



The Heritage Alliance

**Inspiring Creativity, Heritage
& The Creative Industries**
A Heritage Alliance Report

Foreword

“Historic places matter – they help remind us of our past, bring communities together in the present with a shared sense of history, and can inspire our future through their beauty, interest, and potential for new uses. Creativity and heritage go hand in hand, and can help engage people through new creative experiences and opportunities to connect with each other. This important report from the Heritage Alliance clearly highlights the potential of these industries working together. We now look forward to building on the fantastic practice that already exists with others in the sector to bring the two worlds closer together.”

Hilary McGrady,
Director-General, National Trust

We are a nation of dream-weavers; we make music, art, architecture, poetry, pottery and plays. We have been at it for a very long time and the heritage of our creative work is all around us, helping to define who we are and how the rest of the world regards us. But “heritage” can be a misleading word; to many people it is associated exclusively with old stuff. The Heritage Alliance and its members continually strive to shift that perception.

Whilst there can be an intrinsic value to an object or place or activity conferred by antiquity alone, these things exist in the here and now – and that is why they are not simply old stuff, but dynamic. How each generation perceives these things is refracted through the ever-shifting prism of contemporary taste and prejudice so that they are continually changing and new.

We live in a creative country which embraces and celebrates many cultures; what we leave behind will become the heritage of future generations. Part of the purpose of this paper is to help reunite heritage with culture (in its widest sense) and with creativity. Another is to celebrate the many and various ways that our member organisations are contributing to the vibrant, successful and very much not old creative industries. The economic value of our creative industries is undisputed; what is perhaps less recognised is their relationship with places associated with the idea of heritage.

Historic places or objects are not just a decorative incidental backdrop to contemporary creative work, in each case they are integral to the whole enterprise. There would have been no Downton Abbey without Highclere; no Poldark without tin mines. This paper sets out the evidence: Contemporary music - at Stonehenge. Pottery - at Nostell Priory. A new Creative arts venue in Sunderland - in an 18th century church.

Heritage and creativity are interwoven. This is hardly surprising because our heritage owes its very existence to the creative spirit. Whilst heritage is always, by definition, from the past, creativity is always, by definition, new. They need each other and we all need them to enrich our lives.

There are many case-studies here to enjoy and celebrate; and recommendations to be taken seriously.

Peter Ainsworth,
Chair of the Heritage Alliance

Introduction

Our heritage is integral to the creative and cultural identity of our nation. It provides a strength of continuity from the past, creates meaning for our present, and defines the future. Recognition of heritage as a positive driver for change has never been more important than now, in the face of globalisation and Brexit debates. It tells our nation's stories and supports social cohesion, pride in place, learning and identity. Our historic buildings, landscapes, traditions, food, transport, and museums are part of our unique offer on the national and international stage and should play a central role in the promotion of the UK.

The UK maintains a high ranking on Portland's [Soft Power](#)¹ index, and the relationship between heritage & the creative industries is a vital part of this success. Heritage organisations, buildings and places underpin the success of the creative industries. Historic landscapes and narratives inspire stories, art, performances, and even new technology. Many forms of cultural activity are hosted within our assets. Heritage organisations are partners for many creative practitioners in their search for funding, and creative organisations enable exciting new ways of storytelling for diverse audiences. Our support and inspiration help the creative industries deliver ground-breaking cultural experiences. Without the nation's historic landscapes, spaces, communities and stories, our creative industries would be unable to deliver such exciting, and enticing, engagement to both the domestic and the global tourist audiences or the economic productivity that sees them as an industry [growing twice as fast as the economy as a whole](#)².

This report highlights the breadth of innovative projects heritage organisations are delivering with creative industries partners, making the UK a more exciting, engaging and inspiring place to live, work and visit. Through a series of case studies from Heritage Alliance members, and some affiliated projects, this report demonstrates the best that can emerge from effective and supported partnerships between these two sectors. We hope to see more in the future.

“Both our awe-inspiring heritage sites and our spectacular creative industries play a pivotal role in defining how the rest of the world sees us. This report contains some inspiring examples of how these sectors can thrive by working together more closely. This is something I’d love to see more of as it can be instrumental in helping those organisations and businesses involved realise their true potential.”

Helen Whately,
Minister for Arts, Heritage and Tourism,
September 2019



Image: Still from *The Mill*, a Darlow Smithson Production for Channel 4, © 2013, Ryan McNamara

Yet, for all of the fantastic work being done in the space between the creative industries and heritage, there is some way to go. These projects are constantly at risk from a number of pressures threatening to limit the capacity for these industries to deliver collaborative ground-breaking work. This report highlights these challenges and proposes a number of recommendations to address them.

This report includes three sections:

1. A brief overview of the importance of the relationship between heritage & the creative industries and the evidence for why it matters;
2. A set of case studies to illustrate the breadth of ways heritage underpins the success of the creative industries;
3. A discussion of the successes and barriers for creative heritage projects, with some recommendations for how to overcome these.

Our Findings

What Do We Know?

Heritage and culture have proven their power to transform societies throughout the centuries of human history and civilization. Their various and diverse forms – from ancient monuments, historic buildings and local museums to musical performances, digital technologies and contemporary art forms – enrich our everyday lives in countless ways. Heritage constitutes a source of identity and cohesion for communities all around the country and strengthens their feeling of belonging and connection to the places in which they live. Creativity contributes to building an open, inclusive and pluralistic society. Together, heritage and the creative industries lay the foundations for vibrant, innovative and prosperous places, proud of their past and ready for their future.

Recent research has shown that creative businesses are naturally drawn to the atmosphere and the unique character of the historic environment - many cluster around groups of heritage buildings and conservation areas. In fact, 26% of creative industries are located in conservation areas, generating [£22-25bn for the economy](#)³.

Businesses in old buildings are worth more, as it was demonstrated by the NLHF's report "[New ideas need old buildings](#)"⁴. A commercial business based in a listed building generates an average of £308,000 in GVA per year – 4.4% higher than the average for all commercial businesses across the UK. A survey of commercial occupiers of listed buildings found that for two thirds of respondents (69%) historic buildings convey a positive image to customers and clients. According to the report, the value and comparative advantage of historic buildings arises from the 'cache' of these often-unique places that are full of character. They can also offer businesses and brands something different and are an alternative to average corporate office [buildings](#)⁵.

Listed buildings are also highly attractive to entrepreneurs and start-up businesses in the creative and cultural sector. Listed buildings are three times more likely to be used as a fashion retail shop than non-listed [buildings](#)⁶. Heritage Counts showed an increase in occupation of listed buildings by [18% since 2012](#)⁷, due, in part, to a rise in the number of branded retailers choosing to trade from listed buildings.

The future of our town centres and high streets is now one of the top priorities of national and local political agendas. In the 2018 Autumn Budget, the Government announced £1.5 billion to support high streets including the £675 million [Future High Street Fund](#)⁸. Part of this is the new £62 million fund, planned to "breathe new life into historic high streets across the country", as announced by the Culture Secretary in [May 2019](#)⁹.

Heritage is popular. 99% of the people in England live within a mile of a listed place and 80% of people think local heritage [makes living in their area better](#)¹⁰. England's built heritage is renowned for its aesthetic value, its beauty and character and thus its contribution to the "ambiance" of an [area](#)¹¹. The British Council in 2014 found that amongst international survey respondents, culture and heritage are overwhelmingly the main factor contributing to the [UK's attractiveness](#)¹².

The past two decades have seen a large increase in film tourism, which is now a widespread global phenomenon. An estimated £1.8 billion of visitor spend is likely to be due to UK film inspired travel alone, according to The Economic Impact of the UK Film Industry report, published in [2010](#)¹³. History and heritage of the UK is the strongest "pull factor" for the majority of film tourists visiting our country and has provided the backdrop for numerous films - from Taboo at Tilbury Fort, The Mummy at Waverly Abbey to Victoria and Abdul at [Osborne](#)¹⁴. Antony House in Cornwall reported visitor numbers rose from 25,000

to almost 100,000 after the success of [Alice in Wonderland in 2010](#)¹⁵, while Alnwick Castle in Northumberland, which hosted the first two Harry Potter films among other film and television productions, reported in 2013 a 230% increase in visitors since 2011, bringing in an extra £9 million for the local economy¹⁶. Overall, 28.3% of all international tourists in 2015 were screen [tourists](#)¹⁷. "Game of Thrones", for instance, has brought an estimated £150m to [Northern Ireland's economy](#)¹⁸ since the series started in 2010. The popular TV series not only utilised existing heritage sites, such as Castle Ward, but has helped create new ones through the interweaving of the creative screen stories and imagery into the landscape, which become their own heritage spaces and sites of tourism.

British music heritage is another example of a very successful cross-sector collaboration, which contributes to the popularity of domestic and international tourism and brings financial and cultural benefits. The Beatles' name and story alone generates £70 million for Liverpool, while there are estimates that music heritage could be worth [£4bn to the UK economy](#)¹⁹ as a whole. Live music fans generated £4 billion in direct and indirect spending in 2016 by flocking to concerts and [festivals across the UK](#)²⁰, and a number of these concerts and festivals are held at heritage sites and on the grounds of historic houses - from Ragley Hall, Kenwood House and Audley End to Hampton Court and [Windsor Great Park](#)²¹. Famous musicians' homes and museums dedicated to musical movements and bands (Handel

and Hendrix House, Abbey Road, The Roundhouse in London and the recently listed David Bowie's Beckenham bandstand) and cities famous for being the birthplace of many musical movements and circles (Birmingham, Manchester, Liverpool, Bristol and [Newcastle](#)²²) attract interest, provoke creativity and stimulate new ideas. The case studies in this report demonstrate that music can bring people together and help them appreciate both art and history in a unique way – with Jeremy Deller's musical celebration at English Heritage site Stonehenge, festivals at Weston Park and Powderham Castle, or by providing the setting for famous groups' music videos - like the one shot for Little Mix at Knebworth House. Sympathetically restored historic buildings have been re-used as performance and cultural centres, like St George's Hall Bristol, which has been transformed into a first-class music venue sought for classical and jazz concerts.

Gaming is another very successful creative industry that takes inspiration from heritage and history - some of the biggest block-buster video games in recent years based their plots on historic events and used heritage sites for developing different visuals and virtual locations. It is a bigger business than ever - in 2016 the U.K. game industry contributed £2.87 billion in GVA to the [U.K. economy](#)²³ and the appeal of many of these high-selling games is linked to the popularity of their historical [themes](#)²⁴. It is not surprising that many game developers employ historians and history consultants in order to create believable, realistic

and inspirational worlds in the virtual past - including big titles like [Assassin's Creed](#)²⁵, Rome II and Thrones of Britannia. Others like Call of Duty and Crusader Kings have put a lot of effort into replicating historic weaponry, locations and [sites](#)²⁶. Researchers, developers and heritage producers are interested in the way video games allow millions of players around the world to play with and within the past and using games to engage students with history - archaeogaming is just an example of a new methodology setting out to explore archaeology as presented in historical digital games, but also looking at new methods for conducting real archaeology in [gaming environments](#)²⁷. As our report shows, augmented and virtual reality experiences are being developed by historic houses across the country, with a view to enhancing the visitor experience - Weston Park's augmented reality app 'The Enchanted Glen' and Castle Howard's hugely popular Christmas experience are some of the trend-setters out there, but there is a potential and appetite for more.

No Downton without Highclere, No Poldark without the Mines

The breadth of The Heritage Alliance's 140 members' work with the creative industries is impressive: buildings becoming creative community spaces and workshops; country houses inspiring film, television and music festivals; creative interpretation projects utilising artists, technology, and exhibition design; maritime heritage stirring beautiful poetry; archaeology motivating children to make graffiti-based historical narratives; historic landscapes and Bronze Age artefacts inspiring craft makers, sculptures, and fine artists; and moving historical narratives bringing together communities to create theatre, performance, music and even interactive apps.



With a focus by Government on the importance of the creative industries in the recent Creative Industries Sector Deal, The Heritage Alliance is keen to highlight the essential role heritage plays in the success of the creative industries. As the Sector Deal noted, whilst lacking any reference to the extraordinary assets which underpin the success of the creative industries "...this Sector Deal is just the beginning: the first iteration of an agreement that will develop over time... Together we can build on the UK's position as a global leader and strengthen its advantage as a creative nation by increasing the number of opportunities and jobs in the creative industries across the country, improving their productivity, and enabling us to greatly expand our trading ambitions abroad."²⁸ Now is the time to consider the bedrock - the muse, the backdrop and the arenas of such activity. How can the heritage sector help itself, what more does it need from the creative industries which rely on it, and what more can decision-makers do to ensure this wider ecosystem can thrive?

Heritage is also a key to the success of the tourism industry in Britain, as highlighted in the first line of the [new tourism sector deal](#)²⁹. It is our great national asset and an integral part of 'Brand Britain' as demonstrated in our [2018 International Report](#)³⁰. The many imaginative ways of sharing heritage through the creative industries and creative practice make Britain an exciting place for an international audience. Film, television programmes, design, music, and games showcase Britain's heritage across the world, inspiring people to visit the origins of these motivating experiences. In a recent report of the British Council, all prominent British educational institutions in American Google searches were surpassed by Hogwarts, illustrating [the allure of British popular culture across the Atlantic](#)³¹. Hogwarts is real - it is Alnwick, Oxford, Durham; it can be visited. German Rosamund Pilcher fans flock to [Cornwall](#)³², Japanese tourists - to the landscapes of [Beatrix Potter](#)³³ - and Liverpool has been a standard bearer for music heritage tourism. The Visit Britain website hosts itineraries for every sort of film tourism taste from Bond to [Dan Brown](#).³⁴

"The United Kingdom is rich in cultural heritage; it offers landscapes of outstanding natural beauty as well as vibrant city life and urban attractions. From the 1,000 years of history of the Tower of London to the unique Giant's Causeway clifftop experience in Northern Ireland, UK tourism offers enduring memories and experiences for both domestic and inbound visitors. In 2018, the UK attracted 38 million international visitors and this number is expected to grow by a quarter by 2025. Tourism is our calling card to the world, and it has never been more important to ensure that Britain continues to be a world-class destination competing for global business."

Secretaries of State,
BEIS and DCMS, Tourism Sector Deal

Creative heritage projects also create happiness and well-being in communities; they help new audiences engage with heritage stories and bring creative practices to the public. The APPG on Arts, Health and Wellbeing found that after engaging with the arts, 82% people living in deprived communities in London enjoyed greater wellbeing. Our case studies support these findings and further demonstrate the power of heritage and creativeness for the wellbeing of people and communities. These projects create a sense of place to small localised communities, or the UK as a whole.

- The Textiles Training Centre at Dumfries House is home to Future Textiles, a range of courses for learning industrial sewing skills and helping prepare people for working in the textile industry.
- Trust New Art, the Contemporary Arts programme at The National Trust that commissions artists to create experiences in the visual arts, dance and performance enables artists and communities at National Trust sites to connect in creative and meaningful ways. Those engaged range from school children participating in creative activities to community groups contributing to large artworks and taking part in performances;

- Heritage Open Days is England's foremost festival of history and culture that empowers local people to celebrate heritage in all its forms. In 2017, the "Unsung Story" was that of the LGBTQ community, presented by the work of four different artists on specific stories.

This report and its wealth of case studies illustrate how crucial and foundational heritage spaces and heritage stories are for the success of the creative industries. Heritage places and stories provide the inspirational narratives, spaces, backdrops and images to create poignant art and experiences. Heritage organisations and staff provide creative practitioners with support, project funding partnerships, and new knowledge and skills. The creative industries also offer heritage spaces and organisations new ways to engage their audiences, with exciting visitor experiences or creative interpretation. Creative projects help heritage staff learn new skills and build capacity for partnerships, with creative practitioners serving as foundation partners for commercial projects and funding bids. Harnessed well, this match could greatly benefit both industries into the future.

The Challenge

Even as Heritage Alliance members and their partners continue to deliver exceptional projects, there are barriers to success. Our research found a number of challenges for both industries in getting the best out of collaboration into the future. Staff of heritage organisations often lack the skills, knowledge, and capacity to engage with creative organisations, and the time to deliver creative projects in an already underfunded and understaffed sector. Some member organisations of The Heritage Alliance are run solely by volunteers which limits capacity further. A lack of funding for skills training across the heritage sector, and a fear of the unknown plays a significant role in barring engagement with creative industries. Currently, The Heritage Alliance is looking at two known gaps in the sector: Digital Skills and Diversity, with the intention to address them using a similar model to the 'Giving to Heritage' programme, which equipped the sector with better fundraising skills.

The creative industries can struggle to engage with heritage organisations due to a lack of understanding between the two sectors. The sectors can be described as 'speaking different languages': creative practitioners and heritage organisations do not always understand the barriers and expectations each other face. Establishing practices to engage creative industries and heritage organisations in the same place is vital, in order to strengthen their common working practices, and learn how to add value and understand each partner's wants, needs and limitations.

This Heritage Alliance report rightly promotes the relevance of heritage in today's society and economy. At Alexandra Palace our work with creative and academic partners to explore our inspiring heritage stories and make them relevant for new audiences is part of a historical continuum, fostering the pioneering, creative and collaborative spirit of our Victorian founders. This symbiotic relationship between Heritage and the Creative industries not only informs and underpins our practice, research, education and outreach activities, it keeps us looking forward and outward, able to grasp opportunities and be open to new possibilities whilst supporting business growth, tourism, employment and our community."

Louise Stewart,
CEO, Alexandra Park and Palace
Charitable Trust

This interface between the creative industries and heritage can be comprehensively improved by effective brokering and through connecting organisations in the same room to create models for working together. Whether through best practice guidelines, benchmarking, toolkits, or workshops, collaboration between heritage and the creative industries can improve relationship competencies and create more impact in the delivery of projects. The Heritage Alliance wants to support the sector further in this space, but investment is needed.

There has been to date, a lack of explicit recognition by Government & policy makers of the important role heritage plays in underpinning the creative industries. The fact that they sit together within the Department for Digital, Culture, Media and Sport should be an opportunity that can be truly harnessed and not hindered by Ministerial or sectoral portfolio divisions. Although heritage was not explicitly highlighted in the Creative Industries Sector Deal, this need not be a missed opportunity but the beginning of a conversation about what practical support might be directed towards the areas identified in this [report](#).³⁵

This report outlines 6 sets of recommendations for the heritage sector, the creative industries, and for Government and policymakers on how to better support and catalyse these partnerships and projects and ensure a continuation of the significant impact heritage and the creative industries have on the United Kingdom's creative and cultural reputation and creative economy. We cannot forget the assets which underpin our creative success. Heritage is a public good. The majority is cared for by private owners - from buildings to vintage vehicles. The private, independent, public and charity sectors must work together for it to survive and thrive. We are great custodians who don't constantly ask for ever increasing subsidies, but as recognised in the Government's 2017 Heritage Statement – 'a variety of measures are needed to support the sector and ensure its continuing success'. 73% of UK adults agree that the UK government has a moral obligation to [protect our heritage](#).³⁶ An investment in the future of our historic environment is an investment in our country's future prosperity and in the public, who use and value it.

Recommendations include:

1. The need for improvement in communication between and within both sectors achieved through training, symposia and best practice guidelines;
2. Improvements in evaluation techniques, and effective advocacy of the impact of creative heritage projects;
3. Capacity building programmes and opportunities for heritage organisations and creative practitioners to come together and learn the skills they need to improve their collective impact.
4. Recognition of the lack of funding capacity for creative heritage projects which can be addressed through improvements to funding guidelines;
5. Both a community level focus on challenging stereotypes and welcoming new audiences, and a national and global level focus on the positive role of creative heritage projects in placemaking, broadening engagement, accessibility and diversity of the creative and heritage sectors;
6. Related wider recommendations including, a future immigration and visa regime that works for heritage and creative practitioners, clear planning policy guidelines and improvements to rural transportation.

Creative English Heritage



Stonehenge 100 – October 2018

To mark the centenary of Stonehenge being given to the nation, in autumn 2018 English Heritage commissioned the Turner-Prize-winning artist Jeremy Deller to curate a day of celebrations featuring music, art, an inflatable Stonehenge and an anniversary tea party.

Deller worked with composer Matt Rogers and contemporary music ensemble the London Sinfonietta to create a new piece of music for brass and percussion inspired by Stonehenge and performed at intervals throughout the day. The event also saw the debut at Stonehenge of *Sacrilege*, Deller's inflatable replica of Stonehenge.

The celebrations included an afternoon tea party at Stonehenge, a special limited-edition ticket designed by Deller and a lecture by the artist on art, archaeology and the ancient world at the Stonehenge visitor centre.



Images L-R: Stonehenge100, © Christopher Ison for English Heritage - Minecraft at Kenilworth, © English Heritage - VR at St Augustines, © English Heritage



Minecraft – Summer 2018

As part of English Heritage's 2018 #LoveCastles season, Warwickshire's Kenilworth Castle was rebuilt for the first time in Minecraft, by expert virtual builders, Blockworks. The charity also hosted open Minecraft workshops at two of its most popular sites, Dover Castle and Kenilworth Castle, offering a chance to rebuild some of England's most famous castles in the shadow of the real thing with YouTuber Amy Lee33 on-hand to help.

As part of the workshops, computers were provided on site, complete with VR headsets to see the work in 3D, offering a unique opportunity to build with the professionals. Players were offered up to 50 minutes to perfect their ultimate castle, placing blocks or using premade floor plans and components such as decorative turrets and strong walls.

St Augustine's Abbey – June 2017

In 2017, as part of English Heritage's £50,000 investment in the visitor centre at St Augustine's Abbey in Kent, the new Virtual Reality tour of the abbey was installed. It was produced following a four year research partnership with the University of Kent, which saw Postgraduate students spend four years working with the charity's historians and curators.

In an English Heritage first, the virtual reality experience 'rebuilds' significant parts of the abbey, enabling visitors to view the ornate buildings as they would have looked in the early 16th century. Visitors make use of the experience sitting in a 'pod' and making use of Oculus Rift headsets to experience the virtual tour.

Historic Houses

cultivating the Creative Arts



Filming

From *Downton Abbey* and *The Crown* to *Spectre* and *The Little Stranger*, TV shows and films featuring British country houses are hugely popular across the globe. *Poldark* (BBC), filmed at Chavenage House (otherwise known as Trenwith), has been one of our biggest TV exports of recent years, selling in more than 100 territories.

ITV's *Victoria*, which features several Historic Houses places, also has huge international appeal, selling in over 150 countries. It's a similar story on the big screen, with films featuring historic house settings drawing in the crowds; such as *Transformers: the Last Knight* (2017) at Blenheim Palace, and *The Little Stranger* (2018) at Newby Hall.

The public appetite for historic house settings also manifests in reality TV – such as the *Great British Bake Off* (Channel 4), filmed at Welford Park – as well as shows such as *Mary Berry's Country House Secrets* (BBC) and *Phil Spencer's Stately Homes* (Channel 4), both of which featured a number of Historic Houses member properties.



Images L-R: *Poldark* at Chavenage 1 © Robert Viglasky Photograph- Ai Weiwei at Blenheim Palace, Credit Ben Murphy

Contemporary Art

Some of the world's most famous artists choose historic house settings for exhibitions and installations.

Chatsworth, home to a fine collection of paintings, sculpture and furniture, has developed a reputation for championing modern art alongside old masters. Chatsworth's popular annual festival *Art Out Loud* hosts talks by artists, architects, writers and figures from across the art world, providing an exciting forum for the discussion of contemporary art and design.

Houghton Hall has also developed a reputation for championing contemporary art and sculpture. 2019 will see Houghton working with the Henry Moore Foundation to present Henry Moore at Houghton Hall: *Nature and Inspiration*, the first significant show of the artist's work in East Anglia. The collection at Houghton includes pieces by artists such as James Turrell, Richard Long, Zhan Wang, Anya Gallaccio and Jeppe Hein, which can be seen in the grounds. In addition Houghton stages major contemporary exhibitions, with light works by James Turrell in 2015, followed by Richard Long in 2017, and Damien Hirst in 2018.

Many other Historic Houses member properties work with contemporary artists to bring modern art to historic settings, including Blenheim Palace (Ai Weiwei and Jenny Holzer), Haddon Hall (Nik Ramage), Weston Park (Peter Hide) and Cheeseburn (where 16 different artists will be siting new work in 2019).

Historic Houses

cultivating the Creative Arts (Cont.)



Programming

From music and food to yoga and gardening, festivals are a highlight of many historic houses' annual programming.

Music festivals attracting hundreds of thousands of fans have taken place at Historic Houses sites across the country; Weston Park was home to the V Festival for 19 years, and Radio 1's Big Weekend has taken place at Powderham Castle and Burton Constable Hall. The award-winning independent festival Kendall Calling, which takes place at Lowther Castle every summer, brings together contemporary music and art alongside traditional rural entertainment.

Music videos, adverts and shorts are also regular activities at Historic Houses places. At this year's BRIT Awards the UK girl band Little Mix won the 'British Video of the Year' award for their video for the single 'Woman Like Me', filmed in the house and gardens at Knebworth House.



Images L-R: Little Mix at Knebworth © Columbia - Enchanted Glen Michael McDonald (Developer), Dean Wilkins (Volunteer), Richard Kirby (Park Ops) © Weston Park Foundation

Gaming

Augmented and virtual reality experiences are being developed by historic houses across the country, with a view to enhancing the visitor experience and engagement with all the house and gardens have to offer.

Weston Park's augmented reality app 'The Enchanted Glen', which is based on the fairy stories and poetry of former resident Lady Diana Bridgeman, allows visitors to collect characters, hear their stories and even pose for a selfie with them; and Castle Howard's hugely popular Christmas experience now includes augmented reality characters and games in various locations around the house and grounds.

Supporting creative SMEs

Heritage is all about connecting past, present and future, so it's no surprise that historic houses across the country are also providing practical support for creative SMEs as well as artistic inspiration.

For example, Grade I listed Broughton Hall's business park is home to more than 50 SMEs, employing over 600 local people. The businesses – which range from digital start-ups to a live entertainment company – are based in restored historic buildings including old coach houses, barns, farmhouses and cottages.

This powerful combination of culture, commerce and community – replicated at Historic Houses sites across the country – creates vibrant places in which to live and work, invest or start up a business, learn and holiday.

Embedding innovation

the R&D Studio at Historic Royal Palaces



Historic Royal Palaces is an independent charity that looks after the Tower of London, Hampton Court Palace, the Banqueting House, Kensington Palace, Kew Palace and Hillsborough Castle. Our aim is to help everyone explore the story of how monarchs and people have shaped society, in some of the greatest palaces ever built. We raise all our own funds and depend on the support of our visitors, members, donors, sponsors and volunteers.

Historic Royal Palaces has long been considered an innovator within the heritage sector. In the last decade, however, a number of particular projects have allowed us to engage at an ever-greater scale - and have extended our influence across different industries. These artist-led experiences have had a profound impact on new and existing audiences, significantly raised the reputation of HRP - and have opened up new ways for Historic Royal Palaces to tell its stories.

Highlights include: The Enchanted Palace (2010) at Kensington Palace, with WildWorks; The Lost Palace (2016/17) at Banqueting House with Chomko & Rosier, Uninvited Guests and Calvium; Long Live Queen James! (2017/18/19) with Mark Ravenhill and Scottee; and East Wall (2018) with Hofesh Shechter, East London Dance, and LIFT.

The biggest impact of all has come from the 'poppies' and the 'flames' - two installations at the Tower of London in commemoration of the start and end of the First World War: Blood Swept Lands and Seas of Red (2014) by Paul Cummins and Tom Piper; and Beyond the Deepening Shadows (2018) by Tom Piper and Mira Calix

Many of these projects came about in non-traditional ways - brought to us by the artist directly, through multi-organisation partnerships or developed through an open-ended research and development process.

The R&D Studio is an attempt to ensure Historic Royal Palaces embed the capacity to work in these new ways into the organisation: to respond to creative opportunities; actively seek different collaborators, partnerships and business models; and grow the ability to develop innovative concepts in-house.

The R&D Studio is a stand-alone team in the Public Engagement Department and a dedicated three-room space at Hampton Court Palace. It operates by hosting a rolling programme of residencies for artists and creatives - working with internal teams to innovate within existing projects - and also leading investigations in to new forms.



The major focus in the next few years will be twofold:

- Continue exploring the potential of immersive technology: to unlock new ways to experience the spaces and stories of our sites - and reach new audiences through touring and international versions.
- Develop the artistic programme for the Tower of London Moat: to move beyond the First World War commemoration projects to develop the moat into a world-class public art space for London and the UK.

Images L-R: Poppies, Tower Of London 2014 - East Wall, Tower Of London 2018 © Tony Birch - Henry VIII and Anne Boleyns secret wedding #TheLostPalace © Historic Royal Palaces

Cyborgs and Podcasts

with Culture&



New Museum School Podcasts

The Culture& New Museum School programme provides one-year accredited traineeships and helps developing diverse talent in arts and heritage careers, leading to an RQF Level 3 Diploma in Cultural Heritage.

The programme includes training in conservation, collections management, digitisation, public engagement and traditional craft skills for the restoration of heritage. Culture& are developing a consortium of partners who have a commitment to diversify the workforce and invest in skills to tackle sector shortages and access a new generation of talent.

Culture&

Culture& works to open up opportunities to all who make and enjoy arts and heritage. It does this through the New Museum School, which trains fresh talent for the arts and heritage sectors with high quality work placements and an accredited diploma. Culture& expands audiences by curating ground-breaking public programmes aimed at tackling urgent cultural and social questions.



Images L-R: Cyborgs, Rebekah Ubuntu. Photo by David Bishop. Courtesy Wellcome Collection and Culture& - New Museum School Podcasts. Courtesy to Culture&.

Currently, there are 17 trainees based at leading arts and heritage organisations in London within the Culture& New Museum School programme. In order to capture their experiences and learn from the ideas of the young people working in the historic and creative environment, they created the New Museum School podcasts. The podcasts are opportunities for trainees to respond to heritage through personal and creative ways of making links with their history and culture. The 17 separate podcasts are now on Culture& website and are great record of the positive engagement of the new generation with their past, leaving a digital legacy for the future.

Cyborgs

Culture&'s public programme is delivered in collaboration with contemporary artists and curators responding to collections in new and dynamic projects, engaging new voices and venues and tackling diversity through the arts with original new projects and collaborations. Cyborgs was one of Culture&'s flagship public programmes which took place in March 2019 at the Wellcome Collection. Co-curated by the Culture& New Museum School Trainee Curator, it was an evening exploring intangible heritage through irreverent performance, conversation and cocktails, where audiences were encouraged to rethink the perceived boundaries between human and non-human, or between races, genders and classes. Culture& worked with artists, academics, designers and engineers who are challenging assumptions about how we classify things as animal, human or machine, and asking whose voices we listen to when designing the future.

Meeting Point

Bringing Artwork to Local Museums



Arts&Heritage's Meeting Point programme presents artworks in unexpected places working with museums and heritage sites. Initially funded by Arts Council England's Museum Resilience Fund, the programme now forms part of Arts&Heritage's core activity, funded through the agency's status as an ACE Sector Support Organisation for museums. The Meeting Point programme has been designed to support small and medium scale museums to commission artists, who in turn create a piece of work in response to museum's place, collection, venue or stories

Arts&Heritage



"Meeting Point addresses the fundamental question of why museums and the contemporary arts should work together. The potential benefits of placing new and exciting artworks in museum and heritage venues are huge, not only for the artists and the venues but for the museum visitors, who will encounter a new way of experiencing history and their collections."

Judith King,
Creative Director, Arts&Heritage



Images L-R: Sew Near – Sew Far, Lynn Setterington, Bronte Parsonage, © BPM - SALT. Martin Hylton, Lion Salt Works, Photograph by Jonathan Turner © Arts & Heritage

Each museum is part of an action learning programme, which supports them to develop the tools, networks and resources to realise an artist commission. Each museum curator is asked to set out their ambitions for Meeting Point at the beginning of the programme; the reasons are many and include:

- Increasing and/or diversifying audiences
- Establishing the museum as a 'place art happens'
- Becoming more financially viable
- To be adventurous, take risks in a supported way and try something new to change the direction of their programming

Through working with artists, museums establish partnerships with external groups and new audiences, adding value and depth to their programmes. The artists themselves play a vital role by collaborating with volunteers, working with new partners and agencies, identifying undiscovered stories and making connections with diverse community groups to realise the final works. The programme also provides a range of legacies for each museum, from new partnerships with arts organisations to contemporary art incorporated into their collections or displays. All participating museum curators have stated a desire to work with artists again and that Meeting Point has a positive impact on them either individually or how the museum connects with an audience.

To date there have been 19 new works created for 19 museums in North East, North West and Yorkshire. By the end of this funding round, Meeting Point will have supported the delivery of 45 new contemporary commissions in museums.

For more information please visit www.artsandheritage.org.uk

The next round of the programme will be in the Midlands

Pilgrimage across the Cornish Landscape

The Man-Engine



The Cornwall and West Devon Mining Landscape has recently celebrated its ten-year anniversary as a World Heritage Site designated by UNESCO for its 'Outstanding Universal Value' to humankind. The celebrations led to a popular performative heritage event in 2016: the Man Engine. This twelve metre tall mechanical puppet (replicating parts of the mining process) made a pilgrimage across the landscape, visiting former mining sites, towns and villages as an act of community remembrance, spatial identity and celebration. Arts Council England/National Lottery funding helped the project design and construct the mechanical wander and provided an educational programme. Funding also facilitated community programmes where people were actively involved in the production. This created a gateway for expression of community voices and experiences.

The project illustrates how heritage can support and inspire the creative industries.

- Cornwall's cultural heritage landscape inspires the creative industries living and working in this beautiful place.
- Cornwall's tradition of taking theatre out to the towns and villages laid the foundations for this spectacular heritage space – the Man Engine. From the medieval theatre, to the contemporary Footsbarn Theatre, this intangible living heritage of performative acts, music and dance is the inheritance and the bedrock for Cornwall's creative industries.
- The Cornwall and West Devon Mining Landscape World Heritage Site Partnership support the creative industries and have a close working relationship with the creative sector in their programming. This led to the commissioning of the Man Engine and the Artistic Director Will Coleman, states that they set out to 'harness Cornwall's wealth of innovative and creative talent'. The project involved 41 representatives from the creative industries including designers, artists, performers, puppeteers and the PR company Excess Energy (K2 Evaluation, 2017).



Image: The Man Engine at Geevor Tin Mine, 8th August 2016 (CWDMLWHS/Mike Thomas).

The Man Engine project is an aspirational model of cultural governance and diverse leadership.

The commission provided a hybrid forum including the CWDMLWHS Partnership and representatives from Cornwall's network of creative industries. The process was overseen by FEAST, a cultural broker and ACE funded body. The bid from Golden Tree Productions, based in Cornwall was awarded the commission. The cultural producer (Will Coleman, Artistic Director) then applied for funding from ACE/HLF. This strategic use of funding created a space for performing heritage in public that was intrinsically creative, dynamic, inclusive and promoted co-production with the local community.

The success of this partnership between heritage and the creative industries was recognised by the award of the 'Best Arts Project' by HLF, in 2017.

Holy Trinity Church revived as a cultural hub in Sunderland



Churches Conservation Trust (CCT), the national charity protecting historic churches at risk, received £2.8 million grant from the National Lottery Heritage Fund to save and transform Sunderland's Holy Trinity Church into an exciting new cultural centre.

Led by CCT, with support from local partners and volunteers from the local community, the ambitious project will repair and adapt a landmark, at risk Grade I listed building in 'Old Sunderland' into a multi-use centre for community events, music, performance, crafts and storytelling. Work started on-site in August 2019 and the new centre is due to open in summer 2020.



Images L-R: Dave Stewart at Holy Trinity, Jonny Elliott - Elliott Photography © Elliot Photography - Andy Marshall © credit photographer/rights holder - Sunderland Holy Trinity Tall Ships July 2018 © The Churches Conservation Trust



Holy Trinity was once located at the heart of Sunderland. Built in 1719 near the town's busy docks, the building housed the city's first public library, civic rooms, Magistrates' Court and even the local fire engine as well as serving as the parish church. It was used and loved by countless people, but gradually the city centre shifted, and Holy Trinity fell out of use. The new project, part of a 15-year cultural strategy set out by The Sunderland Cultural Partnership, will give the historic building a new life. It will provide a space for local people to meet, collaborate, create and develop life-changing skills. There will be an on-going programme of community events and professional performances and visitors to the site will also be able to see and hear stories of Sunderland's past.

The project is supported by Sunderland native and award-winning musician and producer Dave Stewart, of Eurythmics fame, who will be Creative Director of the venue.

Holy Trinity has already hosted and supported local musicians, artists and makers as part of a consultation and development period. Last July a new artwork by Wearside artist Matt Stokes and members of the local community was installed on-site during the Tall Ships celebrations.

Mapping Contemporary Art in the Heritage Experience

The Gibside Commissions



Art commissioning has always been linked with Britain's great historic properties. Recent decades have seen many heritage organisations re-engaging with contemporary art and artists, as a way of developing new opportunities for public engagement with heritage properties and their often hidden histories. For many artists temporary commissioned work for heritage properties is an increasingly important strand within their practice.

'Mapping Contemporary Art in the Heritage Experience' (2017-19) is an interdisciplinary research project led by Newcastle University in collaboration with Leeds University, funded by the Arts and Humanities Research Council. Working with heritage partners the National Trust, Churches Conservation Trust and English Heritage, our project aims to produce a better understanding of this significant but under researched area of the visual arts. In 2018 and 2019, we worked with six contemporary artists to create new site-specific artworks for four heritage locations in North East England, including two artworks at National Trust's Gibside estate on the outskirts of Gateshead.



Images L-R: Your Sweetest Empire is to Please (Fiona Curran 2018) beside the old Orangerie at Gibside - The Orangerie Urns (Andrew Burton 2018) in the Walled Garden at Gibside © Colin Davison

Gibside is an 18th Century parkland created by the music and arts-loving coal baron George Bowes and landscape designer, Stephen Switzer. The artist's brief for the Gibside commissions focused on the dramatic and shocking story of the Countess of Strathmore, Mary Eleanor Bowes. Also known as the 'Unhappy Countess', Mary Eleanor was George Bowes's only child and one of the richest heiresses of her day. She was highly educated and an enthusiastic plant collector. She was tricked into an abusive marriage to Captain Andrew Stoney who went on to plunder the magnificent landscape established by her father. In an age where scandal and scurrilous rumours were rife, Mary Eleanor's life provided much material for the journals and scandalmongers of Georgian society. Developed in collaboration with the National Trust, and to link with its 2018 'Women and Power' national programme, the artists' commissions aimed to make Mary Eleanor Bowes' dramatic story more visible to Gibside visitors. Two temporary outdoor installations were created in response to the Gibside brief: The Orangerie Urns by Andrew Burton, and Your Sweetest Empire is to Please by Fiona Curran.



Andrew Burton is a sculptor and Professor of Fine Art at Newcastle University. His work often situates sculpture and installation in relation to landscape and architecture.

Fiona Curran is an artist and Senior Tutor for mixed media textiles at the Royal College of Art. Her work explores the poetics and politics of landscape space via the making of objects for exhibition, writing and site-related public commissions.



Building creative capacities on the Jurassic Coast



Working with the creative industries enables sites to engage with complex heritage issues and ideas. The Jurassic Coast has worked with the arts and creative sectors in many ways since the designation of the site in 2001. Over time these engagements have included large arts programmes, artists residencies, and community outreach activities.



Rylands, F. (2017) *The Creative Conundrum: A Site-Specific Approach to the Policy and Practice of Heritage and Change on the Jurassic Coast*. Ph.D thesis. University of Exeter. Available at: <http://hdl.handle.net/10871/28004> (Accessed: 8 August 2019).

Sutcliffe, D. (2013) *Creative Coast: A Case Study in How the Arts Can Support Management of a Natural World Heritage Site*. Available at: <https://jurassiccoast.org/wp-content/uploads/2015/10/Creative-Coast-A-Case-Study.pdf> (Accessed: 8 August 2019).

Working with the arts and creative industries is a theme in the Jurassic Coast World Heritage Site's management plan. This means that, where appropriate, they are committed to draw upon the arts sector to address their aims and objectives. Engaging with the creative industries has widened the Jurassic Coast's appeal and relevance for new audiences.



Images L-R: *Universal Value*, a piece by PVA media lab, part of the Jurassic Coast Arts Programme 2008-2011. Credit Pete Millson - Lorna Rees in her *Sedimentary Skirt* showing the different time periods of the Jurassic Coast, standing next to two pieces from a tryptic that went on display as part of the *Dippy on Tour* exhibition at Dorset County Museum – on the left is the *Geological Clock*, on the right is *Toy Anthropocene*. Credit Dominic Old

Some projects, like Creative Coast 2012 (supported by Arts Council England), require significant resource, research and expertise. However, creative practitioners are able to pose difficult questions using, often playful, techniques. For example, with her *Sedimentary Skirt* Lorna Rees put the Jurassic Coast in context with past and future geological change. This work brings complex concepts such as the Anthropocene and the tensions within natural heritage to public audiences in an unexpected way.

Alongside working with artists and arts organisations, the Jurassic Coast Trust has also developed their own creative capabilities for heritage storytelling, interpretation and outreach. They use storytelling and design in partnership with communities along the site. In the village of Beer, heritage stories about environmental change and cultural links with geology were developed with local residents. Creative projects like this can help democratise heritage management and interpretation. They help us ask how we create heritage stories and who we create them for.

Victorian Light Night in Oxford

University of Oxford and Projection Studio



Brought together by TORCH (The Oxford Research Centre in the Humanities), it was shown as part of Oxford's Christmas Light Festival on Friday November 14, 2018, and was accompanied, in our own 'Victorian Light Night', by a broad range of activities targeted at specific age groups, from games and interactive stalls for the young, to short research talks for adults. The projection was developed over eight months, and during this period we also worked with year eight students from Cheney School (who are studying the Victorians as part of the curriculum) to explore the parallels between the problems faced by the Victorians, and those in our own internet age. Competitions for school pupils were held for the best entries on Victorian Speed of Life (in written work or art), and for projections onto the building, with the three winners having their work projected onto the Radcliffe Infirmary.

Working together with the award-winning sound and light artists, the Projection Studio, Professor Sally Shuttleworth and the researchers from the ERC-funded project Diseases of Modern Life created a stunning light and sound projection onto the Radcliffe Humanities Building, which was, for 250 years, the original hospital for the City of Oxford.



Images L-R: © Ian Wallman, © Stuart Bebb

The Projection Studio are world-class artists who have illuminated many historic buildings including Parliament for the Olympics, and Buckingham Palace for the Queen's Jubilee, and have also worked with universities, but this is the first time that they have worked together intensively with academics on the research side of the projection. Both sides gained immensely from this collaboration. Working together over the eight months, we created a script and soundscape drawn entirely from nineteenth-century sources, and also a light projection that was composed entirely of nineteenth-century images. We also commissioned a performance of Victorian songs to add to the authenticity of the street soundscape. Five years of research was condensed into five minutes of projection, capturing for the audience, in an increasingly frenetic bombardment of light and sound, what it was like to move from an agricultural to an industrial urban landscape, complete with new technologies of transport and communication, and growing environmental pollution. By interweaving research with the latest developments in creative technology, we have created, we believe, a work of art that speaks directly to both historical and contemporary issues.

Trust New Art

at The National Trust



“My work uses neon light to map peoples’ stories, histories and lives... while we do it in very different ways, the National Trust also preserves these things, so working with them has been a wonderful experience.”

Kevin Killen,
Artificial Sunshine, The Argory (2018-19)

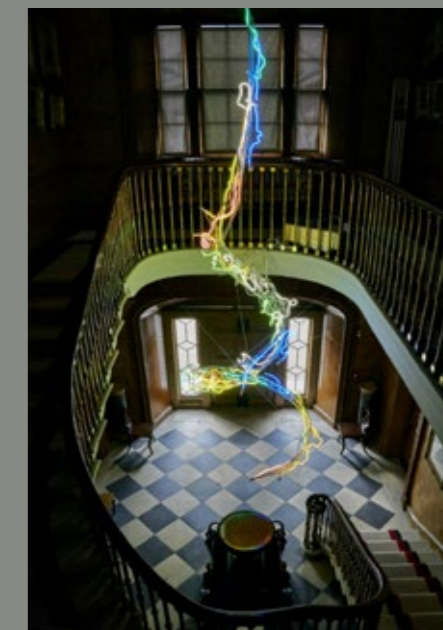
Trust New Art is a programme of contemporary arts inspired by National Trust places. The programme works with artists across all artforms from visual arts to dance and performance. Working with artists enables people to connect with history and heritage in new ways – artists are expert in challenging assumptions and digging deeper into histories to shine new light on stories, giving them relevance to our lives today.



Images L-R: Heather and Ivan Morison, Look! Look! Look!, Berrington, 2016-19 © Ivan Morison – The MOUTHFUL Way, Fellowship of Hill, Wind and Sunshine, 2018, Lake District © National Trust Paul Harris - Kevin Killen, Artificial Sunshine, The Argory (2018-19) © National Trust / Simon Mills

The majority of surveyed National Trust visitors agree that it is a good idea to have contemporary art on site. Over two thirds of visitors say that the contemporary arts had a real emotional impact on them and over two thirds agree that the art made them think about the setting in a different way.

Work with artists has enabled the National Trust to connect with our communities in creative and meaningful ways – from school children participating in creative activities to community groups contributing to large artworks and taking part in performative events provoking discussion and debate. Since 2009 Trust New Art has given artists new opportunities to develop their practice and progress their careers.



Unsung Stories

From ink to ash to diamond



Heritage Open Days is England's foremost festival of history and culture, empowering local people to celebrate heritage in all its forms. Encouraging people to share their stories, and do so in new ways, is at the core of our work. In 2017, extra support from players of People's Postcode Lottery enabled us to commission an annual arts-based strand for the festival, with the focus on enabling new stories to be told – both historic and contemporary. Each year, through 'Unsung Stories', we commission artists to work with organisers on creating events that reflect a major cultural anniversary or issue, bringing visitors and local communities together. In 2017, the inaugural commission focused on LGBTQ history, tied to the fiftieth anniversary of the Sexual Offences Act, working with four different artists on specific stories.

"The feedback has been tremendous, heart-breaking, but most importantly real - and from the deepest parts of our community's lives."

Corrie Davies,
Shropshire Council



In partnership with
National Trust



Images L-R: HODs / Rahil Ahmad - HODs / Chris Lacey

Oswestry: From ink to ash to diamond

In Oswestry, local organiser Mark Hignett had uncovered a remarkable series of love letters between soldiers stationed at a nearby base during WWII. The letters, between Oswestry-based Gunner Gilbert Bradley, and infantryman Gordon Bowsher, inspired the public-participation project *Gilbert & Gordon: Then All The World Could See How In Love We Are*. Created by artist Olivia Winteringham and KILN Ensemble the project sought to recognise and celebrate the diversity of love within our communities, by making a commemorative diamond ring from the ashes of burned love letters written by members of the public.



Hundreds of people around the world contributed letters that were burnt in a special memorial post box in Oswestry. Ceremonies to light and extinguish the flame marked the beginning and end of the festival weekend, and the ash was gathered for conversion into a commemorative diamond. Designed by Ami Pepper, the ring was presented to Oswestry Town Museum at a special Tea Dance and is now on permanent display for 'all the world to see'. This event brought together community groups from across the region, as well as friends and family of Gilbert and Gordon and the organisers of Shrewsbury LGBT History festival.

The story continues to inspire with interest from a Hollywood film producer, and this year a piece for online news site 'Now This' on Valentine's Day, generating over 500,000 views.

Unsung Stories

Regina v Turing & Murray



Lead Artist/Creative

Producer: Hwa Young Jung – Re-Dock

Selected as one of four national Heritage Open Days 'Unsung Stories' commissions, Regina V Turing & Murray interpreted the trial of Alan Turing, mathematician, code breaker and pioneer in computer science 65 years after the event. 50 years on from the partial decriminalisation of homosexuality and changes to gay rights in 1967, the trial of Alan Turing and Arnold Murray was interpreted as a live theatre performance and Virtual Reality (VR) experience. From the 8-10 September 2017 as part of Heritage Open Days, the story of the trial was told at The Courthouse Hotel, in Knutsford – the same building where Turing was sentenced to chemical castration in 1952 – when it was known as the 'Sessions Court'.



RE-DOCK

SHIFT

Celebrating digital discoveries across Cheshire East



In partnership with



Images L-R: © Open Days/Chris Lacey - © Pete Robinson

Re-Dock, the arts collective that conceived the experience, created a theatre production of the trial enhanced with a separate Virtual Reality (VR) experience with the audience able to view interpreted aspects of the trial through the VR headsets. Working with Director Stephen Downs and a cast of amateur actors, the theatre production was the centrepiece of the four-day Heritage Open Days commemoration event. The event offered a fresh interpretation of the experiences of the key protagonists, linking the events to a modern LGBTQ context. The play was set and performed in the actual courtroom where Turing was heard and sentenced. There were three live performances alongside the Virtual Reality Exhibition; and additionally, a

series of talks and workshops was curated by Knutsford Promenades. Re-Dock worked closely with the lesbian, gay, bisexual and transgender (LGBTQ) community for this production as part of Heritage Open Days theme 'Unsung Stories' that celebrates LGBTQ Heritage & History. Knutsford Promenades highlighted this overlooked piece of local history into the central theme of its Alan Turing-themed festival and Knutsford. The result was a 45 minute performance, containing six acapella songs. In addition three monologues were commissioned, these were spoken by: The Judge, Turing and Murray. These were filmed in 3D and played back through Virtual Reality headsets. The monologues gave another insight into the thoughts and actions of the characters.

Heritage Open Days commissioned Re-Dock in collaboration with SHIFT.

Supported by the Knutsford Promenade Association & The Courthouse Hotel.

SHIFT- a digital programme for East Cheshire, is funded by Arts Council England and Cheshire East Council.

Creative Residency at Cromford Mills

The Poppy Path



Cromford Mills, Cromford Derbyshire, UNESCO World Heritage Site. The home of Sir Richard Arkwright's first mill complex, birthplace of the modern factory system.

Hecate Arts Ltd, specialists in accessible, creative community engagement projects.

Cromford Mills wanted to create a participatory, original, locally focused memorial to mark the WW1 centenary. They engaged Hecate Arts Ltd as local specialists with a reputation for creating innovative community engagement work.

A Creative Residency was established for the summer of 2018 with the aim to develop a participatory community event focusing on local connections at Cromford Mills. Workshops were run both at the site and in the community to culminate in an event to be held on the weekend of the 11th November.



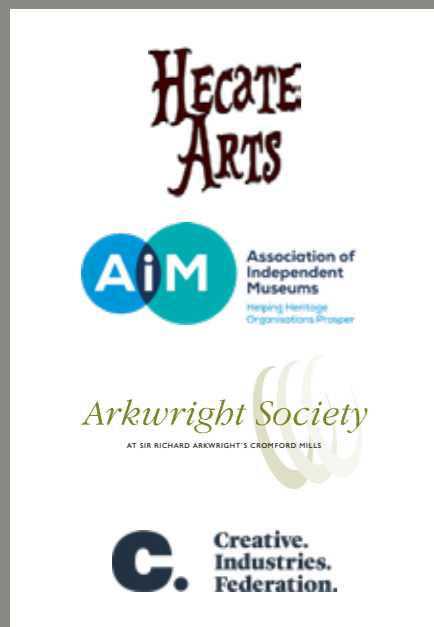
Images L-R: © Cath Rawas/Hecate Arts

The project was based on key elements of the site history and stories of how Cromford families were affected by the War; The Poppy Path referred to the pathway between the Mill and the Church built by Sir Richard Arkwright. Fabric and pigment were chosen as the principal materials for the workshops to reflect aspects of the heritage of Cromford Mill.

Over the summer 150 mixed media fabric panels were created at free workshops on site and at community events in the village. A wide range of local people and visitors attended the workshops across the age ranges and were encouraged to explore the site and local area inspired by the information available.

Meanwhile local performance schools 'The Tinderbox Theatre Company' and Peak Ballet used the stories to develop processional performance pieces.

For the commemoration event the public were invited to follow the performance along The Poppy Path which was lined with banners made from the Poppy Panels, from the Mill to the Church.



Larkin

New Eyes Each Year



Despite the project and partnership representing a risk for the Larkin Society, as they worked in a way that they'd never done before, they embraced the risk, put their faith in the artist and the outcome was an exhibition and experience that was very successful with the public. The resulting exhibition was very different from what the heritage partners would have programmed themselves.

- 97% of audiences agreed Larkin: New Eyes Each Year was an enjoyable experience;
- 63% of audiences agreed Larkin: New Eyes Each Year made them feel more connected to the stories of Hull and its people;

Audiences were asked if they had engaged in follow up activity after attending the exhibition:

- 75% had read more of Phillip Larkin's writing;
- 23% have undertaken online research;
- 11% had visited an archive.

A fantastic success story of creative and heritage professionals working together was the Larkin Society working in partnership with an artistic producer and artist. Philip Larkin was an author and poet, and the exhibition 'Larkin: New Eyes Each Year' was part of the Hull City of Culture 2017 programme. Curated by Anna Farthing and based at the University of Hull's Brynmor Jones Library, the exhibition offered new ways of approaching Larkin's life and work, principally through the everyday objects and possessions he surrounded himself with. The exhibition took its name from a Larkin poem about books, a library and its visitors. The title reflected both the site responsive contextual approach and the invitation for new eyes to view Larkin's work. Visitors were encouraged to become immersed in the images, sounds and artefacts that had been brought together.



Images L-R: © Philip Pullen

The quotes below bring some of the project's success to life and are from different stakeholders involved with the project. Other Hull City of Culture projects such as LGBT50, celebrating the 50th anniversary of the partial decriminalisation of homosexuality in the UK, evidenced similarly inspirational insights around how heritage and the creative industries align to deliver fantastic outcomes such as deeper and more meaningful engagement with and learning about heritage.

"I pushed on the original idea of having an exhibition for 2017 involving the artefacts. I wanted his life out of the boxes really. All these objects in boxes, never seeing the light of day. It started quite sensibly and then we were told we needed the wow factor and it grew from there."

"Going back to the point about partnerships – the really critical thing about this exhibitions' success was having someone come in with an independent perspective. When you start from the position where you have experts on Larkin, people whose reason for being is Larkin, it's very closed."

"The social value can't be underestimated. Letter writing in a social media age, costume and fashion, photography - there's something about a complete approach to a period of time that draws upon a wonderful multiplicity of heritages that builds an additional programme around the core proposition. That's pretty special."

Living on Shakespeare's Stage



The Stage

In 2011 the remains of Shakespeare's Curtain Theatre were found by archaeologists in Shoreditch, East London. The preserved remains of the theatre, as excavated and researched by MOLA, will be the focal point of a major new development, called The Stage, which in the future will include a performance area and a new urban park, as well as housing, dining, retail, and office spaces. Barker Langham was commissioned to provide interpretive and business planning for the future cultural offer at The Stage development and they worked to meet the specific needs articulated by the client – a major developer. The proposed visitor experience will fuse archaeological research and findings alongside new paradigms in experience design: film making, projection mapping, performance and mixed reality will combine to create a new type of visitor experience (a prime-time Archaeological Experience) and a new way to interpret London's Shakespearean heritage.



Images L-R: Trial excavation at Curtain Theatre site © MOLA - The Stage, Shoreditch © Barker Langham

"In many ways, the work we developed in partnership with MOLA to explore the future of archaeology as a practice in the United Kingdom, was demonstrated by their work at The Stage. Without professional archaeological excavation and subsequent research, the full potential and significance of the remains at The Stage could have been lost or misunderstood. At The Stage, this work has been central to the development. Therefore this is a good introduction to our ongoing work with MOLA, who are currently developing a project to ensure that archaeological research, analysis, public engagement, education and training has a future and that there is a pipeline of new and 'inter-disciplinary' professionals to carry it out".

Barker Langham is one of the world's leading cultural consultancies, creating exciting and sustainable projects across the globe.

BARKER
LANGHAM

MOLA

THE
AHI
MEMBER

Barker Langham worked on two important and inter-related projects that exemplify their work as strategists, storytellers and business planners rooted in the discipline of archaeology. These two projects, The Stage in Shoreditch and the work to look at the future of archaeology in the UK with MOLA, are linked by MOLA's deep research into the Curtain Theatre which sits at the heart of The Stage development, and has formed the back-bone of the approach to developing a new experience at this internationally significant site.

Unloved Heritage?

Falling in Love with Archaeology



Archaeology Projects from Wales

Unloved Heritage? is the name given to a programme of community archaeology activities designed to engage, enthuse and inspire young people throughout Wales to get involved with their local heritage. Each of the seven projects regional projects was developed with young people and local partners to meet the requirements of the region's archaeology and communities. Using activities ranging from traditional archaeology to virtual reality, from recording music to recording buildings, and from cycling to canoeing, young people have enthusiastically engaged with the projects.

Gwynedd Archaeological Trust's project focuses on the heritage of Dyffryn Nantlle's once lucrative slate quarrying industry. Over the course of the project GAT, along with the community group Dyffryn Nantlle 2020, have been working with local young people whilst they explore, learn and interpret their heritage.



Images L-R: © Gwynedd Archaeological Trust



Graffiti Artwork

In February the Dyffryn Nantlle group teamed up with a local youth group Ieueunctid Gwynedd led by Barry Alun Williams and graffiti artist Andy Birch to create two creative art pieces at Plas Silyn Leisure Centre and Penygroes Library.

The aim of the scheme was to include the young people in creative projects to raise awareness of their history and heritage, and to introduce them to new skills and ideas all whilst enjoying painting murals in graffiti style on the walls of buildings in their village.

Unloved Heritage? App

The young people are currently working with a digital creative agency Galactig to create an augmented reality app based at Dorothea quarry. The app will allow the user to follow the quarries footpath around the site, where at key points they will experience 8 video stories about Dyffryn Nantlle's slate quarrying history. These stories will be influenced by real-life memories of local residents and will be retold by the participants of the project as they record them in a green screen studio.

The app will be bilingual and will serve as an educational tool for visitors, local residents and schools. The mobile app is due to launch in September 2019.

What's to come?

The project continues until September 2020, and have many creative and archaeological activities planned; such as creating a film, music workshops, excavations, and art installations!



Digging Sheffield a New Identity

Wessex Archaeology



Summer 2018 saw Wessex Archaeology Sheffield office engaging in the first comprehensive archaeological investigation of the site of Sheffield Castle. The evaluation of the remains and their preservation by record, although crucial for the project, were just two steps in a quest to dig Sheffield a new identity. Commissioned by the Sheffield City council and supported by South Yorkshire Archeological Service, Friends of Sheffield Castle and the city's two universities, we spent nine weeks peeling off the layers of Sheffield's past.

We have found what we were looking for – reminders of everything that has ever happened in Sheffield: the 19th-century glory days of steel production, snippets of the 18th-century bowling green, remains of the castle from the days when it held Mary, Queen of Scots, as well as the days of its beginnings on a motte.

wessex
archaeology



Images L-R: © Ian Atkins, Wessex Archaeology - © Milica Rajic, Wessex Archaeology

But the biggest surprise came in a slightly different form.

The story of Sheffield Castle and our excavation found its way to the local public and schools, members of the city council, historical and archaeological societies, groups and individuals who joined us at our daily site tours. Four students from The University of Sheffield and 350 volunteers excavated the site with us and helped us process the finds. We blogged and vlogged, tweeted, facebooked, we presented.

We also wrote a play about the dig in which Will (William de Lovetot), Tom (Thomas de Furnival), George (George Talbot), Mary (Mary, Queen of Scots) and Liz (Queen Elizabeth I) as well as the modern day archaeologist (from Wessex Archaeology) were enacted by the year one pupils of Parson Cross CE Primary School. The play, which brought a large audience to their feet in acclamation, was premiered at South Yorkshire Archaeology day last winter in Sheffield.

A group of the first-year students from Sheffield Hallam University Institute of Arts, made street art on the hoarding panels that hid the site. By lucky dipping in a hat that contained a team and an era to be drawn, the students brought the story outside the site and again made it available to everyone – commuters, taxi drivers, pedestrians, cyclists, dog walkers.

This year, when Wessex Archaeology celebrates its 40th year of contributing to a greater understanding of human nature through its activity, as you walk down Castle Street where, as the name says, once upon a time, in the 'brave days of old the Sheffield Castle stood', you can see this street art: the manuscript, the material culture left to be the future (of) archaeology.

Bringing museums to life through dance



the
Imagination
Museum

Made By
Katie
Green

“Fantastic, changed the way I thought museums could be made exciting, playful, vibrant and inclusive. Animated historical facts through high quality art”

(indicative audience feedback)

Made By Katie Green is a contemporary dance company specialising in responding to historical artefacts and heritage sites through dance. We tell stories about our shared past in a dynamic way that encourages audiences to see themselves as part of the story of their local area, rather than seeing that history as something fixed and therefore perhaps inaccessible.



Images L-R: © Pari Naderia - © Owen Benson - © Pari Naderia



Since 2013 we have adapted The Imagination Museum, a danced history tour responding to museum collections and historical sites, for 30 museums and heritage sites across the UK from Plymouth up to Aberdeen. With support from Arts Council England’s Strategic Touring programme and local partners, we will be sharing a developed version of this project, The Imagination Museum: Mayflower 400, with at least 20 new heritage partners across Lincolnshire, Nottinghamshire, Hampshire and Plymouth from 2019-2020. This project follows the journey that many of the passengers on board the Mayflower took in the lead up to sailing from England to America in 1620, and is enabling us to explore further ways of involving each local community in the project, culminating in a series of celebration performances that will integrate local people dancing and singing about their heritage, working alongside professional artists.

Data we collected from our Imagination Museum audiences between 2015-16 suggests this work engages audiences who have not visited their local heritage site before (just under 50% for us), a first-time dance audience (a third) and an audience (around 13%) who have not seen dance or visited their local museum before. By taking place in spaces that are freely available to the general public, it is successful in drawing in a large incidental audience and our current work developing the performance format suggests that there is potential to use this way of working to nurture members of that incidental audience and change them into repeat attenders. In general, audience feedback focuses on how they find what we do unexpected, moving, memorable, playful, and how it encourages them to engage in their local history and see the space around them in a new way.

Creative Uses for Old Buildings



Birmingham Canal Offices

A £25,000 grant from the Architectural Heritage Fund is supporting an exciting partnership between the Homes and Communities Agency and Grand Union Gallery and Studios to develop unused former canal offices into a permanent affordable base for the artistic community close to the city centre. A major fire in the warehouses over twenty years ago stripped out the buildings, and despite shell refurbishment, all the buildings have been empty and unused for over 10 years. Now the heritage spaces will be refurbished into light and airy exhibition spaces, affordable studios, offices and a café. The increased floor areas, compared with their current premises, will enable Grand Union to work with a wider range of audiences and increase their sustainability. They will also be able to better support emerging talent and enhance their innovative work with international artists and curators.

AHF Transforming Heritage

The Architectural Heritage Fund helps communities across the UK find new ways to revitalise the old buildings they love by providing advice, grants and loans. Support from AHF helps put sustainable heritage at the heart of vibrant local economies. Old buildings are inspiring spaces for arts and cultural organisations to thrive.



Images L-R: © Handover Agency - © AHF

The Hat Works, Luton

The Hat Works will house start-ups and mentoring for new talent, supported to grow their ideas and business, providing spaces for incubation. The Hat Factory Arts Centre is already established and is currently being refurbished. It provides exhibition and performing space, as well as a place for developing businesses. Hat House (32, Guildford Street) will provide bigger spaces for creative businesses and Hat Studios will be set up across the District in due course to offer space once businesses are well-established.

The Hat Works will become a Creative Makers' space, operated through a low-cost membership model targeting small and start-up businesses, young people, graduates and hobbyists to enable their creative practice to grow in a supported and mentored environment. People who sign up will become members and will eventually be offered mentoring and support with the ultimate aim of being able to mentor and support new businesses in future years.

Re-generating Sunderland through the Heritage Action Zone



Three derelict historic properties were purchased by Sunderland City Council and transferred to Tyne & Wear Building Preservation Trust, which now lease one of the buildings to music social enterprise, Pop Recs. Following urgent repairs, work is to begin on a full restoration and re-use scheme which will provide Pop Recs with the physical space to grow as an organisation and develop a venue that will deliver a range of music and arts activities.

Further along the high street, a programme of artist commissions has occupied a space known locally as Mackie's Corner, within the Grade II listed Hutchinson's Buildings, before restoration works commence. Sunderland Culture invited proposals from artists, makers, heritage groups, collectives and small creative businesses, working across all forms of arts and heritage. As well as being given space free of charge commissioned artists/groups are given access to business planning and legacy planning support. The project has brought life back to a key historic vacant building and is demonstrating that cultural activity has a significant value in reimagining disused spaces.

Sunderland's Heritage Action Zone (HAZ) was established to help rejuvenate one of the city's oldest neighbourhoods. Led by Historic England and Sunderland City Council, it aims to leave a lasting legacy of regeneration and sustainable economic growth. It includes 28 listed buildings and many more historic buildings that have local heritage and community value. Over a period of five years, the area will undergo an intensive programme of research, repair and regeneration, alongside community engagement projects to rediscover and celebrate the city's unique heritage.

The involvement of local partners is fundamental to the project's success. The wider HAZ Partnership Team includes the Churches Conservation Trust, Sunderland Heritage Forum, Tyne & Wear Building Preservation Trust and Sunderland Culture. Project delivery is also aligned to other initiatives in the city to maximise impact and reach. One example of this is the collaboration with Sunderland Culture's Great Place Programme, funded by Arts Council England and The National Lottery Heritage Fund. The scheme aims to put arts, culture and heritage at the heart of communities. Through its 'Unlock' strand it is effectively 'unlocking' the potential of the city's underused historic assets, utilising historic buildings within the HAZ to support artists and creative businesses.

Images L-R: © Sunderland City Council



Finding Space for Creative Conservators



When Icon member conservator-restorer Tiago Oliveira in 2015 decided to start his own conservation business, the biggest challenge was finding a workshop space in London. By identifying his conservation practice as a creative industry, Tiago was able to secure a studio appropriate to the unique requirements of object conservation at a reasonable rent.

Image: © Amanda Rose

Icon
THE INSTITUTE OF CONSERVATION

In looking for a new workspace, Tiago discovered that there were many artists' studios in London, located in old post office buildings, warehouses, properties awaiting planning permission, purpose-built buildings and in areas with established arts communities. The spaces were appealing as they were run by charities that offered the studios at an affordable rent within a like-minded community. Problematically, charitable organisations running the studios only funded fine art artists and craft makers. While objects and works of art form the basis of conservation and restoration practice, the charities did not consider Tiago an artist or craft maker, thus disqualifying him from applying for the studio spaces.

Tiago's search eventually led him to Second Floor Studios and Arts (SFSA), an arts organisation providing affordable studio space for visual and fine artists' and craft and designer makers. In 2016, SFSA had signed a 250-year leasehold agreement in order to offer affordable purpose-built studio workspaces at Anthology Deptford Foundry. The project was part of a wider initiative to designate Deptford as a Creative Enterprise Zone and formed a cornerstone of Greater London Authority's application for this status. Consequently, out of the 85 studios at SFSA's Deptford site, 13 were offered to the creative industries and at a price below commercial rent. SFSA's leasehold means that the studios are not vulnerable to land and property price increases or pressure from commercial and residential development, as is common for the sector.

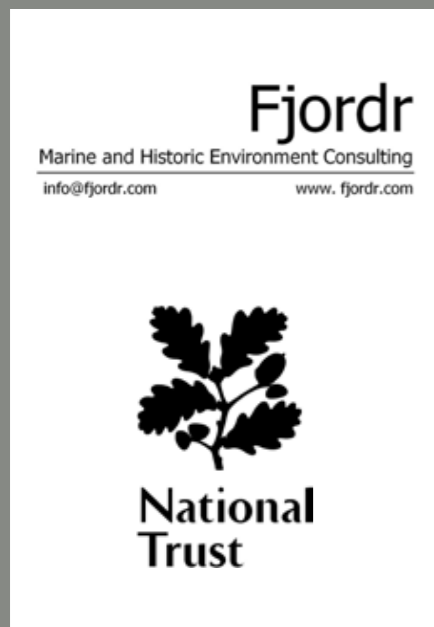
Accessing WWI shipwrecks through creative writing



As part of a National Trust project funded through First World War: then and now by the National Lottery, two workshops used creative writing to engage audiences in the history of maritime conflict fought just off the coast. The workshops were held at The Word: the national centre for the written word in South Shields, and at the nearby National Trust property, Souter Lighthouse. During the First World War, merchant ships just off the east coast of England were heavily targeted by U-boats, causing many ships to be lost. These ships are still present on the seabed – civilian monuments to total warfare – but the remains of this battlefield, known as the War Channels, are invisible to most people who look out from the coast. Fjordr Ltd. has been researching the archaeological remains of this conflict on behalf of Historic England, prompting the National Trust's involvement at Souter Lighthouse which looks directly on to the War Channels.

As maritime archaeology often requires a leap of imagination to visualise remains that are to most people unseen, Antony Firth of Fjordr Ltd. approached poet Winston Plowes to utilise poetry as a medium to engage. During the First World War poetry was often used to express feelings and experiences whilst it was ongoing; and although the most famous war poets focussed on the trenches, much poetry was also written about the war at sea.

Shipwrecks are a part of our heritage that is very difficult to access. A truly collaborative initiative between an archaeologist and a poet overcomes the gap between visitors on shore and wrecks on the seabed.



Images L-R: © Antony Firth

Heritage and poetry were thoroughly combined in the workshops. Antony introduced the history and heritage of the War Channels, discussing individual wrecks but also the much wider patterns to which they relate; Winston combined creative writing exercises for the participants with readings of his own and others' poems. In many respects, their methods were quite similar: tiny observations echoing out to major themes, then back again to another detail. This was especially true of the walks conducted as part of the workshops, as the environment served simultaneously as a source of both poetic and historic prompts. Participants and tutors alike felt that the combination of poetry and archaeology had transformed their perspectives on the heritage of the War Channels.

In His Mother's Arms

by Winston Plowes

*From Thames to Tyne that day in '18
he tended every stroke of her
up the eastern channel.*

*Till UB-30, languid in the bay
roused and spat its charge.
Torpedoed her side with a single
strike
from that clear calm crescent.*

*Madame Rene broken backed
rocked him down like a mother.
6000 miles as the whale sings
from his home in Japan.*

*She drifted still, and now
all 500 tons of her lay sleeping
with Sutoe in her arms.*

*A buoy still floats above their heads
permanently tethered.
Marking the dreams of Kobe.*

*Coddled by this sea.
Crossing off the years.
Osaka Bay still listening.*

Creativity and Craft Production

in Middle and Late Bronze Age Europe (CinBA)



CinBA was a HERA-funded project led by University of Southampton and involving the University of Cambridge, the Norwegian University of Science and Technology, the National Museum of Denmark, the Natural History Museum of Vienna, Zagreb Archaeological Museum, Sagnlandet Lejre and the Crafts Council.

CinBA offers important insights into the fundamental nature of creativity by exploring a part of European history not influenced by contemporary concepts of art – the Bronze Age – looking at a period of time where we see developments in crafts that we take for granted today: pottery, textiles and metalwork. The project also worked closely with non-academic partner, The Crafts Council, to explore links between ancient and modern creativity. In particular, CinBA investigated the potential impact that prehistoric objects may have as a source of inspiration for contemporary craft makers, artists and designers by tracing the ways that contemporary creativity can be stimulated through an engagement with the Bronze Age that puts the object at the centre.



Images L-R: CPD activities at the Crafts Council. © Jo Sofaer - *Odyssey* (2013) by Gary Wright and Sheila Teague. 22ct gold, sycamore, aluminium, wax, fragrance (amber, pine, fig, frankincense). Credit: Gary Wright and Sheila Teague

CinBA developed new models of continuing professional development (CPD) for the creative industries. CPD is an established process which encourages activities that contribute to and enhance the creative, professional and business development of individuals. However, it can be difficult for established practitioners to use the traditional intensive residency model since this requires time away from creative work and income generation. Through its Maker Engagement Project, CinBA offered established and mid-career makers a wide range of opportunities to interact with archaeologists, museums and academics within the project on a flexible timescale.

The CinBA Live Project involved Early Career Makers from five higher education institutions in England and offered them the opportunity to engage with the creativity embedded in prehistoric heritage through a range of activities including object handling sessions, visits to museums and prehistoric sites, and contact with archaeologists, in order to explore how the deep past may be used as inspiration in contemporary craft and design. Of those participants who have since started their own businesses, half report that some part of their business activity has its origins in the project, whether this is in terms of materials, environmental sustainability, techniques or aesthetics.

The CinBA experience shows that collaboration accelerates creativity and promotes innovation through the development of new networks bringing together academic and non-academic partners, as well as different materials and expertise.

A research-focused engagement between humanities, heritage and creative practitioners / creative industries stimulates and adds value to each, and continues to have impact after the official project end date. CinBA identified opportunities and demand to build relationships between heritage organisations, universities and creative practitioners that has now led to the establishment of Archaeology for the Creative Industries based at the University of Southampton.



Nostell Priory in Porcelain



"I think the National Trust is synonymous with British traditions, landscape and beautiful architecture and artefacts. Therefore, it makes perfect sense for them as a national institution, to support makers within the rich and varied craft traditions of the British Isles."

Kirsty Adams
Ceramicist

Nostell Priory in Yorkshire is an 18th-century architectural masterpiece with landscape park and gardens. Created in the 18th century, Nostell was crafted by hand and designed to impress, featuring decorative interiors by Robert Adam, one of the first long case clocks made by John Harrison and a world-class collection of Chippendale furniture.

Nostell was the inspiration for a set of porcelain and stoneware products by ceramicist Kirsty Adams, 2018 winner of the National Trust Retail Call, a partnership between the Crafts Council and the National Trust.



Images L-R: Bedroom at Nostell Priory, West Yorkshire ©National Trust Images © Dennis Gilbert - Kirsty Adams, Ceramicist

Kirsty says, "Nostell inspired my range as I have visited ever since a child. It was the first National Trust property I ever visited. It stirred in me my first interest in oriental artefacts and influenced my decision years later to journey to Japan and study traditional Japanese techniques such as the Japanese Oribe glazing and Japanese throwing techniques. Ever since I was a small child I was drawn to working in clay. I love its immediate plasticity and versatility. I also love the texture and feel of clay whilst working on the potter's wheel, whether it is porcelain or a grogged stoneware."

"The house has a stunning exterior and has an incredible interior with interesting artefacts in every room. The Chinese wallpapers I discovered in the staterooms at Nostell influence the colours I have chosen for my collection. I have developed a peacock green glaze with gold lustre rim for my National Trust collection, which was inspired by the colours of this wallpaper."

The partnership between the Crafts Council and the National Trust has enabled visitors to take home a direct connection to the properties they see, in the form of unique and locally hand-made objects they can enjoy in their homes. Inviting makers to focus on site-specific work through this programme has inspired a rich exchange between the past and the present, translating material and form in new ways.

Sewing Skills and Fashion

at Dumfries House Estate



The Alex Begg factory, established in 1866, is one of the few remaining textile manufacturers in the once industrialised Scottish county of Ayrshire. Approximately 170 employees work on the scarves, throws and soft furnishings which have made Alex Begg a respected name in British textiles. For companies like Alex Begg to survive, these skills need to be passed on.

This is where the Textiles Training Centre at Dumfries House comes in. Opened in 2018, the converted sawmill at the estate in East Ayrshire is home to Future Textiles, a range of courses run by The Prince's Foundation that includes tuition in industrial sewing skills, which helps prepare people for working in the textile industry

"The training programme gives candidates a basic knowledge and understanding of sewing and working in a production environment using industrial machinery," explains Laura Gibson, lead tutor at the centre. "Each individual will build a skillset and work towards future employment within the local textile industry."



Images L-R: Clydeview Academy pupil Faith McGeachie, © Iain Brown - Graduates of the Textile Training Centre, © Iain Brown

Alex Begg production manager Lorna Dempsey is an active industry advisor and speaker for Future Textiles, and was a member of the steering group for the training centre. "We helped guide the team at Dumfries House in terms of what we needed from placement staff," she explains. "The trainees from Dumfries House can work anywhere in our factory because they know so much about textiles – they have learned sewing skills, about warp and weft, and other important things. That's amazing knowledge to bring here."

"We see significant changes in people by the end of the course," says Gibson. "Including boosts to their confidence, skills and abilities – plus brighter and happier personalities. People get inspired."

Ultimately the course, the placements with local companies such as Alex Begg, and the possibility of employment are as much about high standards as the products that are the end result of this virtuous circle. Providing access to quality training and work experience is leading to quality job opportunities.

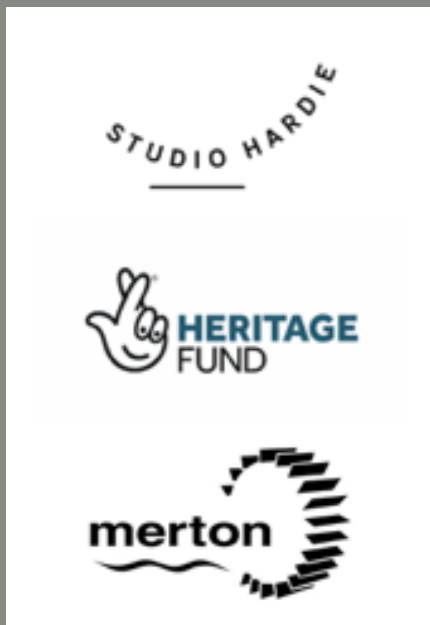
Source: The Prince's Foundation Magazine Issue 04, January 2019

Helping the Community Play with Design



As part of the National Lottery funded 'Parks for People' project at Merton Council's Canons House & Grounds, six community playground design workshops were held with local children and families.

These workshops are supported by the £4.4 million grant from The National Lottery Heritage Fund and The National Lottery Community Fund, made possible by National Lottery players. They form part of the design process for the new playground at The Canons site. Led by playground designers William Hardie and Hamish Boden of Studio Hardie, the workshops helped local people feel engaged and their vision heard in the design of the new playground at the heritage site.



Images L-R: © Hannah Shimko

Three workshops were held at a local primary school, while the other three were held at the Saturday programme SHINE run by the Mitcham Town Community Trust. The initial workshops consisted of the Studio Hardie team helping the community understand playground design and construction, while the following four workshops were hands-on, with children drawing playground designs, creating play structures out of coloured paper, string and lollipop sticks as well as making large cardboard models of their designs. At each stage, children were asked to think about the elements of design, the visitors utilising the playground and the heritage of the house and grounds.

Studio Hardie helped the children and parents understand the history of the house, grounds, gardens and medieval dovecote as well as exploring with the group the history of the local area, Mitcham, and its diverse ethnic make-up. Participants in the workshops came from a varied range of backgrounds and life experiences and brought their own memories and viewpoints to the workshops.

William and Hamish were so inspired by the children's interpretations of the history, landscape and their work with paper and cardboard materials, that these are directly influencing the final playground design, with a giant crumpled paper climbing frame and 'wonky' dovecotes. The children will continue to be involved with the building of the playground as it moves forward.

Fashion, Film and Photography

at the Ragged School Museum



Photographers like nothing better than a wall battered with the patina of age, and the Ragged School Museum has wide choice of “aged” interiors. They provide backdrops to a diverse range of image-makers and artists. The Museum, opened in 1990, has never enjoyed public funding, and maintaining 3 large Victorian warehouses has required ingenuity and resourcefulness. Two atmospheric spaces on the second floor of No46 Copperfield Road are a significant source of extra income and a spur to the creative imagination. They provide a blank canvas for fashion, celebrity, and documentary photography. Two skylights and large windows create a flood of light so artificial lighting can be reduced. This enticed the BBC to turn the “peeling paint” space into Rio de Janeiro for a day when they needed natural light for slow motion filming. Footage of 10 samba drummers intercut with top sporting stars provided the opening sequence to London 2012’s Olympic Games.



“I’d like to hire the space with the textured walls”, for a moment I was perplexed by the photographer’s request, “Oh you mean the peeling paint?” I responded.



Image: All Photos by Uli Weber

Bands have filmed videos from Madness to Quiet Bandit’s Mama, the cover of Kerrang brought some of the rising stars of rock together in a crazy school setting. Elle, the magazine, photographed a group of magazine interns; Lily Collins featured on the front cover, and in a fashion feature, for Marie Claire. Documentaries have included subjects as diverse as: WWI; James Clark Maxwell; Roald Dahl; Islamic Science; Nils Bohr. Our Victorian Classroom, popular with primary schools throughout London has starred in news features on education policies, in the lead up to the last three general elections.

Last, but certainly not least, are the major pieces of filming involving generators; catering trucks and a serious make-over of some of the rooms. Les Furets, the French equivalent of the Meerkats included a toad, a toad wrangler and a vet (no toads were harmed!). Martin Clunes filmed several scenes of the TV three-parter Arthur and George while the Museum accommodated three school visits as usual. Summer 2018 brought a feature film, Come Away, directed by Brenda Chapman, starring Angelina Jolie. The preparation, filming and de-rigging ran for eight days with over a hundred people involved at peak times. The atmospheric patina preserved in our remarkable buildings continues to inspire creative endeavours year after year. Not bad for buildings scheduled to be demolished in 1943!

Filming The Mill (2013 and 2014)

at Quarry Bank



The creator of the series, Emily Dalton, came to visit at Quarry Bank, a National Trust Property in Cheshire to investigate the potential for a historical documentary. She spent time in our archive and emerged amazed at the depth of information held there.

She was convinced that there was a costume drama to be made of the history of Quarry Bank, and about the people who lived and worked here. She persuaded Channel 4 that this project would be of major appeal, because of its contemporary relevance. Issues included slavery, Chartism, child labour and blacklisting, many of which are still issues today.

The Greg family by the standards of the time were enlightened and it was important that the show reflected that. Their workers being better off than most in the cotton industry.

Certain characters were amalgamated for dramatic license. The Trust insisted a website was set up by the channel to separate fact from fiction.



Images L-R: Stills from The Mill, a Darlow Smithson Production for Channel 4, © 2013, Ryan McNamara - Stills from The Mill, a Darlow Smithson Production for Channel 4, © 2013, Ryan McNamara

The machinery of the day was too dangerous to allow actors anywhere near them so were rebuilt in the studio. Otherwise the series shot extensively at Quarry Bank which was populated with carts, horses and rubber cobbles. The public were allowed to visit throughout filming. A tribute to the careful planning of both parties.

The series naturally filmed at Quarry Bank although some of the machinery had to be reconstructed in a studio as it was too dangerous for the actors to be near the real thing.

The mill looked like it would have done in its heyday, littered with carts, bales, horse dung (false), urchins, protesting workers and a carpet of rubber cobbles. Our own curators were impressed with the accuracy of the representation of the sets, and by the efforts made by the costume designers to accurately research costume of the period. There were weeks of filming but Quarry Bank remained open to the public. Visitors enjoyed the chance to see a TV drama being made and experience a hint of what the mill would have felt like in 1830.

As in any TV real life drama, certain characters were an amalgam of people or invented under artistic license, the Trust insisted on a special website that separated truth from fiction. The Trust also ran a blog and a series of behind the scenes videos on the web.

The first episode was watched by 3.8 million people making it Ch4's biggest launch in 3 years. Quarry bank saw an instant 25% rise in visitors and by episode 3 a 60% increase. 5,000 people a day were visiting the website



**National
Trust**

"I met a student who had taken a job as an extra. She was only 18, dressed in costume – and said it had suddenly come home to her, whilst acting out her part, what life as a young, poor woman must have been like in those days – and how many more chances were open to her now."

National Trust Property Manager

Race Back in Time with British Vehicles on Screen

Federation of British Historic Vehicle Clubs



1953 Film Genevieve

Genevieve was the name given to a Darracq car built in Paris in 1904 which was sourced via the Veteran Car Club. The story was a comedy about a pair of veteran cars that ran in the London to Brighton run, with John Gregson and Kenneth More as the competing drivers and Dinah Sheridan and Kay Kendall as their glamorous passengers. Made on a miniscule budget it was an unexpected success, partly due to the cars, and was named best British film of 1954 by BAFTA.

The car still exists, and more detail about the car and the movie is available on-line.



The Federation of British Historic Vehicle Clubs consists of over 540 vehicle clubs. Its role is to uphold the freedom to use historic vehicles on the road. Members have worked on films and television programmes and are involved with creative projects including historic road, rally and racing events.



Images L-R: Genevieve, poster - Only Fools & Horses

1953 Film The Wild One

Marlon Brando starred riding Triumph Thunderbird motorcycle. It is regarded as the first outlaw biker film. The 1950's were a time of social change and the content reflected some youth attitudes that were seen as undesirable by their elders. In the UK the film was banned until 1967.

Nevertheless, the "rocker" movement flourished for a time. This can be seen at the Ace Café which after closure in the 1960's was successfully re-opened in 2001 and has been the subject of a number of films and TV shows, including the American Café Racer TV series, which the Ace regarded as "One of the birthplaces of the café racer."

1981 – 2003 TV Show Only Fools & Horses

The Trotters yellow Reliant Regal van from the late 1960's was a staple of the series. Currently a stage musical, which also features the van, is running in the West End.

2008 – 2010 TV Show Ashes to Ashes

Continuing from Life on Mars, robust 1980's detective Gene Hunt, played by Philip Glenister is given an Audi coupe. In episode 1 he utters the immortal phrase "Fire up the Quattro".

It caught the public's imagination such that the Labour Party, used the Quattro with a picture of David Cameron on the bonnet, with the catchline "Don't let him take Britain back to the 1980's". The Conservatives thought it added to Cameron's image and changed the text to "Fire up the Quattro. It's time for a change" and added a line "Idea kindly donated by the Labour Party"!

The above are just a small sample of how historic vehicles have underpinned the media sector for almost a century.

Building A Sound Future

St George's Hall Bristol



In 2018, St George's reopened after an ambitious project to create a contemporary building designed to complement the historic and much-loved Grade II* concert hall. This £6.3 million project includes a new cafe, bar and performance areas and interactive interpretive exhibition spaces, creating a world-class venue and transforming the St George's experience for visitors and artists alike. St George's has a fascinating 200 year history and a vibrant and varied concert programme, so we had a rich vein of material to work with when devising the interpretation scheme.

From parish church to music venue

St George's was designed by eminent architect, Sir Robert Smirke, and sat at the heart of the community as a church for the Brandon Hill area for 160 years. Through this period it was witness to many dramatic events and social change, including protests, riots and the Second World War blitz. The church already has strong connections to the arts in Bristol and in 1976 it began to make its transition into a music venue, hosting its first concert. Since then it has presented performances by many significant classical, jazz and roots artists and is a favourite location for BBC broadcasts. This is because of its high-quality programme but also St George's legendary and much-prized acoustics.



Images L-R: © St Georges Bristol/ Imagemakers



Telling the story of St George's & co-creation

Imagemakers designed, produced and installed interpretive media in the former crypt of St Georges, an interesting space with exposed stone walls and curved ceilings. The displays are presented thematically and use accessible layered graphics, audio points and touchscreens to interpret the social history, architecture and performance heritage of the hall. Each one presents the story chronologically and features details of what was happening in the world of music at that time. Further interpretation is installed in the beautiful garden that surrounds the hall.

The screen-based content was co-created with the University of the West of England (UWE), and includes a series of short films that are projected onto the wall of the crypt. Children of all ages are engaged by the clear graphics and audio-visual content and via a hands-on interactive 'build your own St George's' model which helps them (literally) get to grips with the beautiful design features that Sir Robert created 200 years ago.

Historic Characters in Illustration



In an age when so much visual imagery is produced digitally, we are in danger of losing the value and relevance of skills honed at art college to assist in heritage interpretation. Drawing and painting techniques evoke responses and an engagement with the viewer that is often absent from an unemotional or prescriptive methodology. It is important to recognise that our national heritage – tangible and intangible – has for centuries been recorded through the visual arts, literature, music and theatre.

In our work at Platform One we frequently employ the device of creating a character – real or representative – with a complete back-story that allows us, and the 'audience' to be drawn into that individual's life and the role they have played in a place, event or community. One context in which this has worked very well is in Monmouth's Shire Hall, whose Assize Courts have witnessed many cases, not least of which was the trial of Welsh Chartist leaders in 1839/40, which attracted fervent national attention. But the courts' everyday stories are of ordinary men and women who stood in the dock or acted as prosecutors and we have focused on them to provide a picture of Crime and Punishment in the 19th century. Working from faded contemporary photographs and engravings, we created a series of pencil portraits that depict felons, law enforcement officers, judges and gaolers, and for each of whom we wrote a 'script'.



Images L-R: Widecombe © Platform One - Shire Hall © Platform One

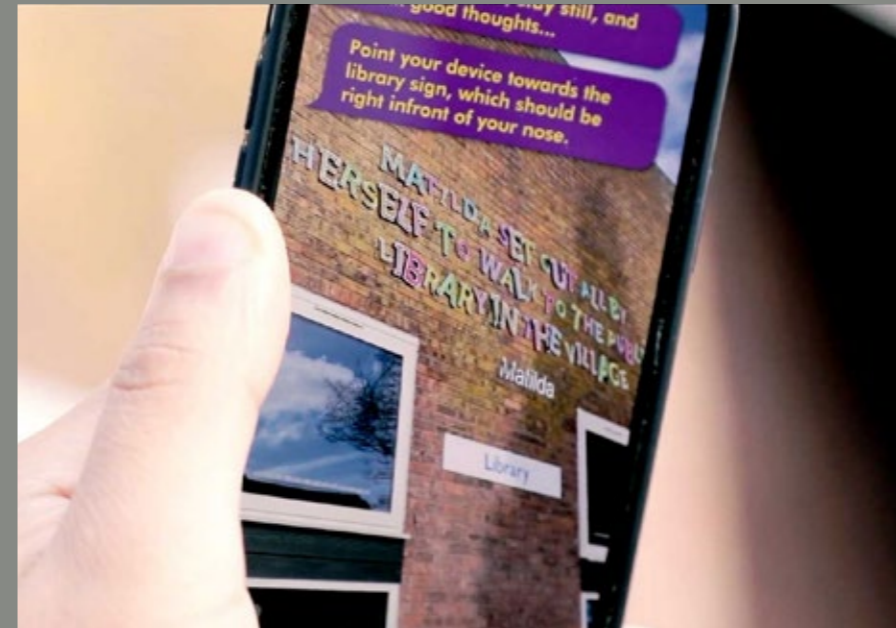
When we were appointed to design an interpretation for the Dartmoor village of Widecombe, we took a similar approach – illustrating Uncle Tom Cobley, the village constable, blacksmith, shopkeeper, tin-miner etc..., and using them in graphic panels. The obvious advantages in this method are that, once created, each image can be either isolated or manipulated into a bespoke environment.

Sometimes, the brief calls for unconventional ideas to be employed. When recently telling the story, bilingually, of an agricultural community, we concentrated more on copy than pictures, through what seemed to be pages taken from local broadsheets, the titles of which are entirely fictitious.

We are living in a period of real investment in the preservation and appreciation of our heritage. The mutual benefits of historians, academics, planners and creatives working together presents the most exciting opportunities for imaginative interpretation that will, hopefully, stimulate future generations to continue respecting all that we inherit.

Roald Dahl Museum & Arcade

“Marvellous Missenden”



A R C A D E



THE ROALD DAHL
MUSEUM AND
STORY CENTRE

A visit to the Roald Dahl Museum & Story Centre is also a pilgrimage to the village itself: Great Missenden, Roald Dahl’s home for over 35 years and the place where so many of his beloved stories were written. The museum’s purpose is to show how Roald’s work can be a key for our visitors to unlock stories of their own.

Arcade

Arcade is an immersive technology company that specialises in location-based augmented reality (AR). The team of architects, designers, digital pioneers, thought leaders, creative developers and more, share a mission to create meaningful connections between people and place using immersive technology, specifically mobile led AR. They work with cultural and heritage sites, visitor attractions, B2C and B2B brands, retail, events & experiential, non-profits and academic institutions.

Marvellous Missenden

The stories of Roald Dahl were the inspiration to develop a digital version of a village trail through Greater Missenden. A digital app offers a scalable alternative to previously explored physical installations, which had suffered from numerous barriers to production. This Marvellous Missenden experience dramatises the inspiration that Roald Dahl took from his surroundings. It does this by magically revealing 3D content in AR space through the users mobile device, displayed on relevant buildings and places throughout the village. These interactions are linked together through a common chat interface which takes the user on a narrative led journey, both through Roald Dahl’s inspiration and the village.

The AR trails seek to innovate in user engagement through the village to make the greatest virtue of the museum’s location, increasing perceived ticket value and visiting recommendations by providing added value activity. It makes use of the powerful devices visitors carry with them, so is a sustainable approach for an organisation at this scale. The combination of Roald Dahl and cutting-edge technology is ripe for wider press attention, indirectly supporting the Museum’s income generation by raising public awareness and sustaining visitor numbers.

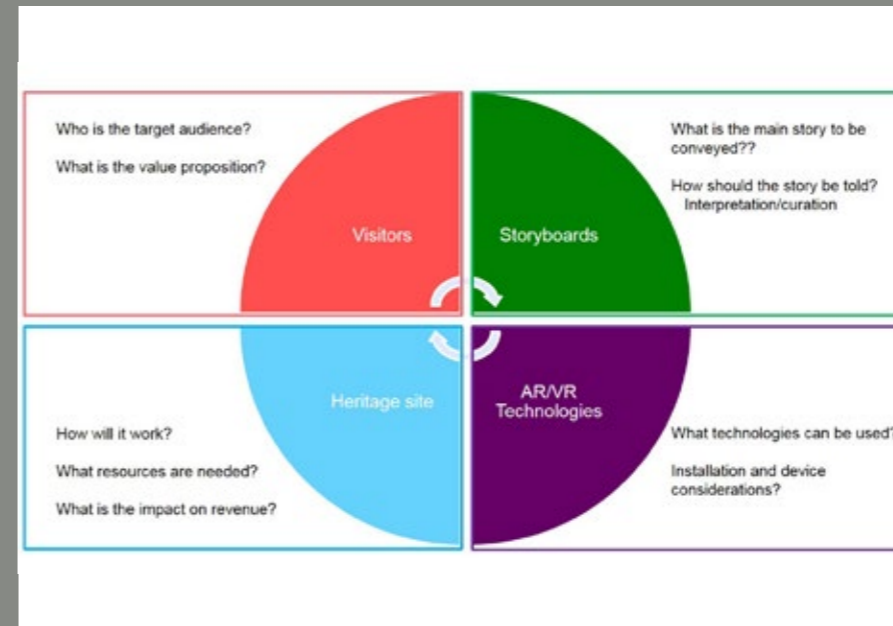
Images L-R: © Arcade/Roald Dahl Museum & Story Centre

Augmented Reality and 3D

bringing heritage sites to life



The VISTA AR (Visitor experience Innovation through Systematic Text Analytics and Augmented Reality) project, led by the University of Exeter, is an EU-funded cross-channel research collaboration between eight different partners. Whilst a key output of the project is to research and deliver high-tech solutions at low cost for cultural heritage sites in the UK and France, the partnership's strength lies in the focus on Business Model Innovation, aiding small to medium heritage sites to better understand their visitors and design creative engagement opportunities to ultimately increase their revenue. The project's key experimentation sites are Exeter Cathedral and the Chateau de Fougères, which later this year will be showcasing VR and AR devices developed by project partners. Deployment sites are steadily being recruited, notably Slapton Sands (South West Coast Path) and Botallack Mines (National Trust) in the UK and Valloires Gardens and Lorient Underwater Museum in France.



Images L-R: Botallack Landscape - BMI Wheel

The National Trust site worked through the BMI wheel, in the illustration to the left, with The University of Exeter Team. The outcome of this process informed the creative output: narration, scenario, type of technical device and technical specifications. A section of the mines was scanned by members of EESAB (Ecole européenne supérieure d'art de Bretagne, France) to create a 3D model which was then replicated in stone by master stonemasons. The National Centre for Computer Animation at Bournemouth University, with the consultancy of experts at National Trust, overlaid the stone model with digital textures and animated elements of the landscape, such as count houses, chimneys and mine entrances. This work will enable the National Trust – Tin Coast to offer two new experiences to visitors. The first implementation is an augmented reality experience of the historic landscape of the coast. Triggered by the stone model of the Tin Coast and delivered on tablets, the app allows visitors to visualise the mining landscape as it was at the height of industry in 1860s, as well as to appreciate the changes to the landscape, buildings and sea surrounding the site. Later this year, visitors will be able to try a Virtual Reality experience of descending into a mine, in a historical reconstruction of a young boy on his first journey down to work in the mines. Collaboration between The National Trust and the VISTA AR team will not end there; work will continue after implementation of the technologies, analysing the impact of the technology on visitor experience at Botallack.

'Step Back In Time'

Digital Transformation Project in Alexandra Palace



The Alexandra Palace team attended the Museums Universities Partnership Initiative exploring the development of a digital platform to match academic researchers with curators of under-researched museum collections. Academics looking for new, original opportunities in their field of research, met museums and heritage organisations with fantastic treasures in their stores and great stories to explore. The aim was to bring these two communities together to collaborate on new projects: generating funding, producing new academic research and staging public exhibitions. At this event, Alexandra Palace met the Westminster University Computer Science department students, and a project was born.

The aim of the project was digital solutions to promote the heritage of Alexandra Palace. Prototype digital apps exploited the latest developments in Virtual Reality (VR), Augmented Reality (AR), game and mobile technology. This learning environment for students fostered innovation and creativity while the relationship supported Alexandra Palace as a cultural site, inspiring visitors, raising awareness and the heritage stories with wider audiences and helping curators think beyond current technical boundaries.



Images L-R: © Dr Li Jin

'Step Back In Time'

This prototype interprets the Alexandra Palace timeline from different historical perspectives. The app focused on providing a virtual tour of the first floor dining rooms of the Palace's south east wing which were transformed into studios as home to the nascent BBC television service in 1936. Currently inaccessible, this app allows exploration of a "hidden" space and enhances the learning content and visitor experience.

New Tech for Old Stories

In a public showcase, UoW students demonstrated their prototypes including the '3D pop-up postcard'. Using Augmented Reality to bring the unfamiliar object of a historic television camera to life, this solution was quite magical, really inspired people (from elderly to children), and showed great potential as an innovative interpretation tool for the Alexandra Palace collections.

ALEXANDRA
PALACE

School of Computer Science and Engineering, College of Design, Creative and Digital Industries, University of Westminster with Alexandra Palace Heritage Innovation and Creativity (APHIC)

Cabinet

Digital objects for teaching, learning and research



Cabinet is an award-winning online platform designed to encourage the use of extraordinary collections of heritage objects and material culture in teaching and learning. Since 2015, academics at the Oxford Internet Institute (OII) have been collaborating with departments, colleges, libraries and museums around the University of Oxford to digitise their materials, or re-use existing digital assets, to make them accessible for teaching, learning and research through a single interactive interface. Today Cabinet is being used by teachers, curators, students and the general public to explore full-colour 3D models and 2D images of objects – from minute artefacts to entire monuments – in order to stimulate individual and collective engagement with heritage objects. Beyond the Cabinet platform, our embeddable object viewer is now being used by the Bodleian Libraries to make available objects from ongoing exhibitions for ‘virtual handling’ (such as this 3D model of a ‘Sheldonian head’ (right) from Oxford’s Broad St), and by the Commonwealth War Graves Commission to provide access to objects from private and family collections.

 cabinet



Learn more about the Cabinet project here: <https://www.oii.ox.ac.uk/research/projects/digital-transformation-of-teaching-through-objects/>

Explore content in Cabinet here: <https://www.cabinet.ox.ac.uk>



Images L-R: © Cabinet/University of Oxford

Cabinet was developed by a team led by the OII’s Dr Kathryn Eccles, building on more than a decade of research into the impact of digital technologies in improving access to and engagement with heritage materials. Cabinet is also a research project in its own right, generating data on engagement with digital objects. It provides a portal for innovative research-led teaching on material culture, and enables students to conduct (and present) research projects on rare and fragile artefacts.

In 2018, Cabinet received a grant from the the University’s IT Innovation fund to develop a mobile-optimised web app to enable the team to deliver 3D content in augmented reality (AR) for visitors to the Pitt Rivers Museum. Using machine learning to trigger relevant content in the museum, the Cabinet app is designed to close the gap between digital content and the physical environment of the museum by encouraging visitors to engage with both the ‘virtual’ and the ‘real’ at the same time. The Cabinet app will be piloted with museums visitors in 2019. Collaboration with the University of Oxford’s Gardens, Libraries and Museums, Colleges’ Special Collections, as well as external heritage organisations such as the Commonwealth War Graves Commission and Historic Royal Palaces, have been crucial in developing a platform fit for a variety of learning and engagement opportunities.

Montreal's Notre Dame Basilica

in Sound, Light and Video

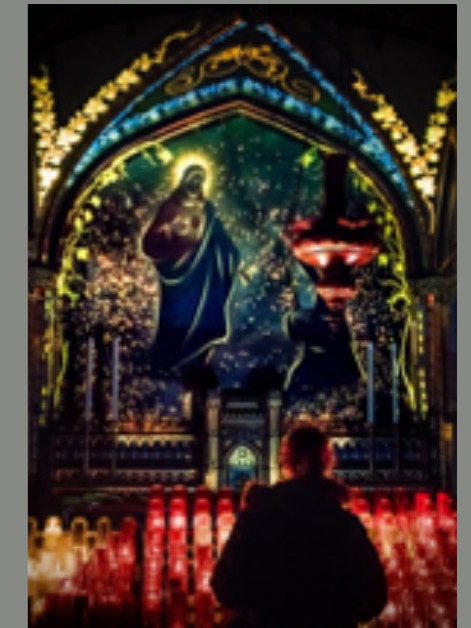


**MOMENT
FACTORY**

The parish of the Notre-Dame Basilica of Montreal asked Moment Factory to create a 10 year experience with sound, light, and video that would invite visitors to discover the site in a whole new way.

The parish envisaged an experience of universal appeal that would captivate and inspire visitors of all cultures and faiths. From this rich starting point, Moment Factory and the Notre-Dame Basilica parish worked together in 2015 to create and produce a permanent sound and light show—a multiyear, revenue generating, ticketed experience open to all.

Conceived as an ode to the light of creation, Aura celebrates the exquisite beauty of the Basilica and the richness of its heritage. Taking place in two parts: a 20-minute immersive walkthrough, followed by a 17-minute projection mapping show, which uplifts visitors and connects them to the universal spirit represented by the site and its architecture.



Moment Factory's team of artists and technicians worked in unison with conservationists to create a seamless experience for visitors, as well as for the parish. Equipment and scenography were designed to be discreetly incorporated into the space in a way that does not affect the site's beauty, integrity or scheduled activities.

The flexibility of the Aura experience allows the site's day to day activities to function undisturbed, with church services, celebrations, existing tourism and special events maintaining their regular schedule.

With more than 800 articles and 500,000 visitors in the first two years, Aura at the Notre-Dame Basilica has enjoyed an international reach, transporting a sense of wonder far beyond the storied landmark.

Recommendations

The following recommendations highlight the areas where the heritage sector and the creative industries already work well together, where improvements can be made to achieve truly effective collaborations for a wide range of organisations and projects, and how Government, policy makers and funders can support these relationships. As outlined earlier, the success of the relationships built between heritage and the creative industries (and the projects and experiences that are delivered) underpin the cultural reputation of the creative economy of the UK and its enormous potential into the future. Heritage themed creative industries projects support local economies, engage new audiences in heritage and creative projects, support place-making, create jobs, encourage tourism and contribute to the wellbeing of visitors and viewers.

The Heritage Alliance would like to thank all participants for sharing their experiences and expertise in the round table discussions, which helped to form these recommendations, including the Creative Industries Federation reference group. If this report's recommendations are delivered, we believe that the cultural success of Britain will continue to go from strength to strength.

1. Effective Collaboration:

When the creative industries and heritage work together, there can be challenges with communication between creative practitioners and organisations, and heritage practitioners and organisations. There can also be a lack of connectedness between the sectors at a practical and policy level, with a lack of awareness about projects currently being delivered and the various organisations working across the fields of creative practice and heritage.

Recommendations:

- A set of workshops or symposia bringing together heritage and creative industries organisations to better understand the challenges they face when working with one another, and providing opportunities for the development of new partnerships;
- A set of best practice guidelines for both creative industries and heritage when working together;
- A source, such as a database, holding information about the experiences and specialist knowledge in the heritage and creative sectors, which can be utilised to help create better projects and showcase current projects;
- Further development of specialist roles with knowledge of how to broker relationships between the creative industries and heritage sectors.

2. Better evaluation and joined up advocacy:

Heritage is often not seen as an equal partner of the creative industries, even though it is often listed with the creative industries. It will be essential to create a stronger language for articulating the value of heritage as part, partner and bedrock for the creative industries. This is reflected in the limited mention of heritage in the Government's Industrial Strategy and the Creative Industries Sector Deal. There is also limited capacity and funding within the heritage sector to produce evaluation which clearly demonstrates the full impact of creative heritage projects, as well as a lack of methodology for demonstrating impact in areas such as community engagement, well-being, place-making and quality of life.

A lack of awareness was uncovered in discussion with creative practitioners, wherein heritage is not necessarily seen as a commercial asset. Heritage can be perceived as elitist, and not-commercial or business-savvy. There was also a lack of awareness of the expertise within the heritage sector, relating to a failure to communicate the skills and knowledge of heritage professionals available to work in a commercial capacity with creative projects.

Recommendations:

- Increased funding available for evaluation as part of creative-based projects, including a focus on the connectedness between these sectors in DCMS economic and statistical research;
- Further research by heritage bodies on successful evaluation methodologies for quantitative and qualitative data collection on creative industries & heritage projects. This will be invaluable to successfully demonstrate the impact of creative projects with heritage organisations;
- More effective promotion and advocacy from the creative industries about their deliverables in partnership with heritage, and better promotion from the heritage sector of their interest in working with creative practitioners;
- The heritage sector needs to find the right avenues and opportunities to market itself better as a creative industry in its own right. Many heritage professionals (like conservators, traditional crafts experts, architects and even re-enactors) do not just support creative practice, their work is founded on artistic skill and creativity;
- Highlight the expertise available within the heritage field, through conferences, events, and a directory of heritage expertise for those wishing to work with the creative industries.

Recommendations

3. Targeted Training:

There is a lack of skills, knowledge and capacity in the heritage sector for planning and delivering creative industries-based projects. This may indicate a lack of understanding of the creative industries, a lack of staffing, time or confidence in the wider creative landscape of Britain. Similar concerns were expressed around skills, knowledge, and capacity of creative practitioners in working with the heritage sector or related to the specific conditions around delivering creative projects at heritage sites.

Recommendations:

- Funding for organisations, such as the Heritage Alliance, to deliver a set of training workshops for heritage organisations, in partnership with experts on the creative industries, on working with the creative industries including for instance: funding for creative projects, working with creative practitioners, engaging with technology, etc.
- Within funded projects, where appropriate, guarantee and build-in staff roles specifically allocated for the delivery of creative heritage projects;
- Capacity and skills building in commercial and business practices for both sectors;

“Around the country, the heritage sector and the creative industries benefit from the mutually-supportive networks which allow productive partnerships to thrive. This report shows these links are stronger than ever and I am proud of the way our industries are working together to create a richer artistic and cultural environment.”

Kate Mavor,
Chief Executive of English Heritage

4. Building Capacity:

A major limitation to more engaging creative activities at heritage sites is funding. There is a lack of understanding of how to apply for funding, create a funding bid, and how much funding is available or where to go for support. There are also particular problems for privately owned heritage sites (the majority of heritage sites open to the public are privately owned), whose ability to apply for funding from key funders such as the National Lottery Heritage Fund is restricted compared to heritage sites in other forms of ownership, and who often do not have the capacity to create partnerships to apply for funding. Many creatives are freelancers, who do not have the overhead to work for free on a project application. A lack of scalability of projects creates barriers to longer term creative projects at heritage sites. There is a continuous need for funding and engagement with many partners, and also the capacity to turn a project into a commercially-successful offer doesn't exist for many heritage organisations.

Recommendations:

- Longer term, targeted funding for creative projects to increase the capacity to continue to deliver projects beyond the period of a grant;
- The National Lottery Heritage Fund should consider raising the restricted ceiling on applications from private owners and SMEs, from £100,000 to £250,000 and focus on advice and support for these and other smaller organisations in applications relating to creative collaborations;
- Remove the need from funders to require projects to be match-funded from another source for some applications. The need for match funding limits the charitable organisations and creative freelancers who can participate in a project;
- Create seed-funding for creative projects - extensive work goes into the first stage of planning a project between heritage and creative practitioners and there is rarely funding available for this stage;
- Focus should be on projects developed by heritage & creative practitioners with a strong business case, a legitimate reason for success and deliverable outcomes, rather than one-off projects that fit a funding opportunity.

Recommendations

5. Improved Accessibility and Engagement:

There is a lack of diversity in both the heritage and creative sectors, both economically and in terms of ethnicity, disability, age and other areas. Heritage and creative practitioners felt some communities feel heritage and cultural projects are not for them and fail to connect with the themes and stories. Good creative projects can widen access and improve welcome and engagement.

Tourism organisations often use images of heritage places in their marketing materials and campaigns; and heritage is a major driver for UK tourism. Heritage Alliance members felt that tourism agencies and organisations could be stronger ambassadors in creating experiences that encourage tourists to spend longer visits at heritage spaces.

Recommendations:

- a. Heritage & creative organisations should utilise small scale projects which are locally and community-based to help the public identify and find a sense of place;
- b. Heritage organisations to further promote the accessibility of heritage to everyone, which is particularly well done through creative place-making projects and planned projects on diversity, including through the Heritage 2020 Public Engagement group;
- c. Heritage sites, and their creative partners, should develop methods of utilising visitor feedback in creating experiences which work well for their audiences;
- d. There should be a requirement as part of Section 106 for developers to engage with heritage, culture and the arts in local placemaking;
- e. Local creative residencies are a proven way to engage local people in creative practice; when these take place at a heritage site there is an additional community place building element to the projects;
- f. Tourism agencies to actively consult with heritage organisations and the creative industries to better utilise their projects in campaigns and attract a greater number of visitors in both international and domestic campaigns. This will benefit the overall UK economy as well as the local communities around each heritage site.

6. Wider Policy Considerations

In discussion, a number of policy areas were identified where change could lead to better success for creative projects with heritage organisations and spaces. Brexit uncertainty has added to the challenges with future funding and availability of international labour, while unclear Government policy on a number of planning and infrastructure issues creates barriers to engagement.

Recommendations:

- a. The Government should clarify how the funding the sector received via the EU will continue after Brexit and commit to its continuation. To maximise the impact of the UK Shared Prosperity fund it should recognise heritage as a driver for regeneration and reflect this in its design - allocating funds to ensure all projects benefit heritage wherever possible. To safeguard future collaboration and research, the UK should buy into Horizon 2020 and other schemes such as Creative Europe and Erasmus. Heritage should be included in the development of any cultural and scientific cooperative accords;
- b. The heritage sector will be greatly affected by restrictions on skilled EU workers entering the UK. The Migration Advisory Committee's recommendations on a minimum salary of £30k for a visa would be deeply damaging to our highly skilled but low paid sector. This issue is shared with the creative industries. All relevant heritage occupations should be placed on the UK skills shortage list and the heritage equivalent of Tier 1 and 5 visas developed.
- c. The planning system should support appropriate heritage-led creative projects, especially through clearer guidance on events planning and listed building consent. Government should support development of the sector's proposals for heritage protection reform through the work of the Historic Environment Protection Reform Group (HEPRG), including a set of guidelines for heritage organisations dealing with local challenges to delivering creative projects.
- d. Better provision for rural broadband and 4G/5G will allow more creative projects to take place across the countryside;
- e. Continuation of the creative sector tax relief programme;
- f. Continuation of work to address 'the final mile' which keeps the public from reaching rural heritage sites by public transportation;
- g. Lower business rates for heritage properties, both charitable and privately-owned, will increase the ability of heritage organisations to engage with creative projects. A commitment to reducing the burden of business rates on the heritage sector would help the heritage organisations and museums who have suffered from a sharp increase. Clearer treatment for historic buildings – both in terms of reducing the burden of rates on heritage organisations, and recognition of the significant repairs liability owners of businesses based in listing buildings suffer – is important in light of the Government's regeneration agenda.
- h. Building on the welcome announcement of £62 million to support regeneration on high streets, work with the sector to develop more programmes that help heritage address important public priorities (including housing delivery), and facilitate positive relationships between the heritage sector and developers, in order to ensure adequate maintenance and creative use of heritage assets in development projects;
- i. The Cultural Development Fund should continue to support heritage projects to create a sense of place and enable heritage to continue to support other sectors.

Sponsors Thanks

We'd like to say a huge thank you to our sponsors, The National Trust, Moment Factory and Kinver Business Solutions. Without generous sponsors who believe in our work, we would not be able to deliver research and recommendations like these.



The National Trust is a charity founded in 1895 by three people who saw the importance of our nation's heritage and open spaces and wanted to preserve them for everyone to enjoy. More than 120 years later, these values are still at the heart of everything we do. We look after special places throughout England, Wales and Northern Ireland for ever, for everyone.

MOMENT FACTORY

Moment Factory's approach is driven by a recognition of the profound human desire to gather and share moments of wonder and emotion. With the limitless potential of light and technology, we strive to shape experiences that reconnect people to one another, and to a sense of belonging to something bigger. Find out more about Moment Factory at www.momentfactory.com.



Kinver Business Solutions Ltd is a bespoke project management consultancy. Operating across the United Kingdom, they offer bespoke solutions to clients ranging from museums and stately homes to individuals. They pride themselves on being able to visualise conceptual designs, oversee these into a detailed plan and then ensure delivery of the works. Projects are cost effective, timely and specialised and services are tailored, professional and robust. Their reputation is of quality, efficiency and attention to detail. Kinver Business Solutions has overseen projects ranging from £20m through to £20k. All projects receive the same level of dedication and professionalism. Find out more on the website www.kinverbusiness.co.uk/



We would also like to thank The Oxford Research Centre for the Humanities (TORCH) at The University of Oxford for their generous support of the special app project for the launch event, as well as Gillian Lamb, Sian Pooley, Arcade and The Ragged School Museum for delivering it. <https://www.torch.ox.ac.uk/>

About the Report

This report was born in 2017 from a conversation between The Heritage Alliance and a PhD student at Alliance member Ironbridge Institute, Hannah Shimko, about how crucial heritage assets and narratives are to creative projects. Over a year, case studies were gathered from Heritage Alliance members, from a new reference group set up by the Creative Industries Federation, and other affiliated projects across the sector. The Heritage Alliance hosted a number of bilaterals and a round table discussion with members to inform and develop the recommendations; following this we hosted a second roundtable discussion with the Creative Industries Federation's reference group, further engaging creative organisations and practitioners to enhance and test the breadth of the recommendations. We hope that this report is not the culmination but the beginning of this important area of work.

About the Author

This report was written and compiled by Hannah Shimko, in collaboration with the Heritage Alliance, and we are enormously grateful for the time and expertise she has given to the Alliance in its production. Hannah works on a number of projects in the heritage sector and has an expertise in heritage & the creative industries. She specialises in cultural programming & events, interpretation & engagement, filming & television at heritage sites, advocacy for the sector and commercial heritage projects. She is soon to complete her PhD in Cultural Heritage at the Ironbridge International Institute for Cultural Heritage at the University of Birmingham, with a focus on the English country house visitor experience in relation to film and television.

Twitter @HShimkoUK

About The Heritage Alliance

The Heritage Alliance is England's largest coalition of heritage interests. It brings together independent heritage organisations from English Heritage, the National Trust, The Canal & River Trust and Historic Houses, to specialist bodies representing visitors, owners, volunteers, professional practitioners, museums, mobile heritage, funders and academics. Between them, over 7 million volunteers, trustees, members and staff demonstrate the strength and commitment of the independent heritage movement. [Join us here.](#)

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Heritage Alliance Members Involved

Alexandra Palace
Architectural Heritage Fund
Association for Heritage Interpretation
Association of Independent Museums (championing independent museums, galleries & heritage organisations)
Churches Conservation Trust
Cornwall & West Devon Mining Landscape, member of World Heritage UK
Culture&
English Heritage
The Federation of British Historic Vehicle Clubs
Heritage Open Days
Historic Houses
Historic Royal Palaces
(ICON) Institute of Conservation
Jurassic Coast, member of World Heritage UK
Museum of London Archaeology (MOLA)
The National Lottery Heritage Fund
The National Trust
The Prince's Foundation
The Ragged School Museum
The University of Oxford
The University of Southampton
Wessex Archaeology

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Further Reading

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- 2:** https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/695097/creative-industries-sector-deal-print.pdf
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- 17:** <https://www.creativeengland.co.uk/wp-content/uploads/2019/02/quantifying-film-and-tv-.pdf>
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“The creative industries, including heritage, contributed £101.5bn GVA to the UK economy in 2017. At the heart of this success is storytelling, often generated by unique relationships between heritage sites and creative businesses. The strategic adoption of new technologies or creative interpretations within heritage spaces allows organisations to dream up new stories and reimagine the visitor experience. Through this, historic sites are able to engage with new audiences including local communities and international visitors.”

Alan Bishop,
Chief Executive, Creative
Industries Federation



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