific to the individual and is a very personal thing. Generally, people become heritage volunteers for a number of reasons, including the desire to meet new people, to learn new skills and use existing skills and technical knowledge, for career development and to 'put something back'. They often want to actively engage with the historic environment rather than passively contribute to it through financial donations or membership schemes.

Volunteering is also an excellent tool to develop the skills of future employees in the heritage sector – someone who is looking to gain experience for a career in the historic environment might be very interested in the training and experience that heritage organisations offer their volunteers.

English Heritage engages with heritage volunteers in a number of ways, either directly at properties

Education volunteer, Victoria Gordon, leads children on a quest around Kenwood Estate. In 2009 she won the Marsh Volunteers for Museum Learning Award (London Region), which recognises best practice and innovative ways volunteers work in museums.

Christine Greet takes children through a day in the life of a servant at Audley End House.

through a variety of roles including room stewarding, gardening and events, or indirectly through projects, grant schemes and Heritage Open Days. Examination of the English Heritage education volunteers' programme provides an interesting insight into heritage volunteerism. Since its launch in 2006 the education volunteers' programme has grown from strength to strength. Currently running at 12 English Heritage sites across the country, we have a team of more than 90 committed volunteers who either assist or lead Discovery Visits (interactive workshops for schools), working on an 'on-call' basis. These volunteers are doing fantastic but challenging work to provide informative and fun workshops to schoolchildren. The specific nature of this volunteer role highlights the significant investment of time, skills and energy both volunteers and organisations are willing to make to each other. This work was recognised last year when an education volunteer from Kenwood House won the Marsh Volunteers for Museum Learning Award (London region), which recognises best practice and the innovative ways volunteers work in museums.

The education volunteers' programme is regularly reviewed through a volunteer survey that looks at everything from volunteer recruitment to the motivations and experiences of volunteers. Many of the questions are repeated from former surveys to allow year-on-year comparisons of the programme.

When English Heritage education volunteers were asked an open-ended question about what they enjoyed most about being an education volunteer, the results were interesting and varied. However, there were some common themes – for instance, many volunteers mentioned the social aspect of their work. Working with children was also cited as an important aspect, as was being involved in education programmes or imparting knowledge. Team working was also frequently mentioned along with learning about the site or being involved in something they were interested in. Reading the individual responses of each volunteer gives the best insight into what makes a heritage volunteer tick:

- 'Passing on skills and knowledge to the younger generation and hopefully helping them and getting them interested in our heritage.'
- 'Meeting people, banter with friends who volunteer, dressing-up!'
- 'Forts, castles and friends.'
- 'Indulging my love of history.'

Our research also tells us how people found out about volunteering for English Heritage. Many people already had an interest in heritage or the organisation – they found out about volunteering opportunities through our member magazine, website or at a property. Basically, they were our visitors and supporters and now they are also our volunteers.

I would therefore argue that historic attractions can tap into the passion and enthusiasm of ordinary visitors and harness their active support through

Peter Regan, education volunteer at Warkworth Castle, tells tales about Earl Percy and his Castle. In partnership with other volunteers, Peter leads a Discovery Visit for 5–7 year olds called 'The lion, the earl and his Castle'.

volunteering. To entice people to become more involved, organisations need to offer engaging and flexible volunteering opportunities that recognise and utilise the existing skills and interests of visitors. Many historic attractions are already doing this successfully and they recognise that volunteers require support, training and recognition for the work they carry out.

The historic environment sector offers fantastic and diverse opportunities for potential volunteers. Each property is unique and our country's history offers something for everyone from the Neolithic to the present day. The popularity of Heritage Open Days, co-ordinated by English Heritage, is another example of the resource 'heritage supporters' offer to the sector when engaged in volunteering (see also Condy, pp 44–5). This four-day event, which celebrates England's architecture and culture by allowing visitors free access to properties that are either not usually open or would normally charge an entrance fee, is organised by volunteers – more than 40,000 of them! It is England's biggest and most popular voluntary cultural event – last year Heritage Open Days attracted around 1 million visitors.

If there are any doubters out there who question whether the enthusiasm of ordinary visitors to historic properties can be harnessed into volunteerism, then I suggest they take advantage of Heritage Open Days 2010. The event is living proof that people from all walks of life care about, and take pride in, the environment they live in, and through active participation they make Heritage Open Days happen.

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Getting involved: life with the Lewes Priory Trust

John Lawrence
Chairman, Lewes Priory Trust

Lewes Priory, dedicated to St Pancras, was founded in about 1081 by William de Warenne and his wife Gundrada. The first Cluniac church in England, it prospered with as many as 100 monks. It played an important part in the Battle of Lewes as the base for Henry III, who was forced to agree to the Mise of Lewes. It was demolished under the orders of Thomas Cromwell in 1538. The railway was driven through the remains in the middle of the 19th century, yielding important relics, including the burial cysts of William and Gundrada. Until the 1990s modest excavations were carried out and the remains protected from vandalisation and further deterioration by enclosure within a chain-link fence.

My wife and I were established 'visiting' members of the National Trust and of English Heritage. On retirement I was looking for interesting tasks on which to deploy my management experience and was asked to lead a Buildings Preservation Trust in Lewes. We took on a beautiful riverside warehouse and gained a Lottery grant of £500,000 to acquire it and convert it to a youth hostel. At the very last moment a developer intervened to bid more than the Lottery would allow, and it became maisonettes.

It was probably my experience with the Lottery that led to my being asked in 1997 to become involved with the Priory Trust. I attended a workshop on the future of the Priory, organised jointly for the trust and the district council, the owners of the site. The conclusions of the workshop were that the remains should be opened up within a larger

Transforming the neglected ruins of Lewes Priory into an attractive and accessible public park was a huge logistical challenge for a small local charitable trust.

parkland area, emulating a good English Heritage site, and that a Lottery grant should be sought. The concept of Priory Park was born.

The first delay arose when the district council was restructured and the two officers who were to lead the application, assisted by volunteers from the trust, left. With another trustee, I went along to the chief executive of the council and offered to attempt the task. By that time I had become chairman.

The trust needed a new management licence to manage the larger area of Priory Park. The next delay arose when after some months of discussion the district council decided to give the site to the town council, which has the status of a parish council with minimal resources and staff. Our architect and I made a presentation to a council meeting. It was approved, with the recommendation that we should have a lease, and delegated to a sub-committee.

The key person on the town council was the town clerk, who was close to retirement and much concerned with other matters. When he did retire there followed a succession of temporary town clerks until, four years after the workshop, I began fresh negotiations with the current clerk, a professional in local government.

Meanwhile, as well as continuing its day-to-day activities, I began discussions with Heritage Lottery Fund, whose staff were always encouraging. We obtained a Planning Grant with which to employ environmental consultants to develop policies for Conservation Management, Access and Audience Development. These were necessary for our grant application – a book of some 50 questions, some quite complex, in sections A to M to be accompanied by more than 20 'checklist' items, most of which involved short papers, the whole to be delivered in triplicate.

I would want to say at this point that although HLF are demanding and just a little bureaucratic, they are precise in what they require and always helpful and a pleasure to deal with. They are dealing with public money. Over many years English Heritage has been encouraging and helpful, leading to a grant of £95,000 as a contribution to partnership funding in parallel with HLF's support.

The application, asking for a grant of 75% of the total project cost of £809,000, was completed and, with a small suitcase of documents, I delivered it to HLF in February 2008. The offer of a Stage 1 or development grant came in September. This enabled us to appoint two managers, one to develop the specification for all the building works,

The restored Lewes Priory Park welcomes visitors during a 2008 open day event.

the other to develop the educational programme. Their work was the basis of the Stage 2 application, for which the lease from the town council was finally signed in August 2009 just 12 years after agreeing the need. The Stage 2 grant was approved in December 2009.

And so, with an enthusiasm for 'heritage' and a willingness to work, the task grew to considerable proportions but led to enormous satisfaction. Schemes like this seem to rely on a dedicated leader, and so it was here. But whether because of age or a certain weariness after 12 years, the time has come to move on; in any case the trust must have a ready successor so that, after the HLF project is complete, the site and the education programme are well managed for many years to come. That is my final task.

Heritage at the cutting edge: connecting the Facebook generation to the past

Marshall Manson
Director of Digital Strategy, Edelman

Preservation of what's come before has been a social activity since prehistoric man first shared stories around a fire. History was preserved through tales of heroism, tragedy and achievement. Epic legends like King Arthur and Beowulf that began as oral histories survive and thrive even today.

So it's only natural that social media platforms like Facebook and Twitter, which bring us together in conversations and allow relationships to form around shared interests, are providing new and exciting routes for people to connect with the past and to share their passion for heritage with others.

The Mary Rose Trust connects with visitors and others through a dynamic, conversational Twitter feed and a Facebook page that is frequently updated with the latest stories from the ship and from the historic dockyard.

The online conversation around heritage is substantial, comparing favourably with the discussion of some of the UK's biggest brands. According to a recent report for English Heritage, for example, there were more than 30,000 conversations in social media about heritage in the UK in a recent three-month period.

For organisations that promote heritage and the historical sites where the public can interact at first hand with the past, all of this conversation presents a massive opportunity: to connect with interested people, build relationships that transcend an episodic visit and drive word-of-mouth advocacy to broader audiences.

Two complementary forces are driving this opportunity.

First is the practical need to plan recreation. According to one study, 75% of UK adults who use the internet identify it as their 'main source' of information for travel and recreation planning. And contrary to popular marketing myth, the web is an essential resource regardless of the age of the user. For example, 65% of British adults aged 65+ who use the internet say that travel planning is one of their key online activities.

Second is the efficiency with which people can connect through social media with others who share their interest. One in four UK web users routinely share photos they have taken, comments they have written or even video they have created via the web, and they are passing this content along via social networks to their friends – an average of 173 each.

If content sharing is a key force, understanding how it comes to life specifically in the heritage space is crucial to seizing the opportunity that social media present.

And according to the analysis for English Heritage, the biggest segment of the social media conversation relating to heritage is associated with photo sharing, behaviour driven by visitors to heritage sites uploading pictures and descriptions of their experiences.

In that context, sites like Flickr and Facebook loom large, as they are among the top venues for photo sharing in the UK. Flickr, with more than 15 million visits per month, is the UK's largest dedicated photo community, while Facebook boasts that its users upload more than 3 billion photos per month.

At the same time, visitors are also sharing their experiences with friends through other venues including Twitter, blogs, YouTube, and emerging platforms like FourSquare.

While this sort of sharing is a form of advocacy – and useful for building awareness and bringing heritage to the top of the mind – the bulk of its content remains episodic and momentary. Most people probably will not return their social networking conversation to heritage-related topics again until their next day out.

So how can heritage organisations use social media to connect more meaningfully with the public, build deeper relationships and drive advocacy?

The opportunities are boundless, and the best approach is to get involved and build up an understanding of the social media conversation that is relevant to your organisation, site or speciality. But there are a few simple steps you can take to get started: expand your online presence. Do you have a Facebook fan page? A Twitter feed? A venue page in Foursquare? Publishing photos to Flickr? Videos to YouTube? If not, these are the best starting points.

Creating presences in these communities is a simple way to get involved in social media. Do not feel that you have to do everything at once. Start with one or two and get comfortable, then expand. Enter each with a commitment to posting new content at least a couple of times per week, and be ready to really interact.

Several heritage organisation and sites have started down this path. The National Trust and English Heritage both have notable presences across a wide range of social networking platforms, and large numbers of audience members engage with them.

However, smaller organisations and venues have demonstrated excellent creativity and a crucial willingness to interact with the public. The *Mary Rose*, Henry VIII's famous flagship which is now a major attraction for visitors in Portsmouth, connects with visitors and others through a dynamic, conversational Twitter feed and a Facebook page that is frequently updated with the latest from the ship and big stories from the historic dockyard as a whole.

Hadrian's Wall recently used social media to spread the word organically among enthusiasts to attract participants for a special illumination of a section of the historic fortification.

Success in social media is not guaranteed, but it is worth a try. Your audience is there and waiting, and the opportunity to expand your interaction from a moment to a relationship is certainly worth exploring.

Heritage Open Days – opening up what is close to you

Katja Condy
Heritage Open Days Manager, English Heritage

If you had found yourself in Hull last September during Heritage Open Days, you would have been able to witness a curious spectacle. Led by Michael Wood, an internationally acclaimed town crier, eager youngsters were honing their 'Oyez, oyez, oyez' in a specially staged town-crier master-class competition. In many ways, this homage to England's old town-crier tradition encapsulates what Heritage Open Days is about: the annual event is as much about telling the stories and celebrating the cultural practices that make our communities so special as it is about opening up hidden gems and landmarks which at first glance seem familiar. It casts a light on the big themes of history as well as the little-known nuggets of information and local particularities. But above all, it enables local people from all walks of life to share their pride and passion for the places that matter to them. In a nutshell, Heritage Open Days is the heritage sector's very own town crier.

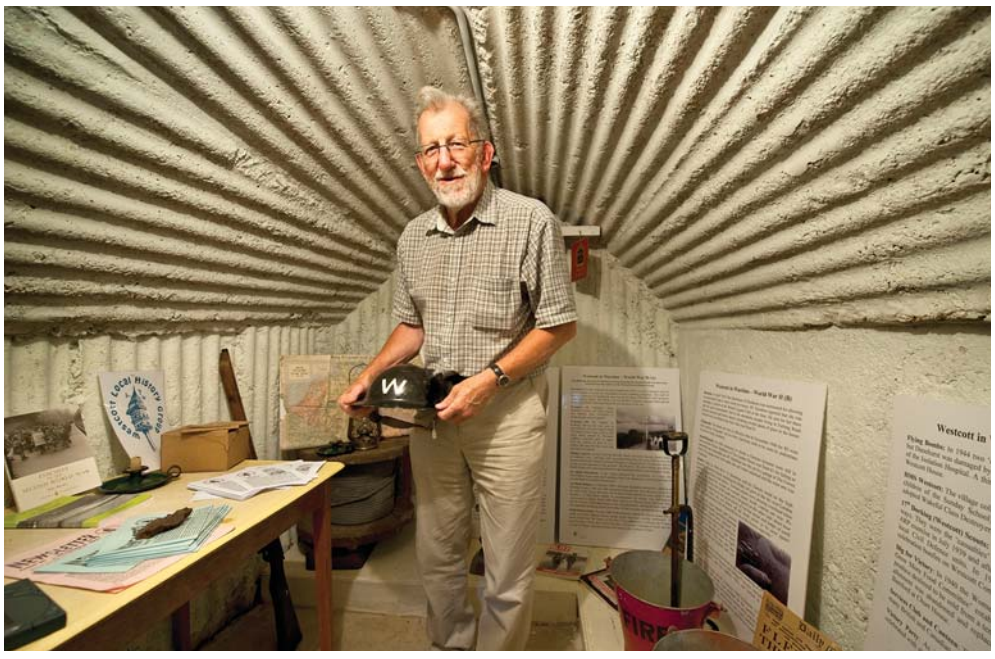
Town crier Michael Wood and winners of the town-crier competition in Hull during the 2009 Heritage Open Day event.

English Heritage, a long-term sponsor of the programme, took over its direct management in May 2009 following the demise of the Civic Trust. By that time, Heritage Open Days had already grown into Britain's largest and most popular grass-roots heritage event. Fifteen years after it started out with some 700 properties across England, a record 4,100 sites and activities – almost 400 more than in the year before – were opened up and staged by 1,435 local organisers, jointly attracting more than 1 million visits. Taking place on four days in September as part of the European Heritage Open Days, the event's unique selling point is to open up places free of charge that are otherwise closed to the public or charge for admission. In addition, it offers tours and other interpretive events that bring to life local history and culture. Heritage Open Days is free, plays into our natural sense of curiosity and takes place on people's doorsteps. By its very nature, the programme overcomes three of the key barriers to participation – admission fees, travel distance and a perceived irrelevance. It therefore provides an excellent vehicle to draw people from diverse backgrounds into exploring their cultural heritage.

The evidence of the programme's impact on visitor demographics is indeed compelling. Our annual visitor studies show that despite a growing constituency of so-called repeat visitors, the event continues to engage new people with their built and historic environment. For 43% of last year's visitors it was the first time they had been to a Heritage Open Days venue or activity, while around a third did not visit heritage attractions at other times of the year. The event has been particularly successful in reaching normally under-represented audience groups, such as people from lower-income groups, different cultural backgrounds or with limiting disabilities. In 2008, for instance, 39% of visitors belonged to one or other of these social priority groups.

But Heritage Open Days also appear to change people's perceptions and behaviours, making the scheme a potentially very powerful marketing tool. In 2009, visitor research revealed that 89% of respondents agreed that Heritage Open Days made them feel more proud of their local area and 81% that it made them feel more part of their local community. Some 93% of visitors stated that their Heritage Open Days' experience encouraged them to visit other heritage sites and cultural events in the future. The results confirmed the event's role as a gateway to culture, bringing together communities an~d nurturing a sense of place and civic pride.

Last year's in-depth evaluation of the visitors' experience also laid open the roots of the open days' long-term impact. What seems to resonate into people's lives beyond the September weekend are not so much the memories of the treasures they discovered as part of their Heritage Open Days visit, but rather the encounters with the places' guardians and advocates. It is the 41,000 volunteers who are the true heroes of this heritage celebration, welcoming visitors, giving tours and talks, demonstrating rare skills or reviving characters from the past. Without a doubt, their commitment and knowledge are inspiring and their passion and enthusiasm infectious. Volunteers are our heritage's greatest assets. It's time to shout about them.



A proud volunteer welcomes visitors to a World War II air-raid shelter at Dorking in Surrey.
© Derek Kendall

News from English Heritage

Heritage at Risk 2010 – Places of Worship

This year's Heritage at Risk report, which was published on 1 July, includes for the first time listed places of worship alongside Grade I and II* buildings, conservation areas, scheduled monuments, historic parks and gardens, battlefields and wrecks. At the same time there will be a new places of worship page on our HAR website and the facility for people to contribute to our research by answering a few simple questions and, if they wish, telling us about challenges or successes achieved by a place of worship with which they are involved (**www.english-heritage.org.uk/powar**)
Contact: Diana Evans; tel: 07826 869184; email: diana.evans@english-heritage.org.uk

PPS

English Heritage has welcomed the new Planning Policy Statement for the historic environment (PPS5), which was launched in March. The government's *Statement on the Historic Environment* was launched at the same time and provides the context for PPS5 as well as setting out how heritage contributes to a wide range of government objectives.

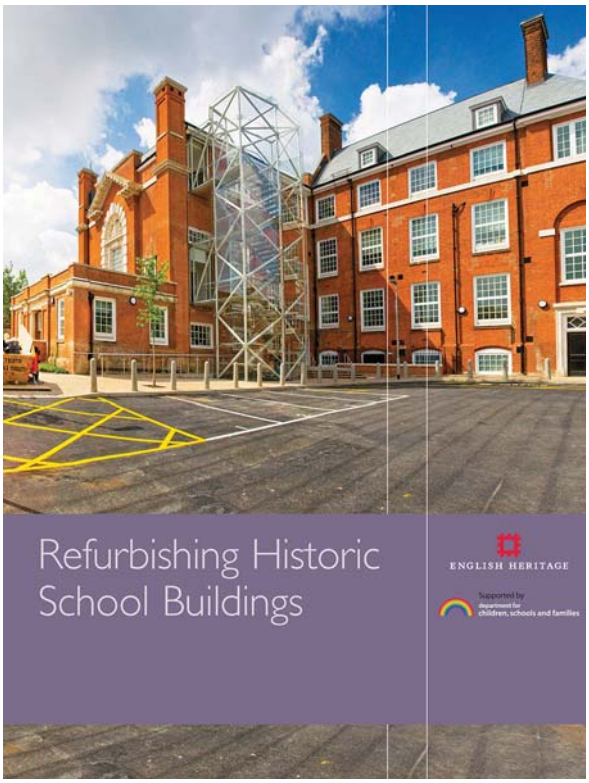
PPS5 (which was consulted on under the title Draft PPS15) brings a new, integrated approach to the historic environment, removing the distinction between buildings, archaeological remains and landscapes. It is a major step forward in achieving Heritage Protection Reform.

English Heritage took a lead in preparing the Practice Guide that accompanies PPS5. It explains how the policies in the PPS can be applied and explains how the historic environment should be integrated into the planning process.
Contact: for more information please email: planning.policy@english-heritage.org.uk

Refurbishing historic school buildings

Over recent years, there has been a significant increase in capital funding for school buildings across England, leading to large numbers of schools being remodelled, refurbished or rebuilt. There are more than 5,000 listed school buildings in England (although not all of these will remain in use as schools) representing a hugely important element of our heritage.

Refurbishing rather than replacing historic school buildings can create minimal disruption, be cost and time effective and, perhaps most importantly, can create inspirational and modern learning environments. The case studies in this document look at the issues involved and identify principles that can be applied elsewhere. English Heritage would not claim that any of these projects are successful in every single respect, but collectively they illustrate what can be achieved with historic school buildings.
Contact: Tim Brennan; tel: 020 7973 3279; email: tim.brennan@english-heritage.org.uk



Review of the UK Tentative List of World Heritage Sites

The new Tentative List will identify sites that the UK thinks may be worth nominating over a 10-year period from 2012. It will replace the 1999 Tentative List. The process will comprise an open competition using an on-line interactive form with a closing date for submission of proposals of 11 June 2010. The form and guidance can be downloaded from the DCMS website (**http://www.culture.gov.uk/reference_library/consultations/6740.aspx**). The aim is that the new Tentative List will be finalised and completed by early 2011. The UK UNESCO National Committee will field first enquiries and route more detailed enquiries about process or generic advice to DCMS or the heritage agencies.
Contact: Christopher Young; tel: 020 7973 3848; email: christopher.young@english-heritage.org.uk

Taking Part survey

In the 12 months to December 2009 participation in the historic environment rose significantly. Participation (measured as attending at least two historic sites in the last 12 months) now stands at 59.2% compared to the baseline of 56.9% (April 2008 to March 2009). This is the highest level it has reached since the period July 2007 to July 2008, when the rate peaked at 61.9%. The participation rate has risen in each quarter since the baseline was established (April 2008 to March 2009) – evidence that supports us in the argument that this year's increase in visitor numbers reflects a success in attracting new audiences rather than just reflecting the same people attending more often.

Contact: Laura Clayton; tel: 020 7973 3100; email: laura.clayton@english-heritage.org.uk

Conservation Bulletin reader survey

In the Spring issue of *Conservation Bulletin* we invited all our regular readers to update their contact details and at the same time tell us what they think about the magazine – its scope, its content, its design; what they would like to see changed and what they would like left as it is. In the next few months we shall be looking to see how we can use this invaluable feedback to further improve the publication, but in the meantime these are some of the things you have told us.

Very encouragingly, 84% of the 437 of you who responded to the questionnaire said that you were satisfied with the *Bulletin* in its present form and just 3% that you are not – although there was a significant pocket of readers (24%) who told us that they would prefer a more lively magazine-like format, and a further 48% who said they would like to see more space given to general news and reviews alongside the current mix of thematic articles.

As we expected, most readers tend to browse each issue for articles that particularly interest them, but it was satisfying to discover that as many as 31% of you read each issue from cover to cover. It was also interesting to note that only 17% of readers throw their copies away after reading them, most people either filing them for future reference (51%) or passing them on to colleagues (31%). Perhaps slightly more surprising in this multimedia age was the message that no fewer than 79% of you want to go on receiving your copies of *Conservation Bulletin* as a conventional printed product and that only 17% would prefer to receive it electronically, either as an e-magazine (13%) or as a download from the English Heritage website (4%).

Police Adviser

Chief Inspector Mark Harrison of Kent Police has joined us for a 12-month secondment to design and execute a strategy that will lead to more effective enforcement of the law protecting England's historic sites and buildings (for more details see Legal Developments, p 50).

Contact: Mark Harrison; email: mark.harrison@english-heritage.org.uk

Stained Glass Conservation

The ICON Stained Glass Group is holding a conference entitled 'Colleges, Parishes and Villas, Stained-Glass Conservation in the South of England' at Magdalene College, Cambridge on 15 September 2010. Speakers are Carola Hicks (Cambridge), Martin Harrison (London), Professor Joost Caen (Belgium), Professor Sebastian Strobl (Germany), and Elise Learner (France). This should prove to be an excellent day for knowledge gathering, debate and professional development.

If you would like to attend this conference, please contact Peter Camplin (email: peter@mcleadglaziers.co.uk) for a booking form. Lunch is included in the delegate fee of £78 (ICON members and students) and £88 (non-members).

West Dean College

WEST DEAN COLLEGE

Continuing Professional Development Courses

One of our new courses this year is the Care and Conservation of Historic Floors, 11–14 October 2010, led by Jane Fawcett.

Non-residential course fee: £345. Fully inclusive residential fee: from £459.

For more information on this course and all the others in the programme, please visit **www.westdean.org.uk/college** and click on CPD.

The National Monuments Record
News and Events

Marketing the National Monuments Record (NMR)

The NMR is English Heritage's public archive and is marketed as part of the organisation's overall corporate brand. Our priorities are to encourage online usage of our resources and to increase recognition of the NMR as an integral element of English Heritage's portfolio of public services. The marketing strategy includes events, traditional and digital marketing and presentations targeted at a series of defined audiences.

Each year we attend two major events, English Heritage's Festival of History and 'Who Do You Think You Are', a major family-history show in London. At both we are seeking to reach new customers as well as raising awareness of our archives and collections among family historians and the general public. We also attend more specialised events such as the Festival of Archaeology and the annual conference of the Institute for Archaeologists.

Digital marketing allows us to target specific audiences in a range of easily measurable ways, from e-mail campaigns to web banners and pay-per-click Google advertising. We also have an active programme of more traditional marketing and media promotion that currently includes the trialling of advertisements in two educational publications to encourage readers to make greater use of our web-based resources.

Our presentations strategy involves guided tours of the archive for groups visiting Swindon alongside a series of external presentations to interested and relevant groups, such as family history and civic societies.

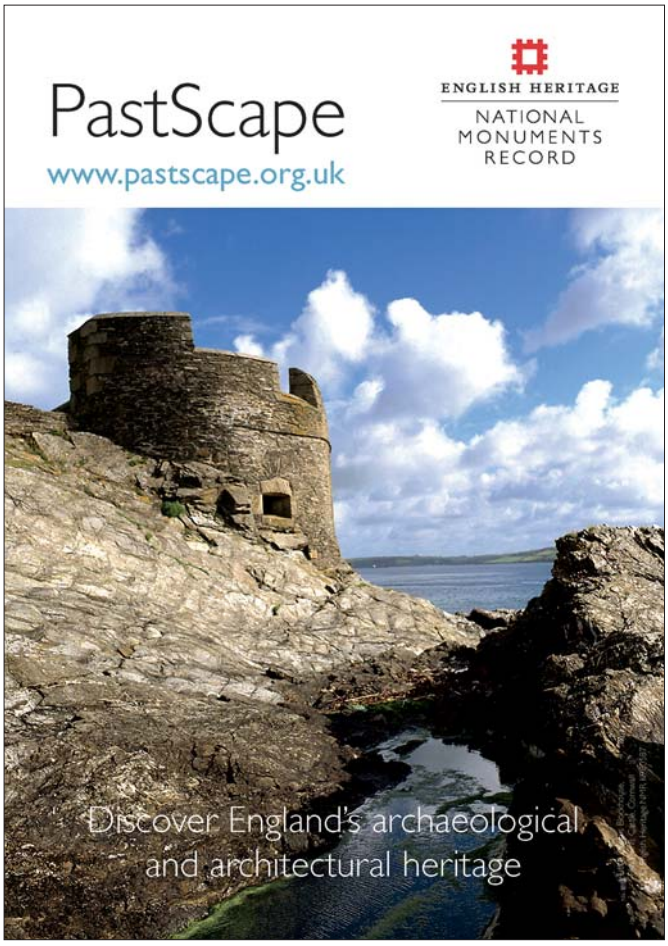
One of the most important aspects of our marketing strategy is the inclusion of robust methods for measuring the success of the initiative and identifying any necessary improvements to our products and services – for example by counting the number of click-throughs we achieve from our various e-mail campaigns and web banners, or the feedback we receive through our websites. While the overall number of visits to our websites is steadily rising – from 455,000 in 1995–6 to more than 1.3 million in 2009–10 – it has so far proved less easy to relate these increases to specific events, advertisements or activities.

Case study – marketing *PastScape*

PastScape (**www.pastscape.org.uk**) gives access to more than 400,000 records relating to England's archaeological, architectural and maritime sites. Its target audiences are heritage professionals, those managing the historic environment and interested amateurs. In the light of user responses to the original website, we re-launched an improved version in January 2009. Since then we have been marketing the improved website in a variety of ways:

- providing better internal signposting within the website and more frequently updating news stories about its data content and functionality
- making reciprocal links to other people's

Increasing people's awareness of the potential of English Heritage's archival collections for family history and other kinds of personal research is one of the National Monument's Records' top priorities.



websites as a means of increasing the flow of traffic and attracting new users
- distributing a new and more accessible *PastScape* leaflet at conferences and events, or via mail shots to targeted institutions and societies
- contributing to a growing suite of thematic NMR leaflets – for example, on industrial or maritime heritage – targeted at specialists or enthusiasts in these areas
- posting updates on site content to appropriate discussion forums, for example HERFORUM for the Historic Environment Record professional community, or MILITARCH for those interested in military heritage
- placing advertising in heritage periodicals
- demonstrating the website at events such as the Institute for Archaeologists and Current Archaeology conferences
- making greater use of social media sites to market the website, as this will be an important way of reaching out to new and younger audiences.

As a result of these initiatives and the improved functionality of the site there has been a steady rise in visitor figures since the re-launch.

NMR Services

The NMR is the public archive of English Heritage, holding more than 10 million photographs, plans, drawings, reports, records and publications covering England's archaeology, architecture, social and local history. Find out more online at: **www.english-heritage.org.uk/nmr**
Or contact: Enquiries & Research Services, NMR, Kemble Drive, Swindon SN2 2GZ
Tel: 01793 414600, fax: 01793 414606 or email: nmrinfo@english-heritage.org.uk

English Heritage Archives
www.englishheritagearchives.org.uk
Descriptions of more than 1 million historical photographs and documents

Heritage Gateway
www.heritagegateway.org.uk
National and local records for England's historic places

Viewfinder
www.english-heritage.org.uk/viewfinder
Historic photographs of England

Images of England
www.imagesofengland.org.uk
Colour photographs of England's listed buildings from the turn of the 21st century

PastScape
www.pastscape.org.uk
England's archaeological and architectural heritage

Heritage Explorer
www.heritageexplorer.org.uk
Images for learning, resources for teachers

The following ***Designated Datasets*** held by English Heritage are available for download via the English Heritage website, **www.english-heritage.org.uk**. The data are suitable for use in a Geographic Information System:

- Listed buildings
- Scheduled monuments
- Registered parks and gardens
- Registered battlefields
- World Heritage Sites
- Protected wreck sites

Legal Developments

Heritage crime initiative: you need stick for those that don't like carrot

Mike Harlow, *Legal Director, English Heritage*

If everyone could be trusted to look after our historic sites and buildings properly there would be no need for any regulation. Sadly we do need a system that takes some decisions away from owners and occupiers. That system works on the simple basis that consent for certain things needs to be sought, or else …

There must be a penalty for not applying for consent and it needs to be enforced. Without it there is obviously no motive to play the game properly. Witness the number of cyclists who sneak through a red light because they believe there will be no consequences. None of them would consider themselves criminals for so doing. I once witnessed a grey-haired gent whistle up the Strand and through a red light before sweeping left into the High Court.

There is also a danger of many believing that the crime is victimless: 'It's my land'; 'I bet this bit is not listed'; 'No-one has been hurt or lost any money'.

Of course, all the effort that is put into making the consent system work well is wasted if the system is side-stepped.

There are various specific offences in the regulatory regimes for listed buildings, conservation areas and scheduled monuments for failing to apply for necessary permissions. Damage to such designated heritage assets could also amount to theft, criminal damage or illegal antisocial behaviour.

Local planning authorities, English Heritage and the police/CPS all have prosecution powers, but varying degrees of expertise and understanding of the harm that has been done by the offences committed and varied expertise in investigating and prosecuting successfully.

But all the relevant agencies are aware of the importance of the environment. Each incident may on its own look minor, but the damage is more often than not irreversible and failing to take action only encourages others to do the same. Most people are very willing to do the right thing in the first place and would not consider themselves as criminals, but nothing can be more galling than taking the pains of dutifully following the law only to watch others take the benefit of cutting corners. Enforcement is largely about the silent effect on the behaviour of the majority.

The impact on the environment of illegal works is, of course, a loss to us all. Magistrates have in the past been criticised for sentences that do not reflect the irreversible loss of historic remains that may have lasted for hundreds if not thousands of years.

The Magistrates Association has issued guidance on sentencing where the crime has impacted on the environment generally, called *Costing the Earth*. Its foreword says:

> The despoliation of the environment is arguably the gravest of all the problems we are going to hand on to our children and grandchildren. They will not thank us – particularly those of us who work in the administration of justice – for having done too little about it at a time when action and prevention were feasible.

Wise words. It's a pity, therefore, that the guidance covers every conceivable aspect of the environment except the historic environment.

English Heritage is determined that enforcement work between the various agencies works as best it can. To that end, Chief Inspector Mark Harrison of Kent Police has been seconded to English Heritage for 12 months to set up a sound method of working between the enforcement agencies. The reaction so far has been tremendously positive from all concerned.

The ultimate aim is to have in place a sustainable working relationship between local government, the police/CPS and English Heritage that over the years will improve the prevention, detection and enforcement of crime. The project is following in the footsteps of a similar initiative for wildlife crime that has, over many years, developed a means of collating and analysing data on species and site-related crimes. The assessment is then disseminated to all police services. Specific members of staff in the police and CPS are given wildlife crime training and responsibility. Standard impact statements have been prepared to impress upon the courts of the importance of the harm done.

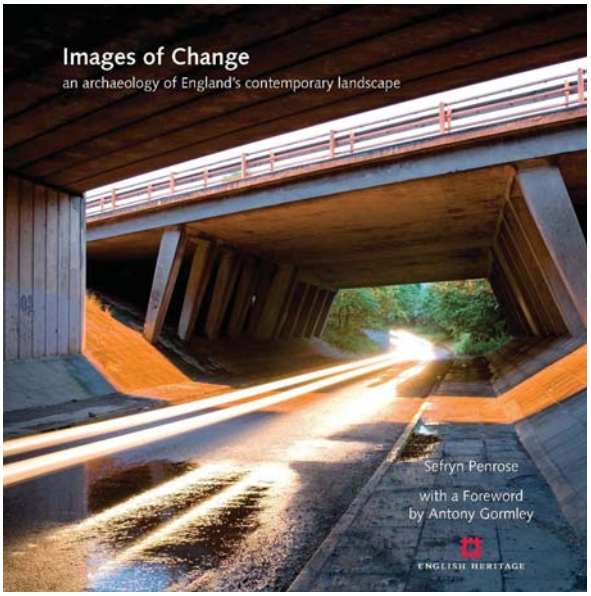
The same can be done for heritage crime. It will take time. The first steps to be taken this year will include gathering data on incidents; identification and training of staff in the relevant agencies; preparation of impact statements; hopefully updating the magistrates' sentencing guidance on environmental crimes; and targeting the agencies' efforts on the areas of heritage at most risk of loss from criminal activity.

Success will take effort and long-term commitment from many bodies and individuals within the sector. You may be called upon very soon to help and when the police knock on the door it is usually best to answer.

New Publications from English Heritage

Images of Change: An archaeology of England's contemporary landscape

Sefryn Penrose (editor)



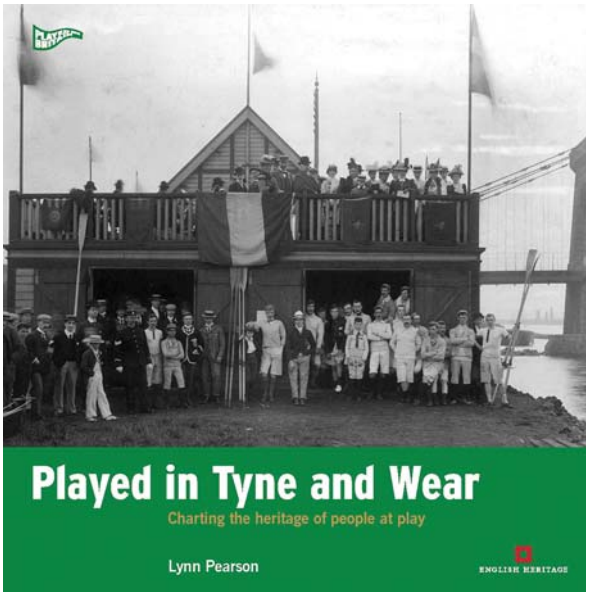
Motorways, airports, tower blocks, power stations, windfarms; TV and the internet, easy travel and shrinking distances; business parks, starter homes and vast shopping and leisure complexes. All of these helped define the later 20th-century world and their material remains remind us of the major changes brought about through innovation and rapidly developing technology.

This is the new paperback edition of Sefryn Penrose's book, published to critical acclaim in 2007, with a foreword by Antony Gormley. Illustrated with striking aerial and ground photographs of some stunning and sometimes surprising 20th-century landscapes, *Images of Change* highlights the impact the developments of the last century have had on the landscape and gives us a new angle on the industrial, military, domestic and agricultural influences at work around us. By turns dramatic, beautiful, perhaps even shocking, the images and accompanying text will convince that the later 20th century should not be seen as an age that has devalued or destroyed what went before.

PUBLICATION DATE: May 2010
PRICE: £14.99
ISBN: 978 1 84802 071 9
Paperback, 200pp

Played in Tyne and Wear: Charting the heritage of people at play

Lynn Pearson



It used to be said that whenever a football manager needed a goal scorer all he had to do was travel to the North East, call down a mineshaft and up would pop a centre forward.

But while the careers of Alan Shearer, Bobby Robson, Brian Clough and Jackie Milburn all attest to the famous description of the North East as 'the hotbed of football', the region's miners and shipbuilders were just as likely to be formidable boxers, rowers, cricketers or pigeon-racers.

In *Played in Tyne and Wear*, the latest book in English Heritage's groundbreaking Played in Britain series, architectural historian Lynn Pearson guides the reader on an intimate tour of the area's sporting treasures, from the site of the celebrated Blaydon Races in Newcastle to a cockfighting pit in Tynemouth, and from the cantilevered heights of Sunderland's Stadium of Light to the homespun delights of Britain's only listed pigeon cree.

Profusely illustrated with archive images, specially commissioned contemporary photography and detailed mapping, Pearson's study may not get Geordies and Mackems to bury the past, but it shows they have sporting heritage aplenty to share as neighbours.

PUBLICATION DATE: September 2010
PRICE : £14.99
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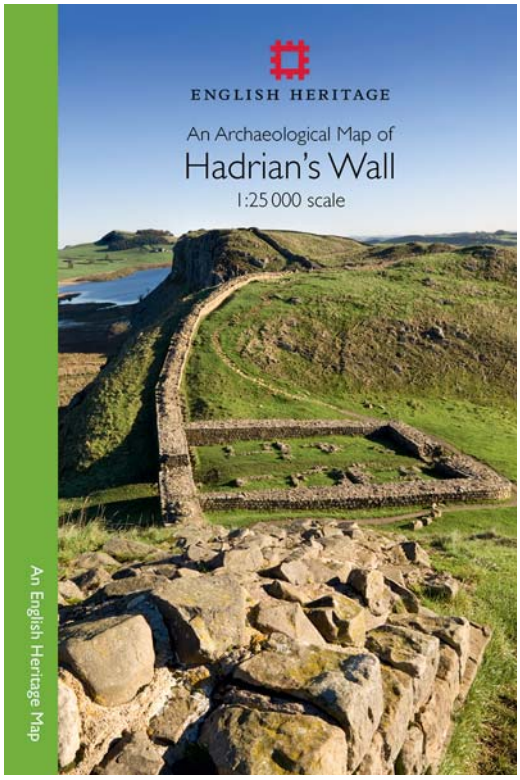
Paperback, 152pp



An Archaeological Map of Hadrian's Wall

This is the *only* map (at any scale) to depict the archaeology of the Hadrian's Wall corridor with all recent archaeological discoveries and revisions. Using OS 1:25000 data, it complements the OS *Landranger* and *Explorer* maps by providing focused heritage and tourist information, and will appeal to walkers, heritage professionals and enthusiasts, general visitors and tourists alike.

Hadrian's Wall was more than just a wall: it was a whole military zone designed to control movement across the northern frontier of the Roman province of Britannia. Drawing upon the extensive expertise and unrivalled archives of English Heritage, and those of its partners, this map depicts the fruits of modern archaeological research: in field survey, geophysics, excavation, and the analysis of aerial photographs. It shows with great clarity all the elements of Hadrian's Wall, and distinguishes between those features that are visible and those that have been levelled through time. A brief text explains the remains on the ground, and how to use the map to find them – including the museums and the best places to visit. The map (a detail is shown above right) is made of polyethylene with a laminated card cover and is waterproof and durable.

PUBLICATION DATE: June 2010
PRICE: £7.99
ISBN: 978 1 84802 059 7

SPECIAL OFFER

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English Heritage contract manager: Sue Cole, tel: 020 7973 3850; email: sue.cole@english-heritage.org.uk
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