

Thinking about...

Interpretation

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1 Introduction

The Heritage Lottery Fund (HLF) was set up in 1994 to distribute money raised by the National Lottery to heritage projects throughout the UK. In our first 12 years we awarded over £4 billion in grants to over 26,000 projects, from multi-million-pound investments in well-known sites and buildings to small grants making a big difference to community groups. We have a range of grant programmes for projects of different types and sizes – see the Appendix for more information.

We have designed this guidance to help you consider all aspects of planning and costing interpretation as part of your project.

We can offer advice **before you apply**, but first please use our website www.hlf.org.uk to:

- read the guidance in the application materials for the grant programme you are interested in;
- decide broadly what you want to do and roughly how much money you are likely to ask us for;
- fill in a pre-application enquiry form online or in hard copy; and
- send it through our website or send it to your country or regional HLF team who will then contact you to offer advice on your project.

2 Our aims

We give grants to support a wide range of projects involving the local, regional and national heritage of the United Kingdom.

We have three main aims which relate to learning, conservation and participation.

To receive a grant your project must:

- help people to learn about their own and other people's heritage.

Your project must also do either or both of the following:

- conserve the UK's diverse heritage for present and future generations to experience and enjoy;
- help more people, and a wider range of people, to take an active part in and make decisions about heritage.

2.1 Meeting our aims

There are a number of ways you can meet the first and third of our aims, i.e. those that focus on people. We have described these below with a link to the guidance on each.

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Help people to learn about their own and other people's heritage

We call this our **Learning** aim. There are three main ways you can meet this aim:

- provide information about your heritage and interpret it for people – the rest of this guidance note will help you think about issues relating to interpretation;
- create opportunities for people to gain new or increased skills – for further information see *Thinking about training*; and
- hold events or activities to help the general public or particular groups of people learn about your heritage – for further information see *Thinking about learning*.

Your project might do one of these things or a combination of them depending on its size and scope.

Help more people, and a wider range of people, to take an active part in and make decisions about heritage

We call this our **Participation** aim. There are three main ways you can meet this aim:

- create opportunities for people to volunteer in your project – for further information see *Thinking about volunteering*;
- help your community to take an active part in your project, including helping people make decisions about heritage – for further information see *Thinking about community participation*; and
- develop new and/or wider audiences for your heritage – for further information see *Thinking about audience development*.

Your project might do one of these things or a combination of them depending on its size and scope.

Although you do not have to meet our Participation aim if you are carrying out conservation work to your heritage, we encourage you to think about how the public can take an active part in your project, for example in the conservation itself.

3 What do we mean by interpretation?

Interpretation is one way in which the interest, significance, value and meaning of a heritage asset is communicated to the public.

Interpretation has its origins in both the museums sector and the US National Parks Service, and has now become a universal feature of the presentation of heritage sites to the public.

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Interpretation is a specialised form of communication for people visiting heritage sites. To connect with an audience it must:

- provoke their attention;
- be pleasurable;
- be interesting and meaningful;
- be well-organised and easy to use and understand; and
- have a clear theme or idea to communicate.

We can fund you to provide good-quality interpretation. This:

- is done with a passion for its subject, and aims to capture and spark the imagination of its audience;
- communicates stories and ideas, not just facts and figures, and is truthful and authentic, respecting the essential characteristics of the heritage resource; and
- provokes its audience to think for themselves, thereby coming to their own understanding about what its subject means to them. The resulting personal connections and meanings are the only way in which visitors' beliefs, attitudes and behaviours can be encouraged to change.

3.1 A range of communications

Interpretation is part of a range of heritage-related communication work that includes marketing, visitor information and orientation. These forms of communication often use the same media as interpretation, such as panels and leaflets, but there are crucial differences between them.

Marketing materials, for example, try to sell a heritage product, whilst visitor information tells people what there is to do and see, and orientation helps people find their way around. Interpretation, on the other hand, reveals the underlying story and meaning of its subject. Just because a site has some information panels does not mean it is being interpreted!

Section 16 in this guidance gives details of organisations, websites and references that provide further information, advice and assistance.

4 Why interpret your heritage asset?

'Through interpretation, understanding; through understanding, appreciation; through appreciation, protection.'

Tilden, *Interpreting Our Heritage*, 1957

There are several very good reasons why you should interpret your heritage asset and why we will fund interpretation schemes. High-quality interpretation can:

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- help people to learn about their own and others' heritage. Interpretation can support formal education and help visitors to learn new skills. Through developing your interpretation, you and your staff and volunteers will also learn more about the heritage assets in your care;
- enhance your visitors' enjoyment and the meaning of their visit, better connecting them with the natural and cultural qualities of your heritage asset;
- enable local people to become involved in presenting a heritage site to the public, fostering a sense of community ownership and stewardship;
- promote a conservation ethos and encourage visitors to support your work and that of other conservation bodies;
- encourage visitors to behave in a more responsible way, for example by not dropping litter or not climbing on a ruin;
- provide the satisfying interpretive experience that paying visitors expect. Indeed, some interpretation may now be expected at sites with free entrance. However, interpretation can generate an income in return through related merchandising, marketing and events;
- encourage return visits and word-of-mouth promotion; and
- at a strategic level, benefit the UK's competitiveness in the international heritage tourism market.

5 Equal access

5.1 Barriers to access and understanding

In planning your project we expect you to consider the needs of all your current and future visitors and be aware of any potential barriers to their access and understanding.

- **Intellectual** barriers make the content of interpretation difficult to understand – for example text that is too long and uses technical language. Being aware of this barrier is also about giving information in a variety of formats so that if people don't or cannot read they can access the content in other ways.
- **Sensory** barriers make interpretation difficult to see, hear or otherwise sense – for example text that is too small to read.
- **Physical** barriers make interpretation difficult to access – for example a display that is too high for children and people in wheelchairs to use.
- **Cultural** barriers fail to reflect the cultural perspectives of different audiences – for example interpretation only in English at a site visited by many foreign tourists or closely linked to an immigrant community.

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- **Financial** barriers exclude people on low incomes – for example a site with a parking charge, an entrance charge and a further charge for an audio tour.
- **Organisational** barriers exclude visitors because of the way the interpretation is provided – for example an events programme running only during midweek.

There are simple and practical ways in which you can overcome these barriers in your HLF project. You should certainly follow nationally recognised accessible design guidelines in creating any interpretation. Of particular use are the *BT Countryside for All* design guidelines (which are applicable to all types of heritage site) and the RNIB's *See It Right* material (see Section 16).

5.2 Disabled People

Under the Disability Discrimination Act it is unlawful for service providers (including organisations managing heritage sites open to the public) to treat disabled people less favourably. You have to make 'reasonable adjustments' to the way you deliver your services so that disabled people can use them. This means that if you provide interpretation you should do this in a way that considers the needs of people with disabilities.

Examples of 'reasonable adjustments' cited by the Government include:

- installing an induction loop for people who are hearing impaired;
- providing larger, well-defined signage for people with impaired vision; and
- providing disability awareness training for all staff and volunteers who have contact with the public.

What is considered a 'reasonable adjustment' for a large organisation like the National Trust may be different from a reasonable adjustment for a small conservation charity. It's about what is practical in your individual situation and what resources you have. You will not be required to provide specific measures for disabled people which are impractical or beyond your means.

For further advice please see www.direct.gov.uk and refer to our guidance *Thinking about improving your project for disabled people*.

5.3 Universal Design

We expect you to provide interpretation that is accessible to all. Here you should try to apply the concept of 'Universal Design' to your interpretation. This aims to design things and places to be as usable as possible by as many people as possible. This means that interpretation for people with intellectual, sensory and physical disabilities should be integrated into a scheme rather than being presented as 'special' or separate, which can lead to the stigmatisation of disabled visitors.

Universal Design also means being aware that different people have different ways and speeds of taking in information. Some visitors will prefer to read whilst others will prefer to play a computer game or listen to an audio presentation.

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You should therefore try to accommodate different ability levels, concentration levels and paces of reading through your interpretation.

Universal design means you should also consider comfort levels for your visitors. Providing seating with your interpretation is an obvious though often overlooked way to ensure that everyone can either rest or access the interpretation in comfort.

5.4 Bi-lingual and multi-lingual interpretation

All interpretation we fund in Wales must be bi-lingual, and it can also be appropriate in Gaelic speaking parts of Scotland or if you are targeting a community who do not speak English as their first language.

There are particular challenges when it comes to bi- and multi-lingual interpretation. You will find the following points useful to consider:

- Begin by deciding whether you wish to provide a complete or a part translation. In Wales a complete translation will be required. There are other approaches too. Some interpretation in western Scotland has successfully interspersed Gaelic words within an English text as a way of introducing these words to the audience and reinforcing the fact that the area is Gaelic-speaking.
- Use a translator who regularly speaks both languages to ensure that the translation is colloquial rather than literal.
- Take care with your word counts in order to fit the available space. For a bi-lingual graphic panel you will need to reduce the text significantly compared to a single-language panel of the same size (or you could increase the panel size). Your graphic designer should also use different colours to easily identify the different language texts.
- Audio and multi-media presentations can enable you to provide full bi- and multi-lingual versions from the same piece of equipment. You should consider using these alongside graphic media such as panels if you have a substantial message to get across.

6 Audiences and their needs

In planning your project, it is essential for you to understand your audience in order to tailor your interpretation to meet their needs. If you do not do so already, you will need to undertake surveys to tell you who your visitors are and why they come. For further advice please refer to our guidance note *Thinking about audience development*.

The following show how you may provide interpretation for a range of common audiences:

- **General visitors** – layer the interpretation so that it offers something for everyone regardless of their knowledge, ability or interest in a subject (see Section 7.2 for more details on layered interpretation).

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- **Local people** – interpret the particular local significance of your heritage asset, and possibly also involve them in planning and implementing the scheme.
- **Children** – provide activities, games and interactive displays using simple language in a bright, lively and fun design style and which appeal to families.
- **Repeat visitors** – provide changing displays that offer something new on a regular basis.
- **Specialist interest visitors** – provide interpretation options containing more detailed, in-depth material such as printed fact sheets.
- **Formal learning groups** – tie the content to national curricula or to the learning programmes of further, higher and adult education.

If you wish to attract new audiences you should provide interpretation specifically for them. This is particularly relevant if you want to encourage audiences who may previously have been excluded or under-represented at your site, such as people from ethnic minority cultures, young people and people on low incomes. For such groups you should consider the advantages of live interpretation by peers, for example an interpreter from a minority culture for an audience from the same group.

7 It's the content that matters most

In this section we give you guidance on how to produce good-quality interpretation.

7.1 Where to begin

The starting point for any interpretation project is an interpretation plan. This is a document that sets out in a clear and logical manner what you want to achieve and how you intend to do it.

Whilst you will need an interpretation plan to inform your work, you do not need to send it to us as part of your funding application. You will, however, need to outline your proposals for interpretation at the first-round application, and to provide detailed, costed proposals within your second-round Activity Plan.

An interpretation plan can be a long or short document depending on your needs and circumstances. Typically it will include the following elements:

- your aims – what you want your interpretation to achieve;
- your audience – who you are interpreting for;
- your themes and topics – the messages and subjects you wish to communicate;
- your objectives – what you specifically want people to experience, learn, feel and do as a result of the interpretation;

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- what you will implement – the media you propose to use, usually with a timetable and costs for their implementation. This part of a plan might also include concept designs to show how the interpretation will appear;
- a review of any management issues that will affect your interpretation – such as conservation policies, staffing levels and financial considerations;
- how you will evaluate the interpretation – what you will do to find out whether the interpretation is working.

7.2 Getting the content right

Whatever media you chose for your interpretation, it is the quality of the content that matters most. Poorly-conceived, written, designed or presented material will fail, however appealing the media.

Try to follow these good-practice principles in producing effective content.

- Consider what **scale of interpretation** is appropriate for your site. Too much interpretation is unnecessary and intrusive, and you should always leave some things for your visitors to discover for themselves.
- In meeting the needs of a wide audience, be careful not to oversimplify the contents for those with a greater interest in the subject. This is where you will need to take a **layered approach** to your interpretation. In graphic design this means having a text hierarchy that uses headlines and short introductory paragraphs that most people can quickly read, followed by more detailed text for those who want to know more. For a whole display a layered approach requires the use of a choice of media that will meet the different learning preferences, abilities and levels of interest of an audience. This could mean, for example, combining graphic panels with interactive displays, audio presentations, computer touch-screens and printed fact sheets, rather than relying on one medium alone.
- Each piece of interpretation should **communicate a single or limited number of themes or messages**, not a jumble of facts.
- Each piece of outdoor interpretation **should clearly and specifically relate** to features, objects, or events in its immediate surroundings:
 - * For fixed media such as panels, it should be possible to **see the subject** of the interpretation from the location of the panel; and
 - * For media such as leaflets designed for use on the move, the interpretation should refer to specific features that can be **seen or otherwise appreciated** when exploring the site.
- Interpretation should encourage visitors to **notice and explore** the things around them and should **draw** attention to specific features that can be seen, touched, heard, smelled or tasted.

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- **Written interpretation** should be as **concise as possible** whilst still conveying key themes (250 words per panel is a good limit). Avoid the 'book on the wall' approach. Text should **relate to its audience** by using non-technical language and making comparisons between its subject and common experiences. Text can also be **enlivened** by questions, quotations and poetry. It is useful to have a **non-specialist** read your draft content to check it is clear and jargon-free. Make sure you allow plenty of time for **proofreading and editing** as mistakes can be costly to correct later.
- Fixed interpretation should **use materials sympathetic to the surroundings** and be **located so it does not impinge on the character of a site or building**.
- Effective use should be made of pictures and graphics. They should:
 - * be **clear and easily understood**;
 - * be **visually stimulating**;
 - * have a **clear relationship to the text**; and
 - * **complement** the text, or what your visitors can see, rather than duplicate it.

8 Environmental sustainability

Environmental sustainability is an important issue and we wish to see best practice in the projects we fund. There are a number of sustainability issues that you should consider in developing your interpretation.

8.1 Who you use for your interpretation

- Live interpretation (e.g. guided walks and demonstrations) is probably the most environmentally friendly format, although it may not be suitable for other reasons.
- Use consultants and designers with an environmental policy and, ideally, ISO14001 accreditation (an environmental quality benchmark).
- When choosing materials and manufacturers, use local suppliers so long as their quality is good enough.

8.2 How you produce your interpretation

- Build your interpretation to last by combining a high specification, high quality and durable infrastructure (such as panel frames, audio equipment and display cabinets) with easily updateable content (such as graphic panels, audio files and objects on display). In this way when you want to change part of the display you won't have to manufacture everything again.
- High-quality specifications will also mean lower financial and environmental costs when it comes to maintenance and repairs.

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- Use recycled materials (e.g. timber, stone, glass, metal or complete display cabinets) as far as possible.
- Use local and natural materials as far as possible, including locally or UK grown FSC (Forest Stewardship Council) certified timber.
- For publications use chlorine-free recycled paper printed either digitally or by a litho print company that recycles its aluminium printing plates.
- Use low-energy 'A' rated technology for any technology-based interpretation. LCD screens, for example, are much more efficient than plasma screens.

In this way you will ensure that your interpretation minimises its environmental impact. Please refer to our guidance *Planning greener heritage projects* for further information on greening issues.

9 Working with consultants and designers

Interpretation is a specialist field and if you need to build in costs to use consultants and designers they must have a track record in the field. Some companies offer both design and consultancy, whilst others offer one and collaborate with others to undertake a complete project from start to finish.

Unless you have specific expertise available within your project, you should consider the use of consultants and designers to produce your:

- illustrations, designs and finished artwork;
- copy and scriptwriting;
- audio and AV production;
- manufacture and installation;
- project and production management; and
- maintenance plans and service agreements.

9.1 How to develop a brief

You will get the best out of your contractors by having a well-written brief. This document should clearly describe your goals and the project's background, scope, aims and objectives, outputs, timescales and ideally budget. You must allow a decent timetable for tendering (at least 3 weeks), with time set aside to meet potential contractors and discuss your project with them.

For projects with a larger interpretive element (say £50,000+) you could consider a two-stage selection process with an initial call for interest followed by a short-list of companies you wish to invite for a full tender and interview.

You will usually get the best results by appointing the same contractor (or team of contractors) to plan, design and implement the interpretation. In this way you will ensure the best continuity between the different stages of your project.

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9.2 How to assess a tender

In assessing a tender you should consider cost, quality and the contractor's track record. Membership of the Association for Heritage Interpretation (AHI), the industry's professional body, is a good indicator of a specialist supplier with an established knowledge of interpretation.

In your assessment you should consider:

- how the contractor has understood your brief;
- their responsiveness to you;
- the rigour of their project management and reporting procedures;
- their references (and here it may help you to visit examples of their recent work or to telephone their previous clients);
- how you think you will get on with them (you will be working closely together and delivering good interpretation is always a collaborative effort).

You must also ensure that your contractor has adequate insurance cover and is qualified to produce the necessary risk assessments and method statements and undertake the proper handling of health and safety issues.

10 Community involvement

There are a number of ways in which you can involve local people and communities in your interpretation, which might help you to meet our strategic aims on learning and participation. We can fund you to involve people in:

- Preparing your interpretation plan. For example, this might be through a series of focus groups, workshops or public meetings at which you discuss the significance and meaning of your heritage asset and invite their thoughts and contributions. This can be especially useful if you are interpreting public spaces such as a historic town, village or landscape.
- Developing the content of your interpretation. This might include the preparation of scripts or quotes for interpretive panels and museum displays, or community illustrations such as a Parish Map (a visual representation of the features of a local parish).
- Arts projects and activities, the outcome of which then becomes part of your interpretation. A good example would be an artist working with a school group to create an interpretive mosaic about a site.

You can find out more about how to involve the local community in your project from our guidance *Thinking about community participation*.

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11 Training staff and volunteers

You will need to consider the interpretation-related training needs of your staff and volunteers.

This training could be very low cost and relate to practical matters such as how to:

- operate your interpretation – for example, how to correctly switch computer touchscreens and video projectors on and off;
- maintain your interpretation – for example, how to oil the pivot on a revolving interactive display, or which paint to use to touch-up a scratch on a display case. (This information should be provided for you in the operating and maintenance schedule prepared by your interpretive designers.)

Or you might need to buy in training. We can fund you to provide training for staff and volunteers that is linked to your project, for example, in:

- interpretive copywriting, both to produce the initial scripts and to update and refresh your interpretation in future;
- facilitating workshops and consultation; and
- offering live interpretation (including walks and talks, etc.) Being a good live interpreter is quite a skill and involves a range of techniques that can be learned and practised. You will also need to have a good knowledge of the subject you are interpreting, and be able to handle a number of visitor-related issues including health and safety, customer care and disability awareness.

For more information on training please refer to our guidance *Thinking about training*.

12 Evaluation

You will need to evaluate the interpretation as part of your wider project evaluation. This will help to ensure you are achieving what you intended to, and to improve what you provide in future.

In interpretation there are three forms of evaluation, each of which can help in a specific way:

- **Front-end analysis** is done at the start of a project and aims to find out what your visitors are interested in or already know or feel about a subject. You would use this information to help determine exactly what subjects you want to interpret.
- **Formative evaluation** is done during the content and design development stage, and is used to discover whether a draft script, computer game or design layout is working. This can be extremely useful and should be a part of any larger interpretation project (£50,000+) – but do make sure this is built into your design brief, timetable and budget. If you are providing interpretation for an audience with specific needs, such as visually impaired people, you should consult with them and test your ideas and designs to ensure they

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work. If you are interpreting a potentially contentious or emotive subject (for example slavery), you should consider involving representatives of the relevant audience groups in your editorial process.

- **Summative evaluation** is done at the end of a project and is used to determine whether the resulting interpretation is meeting its objectives. You should use this information to make future adjustments to your interpretation and to help others learn from your experience.

There is a range of evaluation data-gathering techniques such as questionnaire surveys, focus groups and visitor observation. These observations can measure indicators such as the 'stopping power' and 'holding power' of a display (i.e. the proportion of people who stop at a display, and how long they spend reading or interacting with it). Whichever techniques you choose you should make sure they will give you the information you need in a cost-effective way.

Please refer to our guidance *Evaluating your HLF project* for more information.

13 Example costs of interpretation

This section will give you an idea about how much interpretation costs.

These costs can vary greatly but should always be proportionate to the scale of your project.

Interpretation should be site-specific, and this usually means a bespoke product. There are some cheaper, pre-prepared materials available, such as interpretive panels about bird species, but you should consider their appropriateness carefully before using them.

13.1 Guideline costs

The following are **guideline** costs for a sample of interpretive media commonly encountered at cultural and natural heritage sites (April 2008 prices). They have been calculated:

- as if these media were being produced by a specialist interpretive designer;
- to reflect the need for high specifications and durability and low environmental impact; and
- on the assumption that you will be able to provide the designer with appropriate, high-resolution digital images ready for use (or requiring minimal manipulation) and text electronically. Most designers will be happy to advise on word counts and will assist with text editing if required. If maps or illustrations are required you will need to provide your designer with accurate references (maps, photographs, aerial photographs etc) and may need to allow for a site visit by their designer for them to take their own reference photographs.

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A0 size outdoor interpretive panel

Design and artwork	£400
Panel manufacture in 3mm GRP (fibreglass)	£450
Steel or FSC certified oak lectern-style frame and posts (this will buy you a very durable, vandal-resistant design)	£850
Transport and delivery	£150
Project management (17.5% of the net budget)	£323
Total cost	£2,173

Additional costs (if required)

Copywriting	£200
Illustrations, depending on their size and detail	£150–£1,500 each

A0 size indoor interpretive panel

Design and artwork	£400
Panel manufacture (5mm wrap-sealed foamex)	£300
Batten mountings (for fixing to wall)	£40
Transport and delivery	£100
Project management (17.5% of the net budget)	£147
Total cost	£987

Additional costs (if required)

Copywriting	£200
Illustrations, depending on their size and detail	£150–£1,500 each

Colour A3 size self-guided tour or trail leaflet, 10,000 print run

Design and artwork	£700
Basic computer generated map	£500
Printing 10,000 on 135gsm coated recycled paper	£1,200
Transport and delivery	£50
Project management (17.5% of the net budget)	£430
Total cost	£2,880

Additional costs (if required)

Copywriting	£600
Illustrations, depending on their size and detail	£600–£1,600 each

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Listening post with a choice of two 45-second presentations

Scriptwriting	£400
Recording and editing	£800
3 x sound effects from a sound library	£75
Voiceover actor	£350
Audio hardware, listening apparatus, 2 buttons and a timber structure to mount it on	£1,700
A5 instruction plaque (copy, design and production)	£800
Transport and delivery	£100
Project management (17.5% of the net budget)	£740
Total cost	£4,965

Additional costs (if required)

Research	£450
Hire of recording studio or other venue	£25 p/h

Touch screen presentation with a choice of 2 games for children

Design, artwork and programming (depending on the games' complexity and whether Flash animation is required)	From £4,200
High specification hard drive, 17" touch screen and freestanding podium	£4,500
Transport and delivery	£150
Project management (17.5% of the net budget)	£1,550
Total cost from	£10,400

Additional costs (if required)

Copywriting	£1,200
Research	£900

5-minute high-quality video presentation

Research, storyboard and scriptwriting	£2,800
Filming, soundtrack, editing and post production	£9,500
Actors (if necessary)	£350 a day
High specification digital projector or 42" LCD screen	£4,500
Transport and delivery	£150
Project management (17.5% of the net budget)	£3,027
Total cost from	£20,327

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Additional costs may be required for costume hire and make-up artists.

45-minute audio tour with 20 handsets and 10 stopping points

Research and scriptwriting	£2,400
Recording and editing	£1,540
6 x sound effects from a sound library	£150
Voiceover actor	£350
Audio tour leaflet with computer generated site map (A4 folded to 1/3 A4 and printing of 10,000 copies)	£2,500
10 x stopping and listening point markers (300mm diameter aluminium discs mounted to routed wooden posts)	£3,200
Transport and delivery	£75
Project management (17.5% of the net budget)	£1,788
20 audio-wand style handsets with charging unit and set-up costs	£15,000–£20,000
Total cost in the range	£27,000–£32,000

NB: There will be a daily cost for administering the handset hire to visitors, although this can be offset against income generated.

45-minute mobile phone audio tour with 10 stopping points

Research and scriptwriting	£2,400
Recording, editing and mixing	£1,540
6 x sound effects from a sound library	£150
Voiceover actor	£350
Tour leaflet with computer generated site map (A4 folded to 1/3 A4 and printing of 10,000 copies)	£2,500
10 x stopping and listening point markers (300mm diameter aluminium discs mounted to routed wooden posts)	£3,200
Transport and delivery	£75
Project management (17.5% of the net budget)	£1,788
Monthly telephone line rental (lump sum based on three year contract)	£5,400
Total cost from	£17,400

NB: The phone calls can generate income, and there are minimal administration costs and near-zero maintenance costs.

Please note that the above figures **do not include VAT** or installation. You will need to calculate what VAT is liable within your scheme and include this in your project budget. You will also need to budget for the installation costs (or undertake it yourself). For health and safety reasons risk and method statements will be required for the installation, which your designer or contractor may also charge for.

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Production costs in interpretation have tended to rise in line with inflation so please allow an annual inflationary figure for these costs beyond 2008. For larger projects the cost per item will reduce slightly due to economies of scale. A lower project management fee rate should also apply.

You can reduce the overall costs by undertaking some aspects of the project yourself, such as providing all the research, illustrations and finished copy – as long as it is to a suitable standard.

13.2 A quick calculation for indoor displays

Many of the above interpretive media are used indoors. However, as a quick calculation, for visitor centres, heritage centres and museum displays, you should expect to spend at least £1,000 per m² on the exhibition. This figure includes the design, manufacture and installation of the display, as well as project management and specialist display lighting. It excludes any building works such as re-plastering and decoration, or any mechanical or electrical alterations.

A budget of £1,500 per m² will give you the flexibility to utilise some of the more expensive interactive and technology-based media, whilst £2,000+ per m² is a generous budget and will ensure a top-end product.

13.3 Further budgeting points

- Always seek a number of competitive quotes for your scheme (assessed on quality as well as cost).
- Installation costs will vary greatly depending on how accessible your site is, and can be around 5–10% of the capital budget.
- You should allow for an annual maintenance budget of at least 2–3% of the capital budget. If you are using any Information and Communication Technology (ICT) such as computer touch-screens they should be covered by an annual servicing and repair agreement with your supplier.
- When implementing a larger scheme (£50,000+) you should allow a contingency sum of 5–8% of the capital budget to cover unforeseen circumstances and any changes you need to make to specifications during the latter stages of a project.
- You will need to pay your contractor over a number of stages in a way that is mutually acceptable to them and you.

14 Consents, permissions and copyright

There are a number of permission and copyright issues, some with budgetary implications, which you should be aware of:

- As a client you will own the copyright for all the material created for your interpretive project. Your contract with your designer should require them to provide you with a copy of all their original artwork files and illustrations.

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- You should budget for any photographic or music license fees. A single image from a commercial photo-library can cost £150–£200 for a five year license, so it can be cheaper to commission a photographer if you need to use a lot of images.
- You will need to pay an Ordnance Survey licence fee if you use any of its data or maps as original reference documents.
- There will be additional costs if you need to apply for planning permission (for an outdoor panel for example). Your local planning authority will advise you if this is required.
- If your heritage asset is a Scheduled Ancient Monument, Listed Building or in a Conservation Area you will need consent from the relevant national or local government body for any alterations.
- If your heritage asset is a church you will need 'faculty' or permission from the Church authorities for any alterations.

15 Choosing your media

This section describes the common interpretive media and their pros, cons, durability issues and design tips.

In choosing your media you should firstly consider your aims, themes, audience characteristics, budget and maintenance capacities. If an interpretive media matches these, it is likely to be the right solution. In a large project you might be able to consider providing a mix of media, reflecting the needs of the different learners you would like to involve in your project.

Outdoor panels

Description

- A graphic panel, usually mounted in a frame.
- Can incorporate simple interactive media such as tactile plaques (small metal plates for people to feel) and lift flaps (for people to lift up and discover a message underneath).
- Can be combined with arts media, for example a piece of themed sculpture.

Pros

- durable and long lasting;
- reach a large audience over time;
- require low maintenance;
- good for presenting photos and illustrations in colour;
- can have interactive elements;

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- temporary panels (for example a laminated card on a wooden post) are flexible and effective if well designed and presented.

Cons

- can be ubiquitous, giving rise to the 'not another panel' syndrome;
- can be intrusive in unspoilt landscapes and environments. If you use outdoor panels you should consider very carefully where to site them so they serve a useful function without detracting from the landscape, townscape, architecture or archaeology.

Durability issues and design tips

- Must have a UV screen (which is invisible) to reduce bleaching in sunlight.
- The frame and legs or supports need to be robust – use FSC certified hardwood or metal in preference to softwood for longevity. Local brick and stone are also an option.
- Design the frame so that the graphic panel part can be easily changed and updated.
- Be careful in positioning them – you don't want to cut through a utility cable during installation and you should avoid putting them under trees that give off a corrosive sap.
- You could use a 'sacrificial facing sheet' to protect the panel from vandalism if necessary (although these can create condensation problems).
- Any interactive elements must be simple and robust.
- Aim for no more than 250 words per panel.

Indoor graphic panels and graphic displays

Description

- Printed material, usually fixed to a vertical surface or in a frame.
- Can incorporate simple interactive media such as tactile plaques and lift flaps.

Pros

- durable and long lasting;
- reach a large audience over time;
- require low maintenance;
- good for presenting photos and illustrations in colour;
- can cover large spaces relatively cheaply;
- can be a good backdrop to other media;

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- can include interactive elements.

Cons

- no real disadvantages, but try not to rely on this medium on its own.

Durability issues and design tips

- Very durable indoors, but make sure the panels are either mounted in a secure frame or that the print is properly fixed to its backing (so little fingers will find it hard to peel off).
- Design the frames or mounting system so that the graphic panels can be easily changed and updated.
- Any interactive elements must be simple and robust.
- Aim for no more than 250 words per panel.

Live interpretation: guided walks, tours and demonstrations

Description

- An interpreter talking directly to an audience during a tour or demonstration.

Pros

- usually regarded as the most effective interpretive medium;
- very responsive because an experienced interpreter will tailor each presentation to their audience;
- provides opportunities for volunteers and staff to have direct contact with visitors;
- can incorporate a British Sign Language presentation for hearing impaired visitors.

Cons

- usually only reaches a limited audience;
- is restricted to when the tour or demonstration takes place;
- can require significant administration and marketing;
- can be expensive in terms of staff costs in the long term.

Durability issues and design tips

- Don't exhaust your audience with an over-long presentation.
- Provide a portable induction loop for visitors with a hearing impairment.

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Live interpretation: performances and theatrical events

Description

- Character-based events, performances and re-enactments.

Pros

- costumed characters can be powerful interpretive tools;
- can create a very evocative sense of place;
- can create an entertaining spectacle that becomes a core part of the visitor experience.

Cons

- usually only reaches a limited audience;
- is restricted to when the performance takes place;
- requires suitable performance space and can be spoiled by inclement weather;
- can require significant administration and marketing;
- a relatively expensive option.

Durability issues and design tips

- Don't exhaust your audience with an over-long presentation.
- Provide a portable induction loop for visitors with a hearing impairment.

Publications

Description

- Printed material including leaflets, booklets and guidebooks.

Pros

- can contain significant amounts of information;
- leaflets and booklets are small enough to be carried around a site and can aid orientation and visitor information;
- leaflets and booklets are usually cheap to produce;
- guidebooks are a take-home memento and can help market a site when shown to friends and family;
- can be revenue generating (especially guidebooks);
- large print options can be provided for visual impaired people.

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Cons

- need space to store them;
- can be off-putting when poorly designed;
- can be out of date if something about a site changes.

Durability issues and design tips

- Simple, single use items such as leaflets can be produced on lightweight paper.
- Guidebooks and items such as walking packs will need to be printed on heavier paper or card, and possibly laminated or coated for protection.

Activity packs/areas

Description

- A collection of games and activities, usually for children, packaged together and often linked to part of a static display e.g. rubbing plaques.

Pros

- a good way to target family groups and encourage children and adults to learn together;
- keeps children occupied, which can be an important benefit to their parents/carers;
- can be linked to the relevant national curricula;
- can be revenue generating if sold.

Cons

- need space to store them;
- can be out of date if something about a site changes;
- can be heavy on administration – need checking and replacing after use.

Durability issues and design tips

- Should be printed on uncoated paper or card that can be easily written on.
 - Plan for a high degree of maintenance and regular replacement of pens, pencils and crayons etc. Keep a good supply of spares in stock.
-

Thinking about... Interpretation

Low-tech interactive displays

Description

- Simple interactive items such as jigsaws, basic models for building, lift flaps (to reveal a message underneath) and 'revealer' wheels (which visitors turn to reveal messages through a window in the wheel).

Pros

- can be very effective;
- relatively cheap and robust;
- generally these are tried-and-tested designs.

Cons

- can be a bit simplistic for adult audiences;
- need daily checking to make sure everything works and there are no broken pieces causing a hazard;
- may need to be regularly re-set by staff (for example a jigsaw that has to be taken apart for the next child to use).

Durability issues and design tips

- Technical drawings may be needed as part of the design development.
- Use the best quality materials you can afford.

High-tech interactive displays

Description

- High-tech displays such as working models and mechanical apparatus with moving parts.
- Can include electrical components, lights or motors.

Pros

- can be very effective.

Cons

- usually complex and often expensive to produce and maintain;
- can date as technology moves on.

Durability issues and design tips

- Technical drawings will be needed as part of the design development.

Thinking about... Interpretation

- Use the best quality materials you can afford.
- Produce a prototype and test it for effectiveness and durability.
- Consider maintenance needs at the outset and a possible maintenance contract with your fabricator.

Audio media

Description

- Audio tours, listening points (where visitors pick up a handset to listen) and audio presentations.

Pros

- can be very evocative, especially if the presentation makes good use of sound effects and creative editing;
- a good medium for presenting dialogue and first-person narrative;
- a good medium for bi-lingual and multi-lingual content;
- audio can encourage visitors to look and listen at the same time;
- audio is a good medium for visually impaired people;
- audio tours can make use of visitors' own equipment such as mobile phones and MP3 players;
- audio tours are a good aid for orientation and general way finding;
- audio tours can avoid the need for permanent installations in a sensitive landscape;
- mobile phone audio tours can generate automatic evaluation feedback, and can potentially provide an income.

Cons

- headphones can isolate visitors from one-another.

Durability issues and design tips

- Audio equipment is usually pretty durable.
- Take advice on the longevity of different formats from your supplier.
- Consider maintenance needs at the outset and a possible maintenance contract with your supplier.
- You must provide an induction loop for hearing impaired visitors.
- Keep the presentations brief, 1–2 minutes is a recommended maximum.

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Tactile media

Description

- Etched metal plaques, braille and swell, embossed or vacuum formed paper (publications that visually impaired people can feel).
- Also 3D models for visually impaired people (and others) to feel and thereby understand a building or landscape.

Pros

- excellent media for visually impaired people;
- extends the sensory experience for sighted visitors;
- can be used as part of a rubbing trail or activity pack for children.

Cons

- only a small proportion of visually impaired people read braille;
- not good for complex or colour images.

Durability issues and design tips

- Etched metal plaques are pretty robust.
- Type 2 braille is the industry standard – the RNIB can advise you here (see Section 16, below).
- 3D models need to be designed of a suitable material for high levels of use.

Labels and plaques

Description

- Text labels and plaques identifying an object, artefact, building or feature.
- Very common in museums, historic buildings and gardens.

Pros

- a simple way to identify something and communicate a key fact or basic message about it;
- usually very cheap;
- relatively easy to update or replace;
- a recognised way to identify a building and its historic occupants (e.g. Blue Plaque).

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Cons

- can only contain a small amount of information.

Durability issues and design tips

- Make sure the text is fully legible e.g. by avoiding small fonts.
- Outdoor plaques and labels will need to be of a suitable exterior grade material such as GRP (fibreglass) or metal.

Audio-visual

Description

- Use of still images, film and video with a soundtrack and sub-titles (and potentially a British Sign Language translation as well).

Pros

- can be a very effective and immersive experience;
- can be a good way to introduce a site and a range of themes and messages in a single presentation;
- if produced digitally can potentially be available on a website;
- can be projected onto blank walls or glass instead of screens, thereby avoiding disturbance to a historic building.

Cons

- relatively expensive to produce;
- can be distracting;
- can date as technology moves on;
- can result in bottlenecks as visitors emerge from a presentation in a group.

Durability issues and design tips

- High specification equipment will be needed that is designed for high levels of use. Domestic quality products will not be sufficient.
- Take advice on the longevity of different formats from your supplier.
- Consider maintenance needs at the outset and definitely have a maintenance contract with your supplier.
- You must provide an induction loop for hearing impaired visitors.
- Tailor the length of the presentation to its purpose. An introductory AV presentation summarising the key themes for a site can be 10–15 minutes long, but a single topic presentation should be significantly shorter.

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- Provide seating for viewing in comfort.

Multi-media

Description

- Computer-based games and interactives, usually accessed through a touchscreen.

Pros

- strong appeal to children and young people;
- allows the presentation of a large amount of material in a small physical space;
- can provide a virtual 'tour' of a site or building, especially for older people or people with disabilities;
- digital presentations can potentially be transferred to other media such as a website;
- can provide opportunities for volunteers, especially young people, to help new users by showing them what to do.

Cons

- can exclude audiences who are not comfortable with technology;
- relatively expensive;
- can usually only be used by one or two people at a time;
- can date as technology moves on.

Durability issues and design tips

- It must be easy and intuitive to use.
 - High specification equipment will be needed that is designed for high levels of use. Domestic quality products will not be sufficient.
 - Take advice on the longevity of different formats from your supplier.
 - Consider maintenance needs at the outset and definitely have a maintenance contract with your supplier.
 - If it includes sound you must provide an induction loop for hearing impaired visitors.
 - Hardware and software can malfunction if not properly tested and maintained.
-

Thinking about... Interpretation

Websites

Description

- An on-line window to your heritage asset.

Pros

- a vital tool for marketing, visitor information and pre-and post visit activities;
- reaches a very large audience;
- can be used for downloadable audio tours (podcasts) and site leaflets;
- can contain interactive games and activities;
- can provide up-to-date reports, for example of recent bird sightings, the latest archaeological find, or a forthcoming guided walk;
- can contain a special education area for teachers with curriculum related activities and learning exercises;
- can contain large text versions of your interpretive publications.

Cons

- can exclude visitors without access to the internet;
- needs to be regularly updated and maintained.

Durability issues and design tips

- Test the programming thoroughly before going live.
- Ensure you have a content management system if you wish to change and update the material yourself.
- Must be quick and easy to use.
- Ensure that it meets accessibility standards.

Arts media

Description

- The use of sculpture, poetry and the visual arts such as mosaics and murals to help interpret the meaning of a site.

Pros

- have strong creative appeal;
- a good medium for engaging audiences at an emotional level;
- enhances a sense of place;

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- public art can be a pleasing feature for regular visitors each time they come;
- can be a good way to involve local people and schools (see Section 10);
- can be a good way to celebrate a site, event or collection.

Cons

- may not be effective at communicating specific messages;
- can be expensive;
- some visitors can object to spending public money on arts projects.

Durability issues and design tips

- Choose the materials carefully. Wooden sculptures, for example, may not last as long as metal or ceramic.

Reference materials and reading rooms

Description

- Books, archive materials, photographs and oral history and other recordings for visitors to explore in comfort.

Pros

- an excellent way for visitors with a deeper interest to explore the subject further;
- a good resource for formal learning;
- these spaces can be designed to evoke and enhance the feel of a place (e.g. in the style of a drawing room or library in a country house).

Cons

- expensive on space;
- heavy on administration and upkeep.

Durability issues and design tips

- Needs a quiet space with comfortable seating.
- May need controlled or supervised access to ensure the safe treatment of original documents.

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Objects for handling or dressing up with

Description

- Touch trays, original and replica artefacts for visitors to touch and handle.
- Clothes to dress up in with a mirror.

Pros

- an excellent way to encourage hands-on interactivity;
- can be a powerful 'touchstone' with the subject matter;
- dressing up encourages children especially to imagine and play in character;
- can truly delight children and adults.

Cons

- needs daily maintenance and upkeep.

Durability issues and design tips

- Usually requires a controlled or supervised space to prevent theft or damage.

15.1 Digital technology

The development of digital technology is providing some important creative opportunities for interpretation. Particular advantages include:

- Digital media provide an ability to personalise an interpretive experience, enabling users to choose whatever version of a tour or presentation best meets their needs and levels of interest.
- Once created, the same digital content can be presented through a range of media including touchscreens, mobile phones and websites and can avoid the need for permanent installations such as panels.
- Multi-media and audio tours can be delivered to mobile phones, MP3 players and handheld computers that visitors bring with them. This can greatly reduce the set-up and running costs for a site manager, and is particularly useful at sites that are not staffed.
- The new generation of mobile phone tours are extremely flexible and can generate automatic evaluation feedback.
- Digital media have a particular appeal to children and young people.

There are key disadvantages to any digital medium:

- Interpretation using new technology can exclude some audiences such as older people.

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- Technology is relatively expensive and will need properly resourced maintenance in the long term.
- Using technology may jar with the essential character of a heritage experience for some visitors.
- Media can date quickly as technology moves on.

You should only use new technology if that is what an assessment of your aims, audience, messages and budget indicate. The use of new technology should not usually be the first option to consider, but can certainly be the best solution in some circumstances.

16 Information and advice

This section lists organisations, publications and websites which provide useful information and can help you plan and carry out interpretation projects.

16.1 Organisations

Association for Heritage Interpretation

www.heritageinterpretation.org.uk

Email: ahi@heritageinterpretation.org.uk

The Association for Heritage Interpretation (AHI) is the UK's professional interpretation body. It publishes the Interpretation Journal, organises workshops and conferences, and runs the annual Interpret Britain and Ireland award scheme. Their website provides access to a range of materials and a useful database of interpretation services and suppliers.

Dehongli Cymru/Interpret Wales

Email: wsl@virtualassistance.org.uk

Dehongli Cymru/Interpret Wales is a partnership of Welsh heritage organisations that aims to promote improved standards in interpretation. They publish a free journal called Dehongli Cymru. The group hopes to launch a website in 2008.

Interpret Scotland

www.interpretscotland.org.uk

Email: enquiries@interpretscotland.org.uk

Interpret Scotland is a partnership of Scottish heritage organisations that aims to promote improved standards in interpretation. They publish a free journal called Interpret Scotland. Back issues can be downloaded from their website.

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Museums Association

www.museumsassociation.org

The Museums Association provides a range of services and publications, some of which deal with interpretation and related matters in a museum context.

National Association for Interpretation (USA)

www.interpnet.com

The National Association for Interpretation has some excellent resources and an on-line bookshop.

Scottish Natural Heritage

www.snh.org.uk/wwwo/interpretation/default.html

This website contains a range of practical guideline materials, case studies and PDF downloads about interpretation.

Sensory Trust

www.sensorytrust.org.uk

The Sensory Trust promotes and implements an inclusive approach to the design and management of outdoor space.

Royal National Institute of Blind People (RNIB)

www.rnib.org.uk

Provides advice on braille and other materials for visually impaired people.

16.2 Publications

A Sense of Place: An interpretive planning handbook

James Carter (Ed), Tourism and the Environment Initiative, 1997

Download from **www.snh.org.uk/wwwo/interpretation/default.html**

This practical handbook on interpretive planning is very clearly written and especially useful for those new to interpretation.

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Access in Mind: Towards the Inclusive Museum

By Ann Rayner, The Intellectual Access Trust, 1998
Published by the National Museums of Scotland Publishing Ltd
ISBN 1 901663 18 3, RRP £5.00

This practical handbook contains very useful guidance on designing interpretation for people with learning or communication difficulties.

Community Walking and Interpretation toolkit

Brecon Beacons National Park
Download from www.breconbeacons.org/content/communities

This toolkit offers guidance and help to communities wanting to develop local interpretation and walks for visitors. It takes you through the stages involved in researching and planning as well as offering practical advice.

Environmental Interpretation: A practical guide for people with big ideas and small budgets

By Sam Ham, North America Press, Colorado, 1992, reprint due 2008
ISBN 1-55591-902-2

This very accessible publication is a valuable and comprehensive source of information, practical tips and advice.

History in your hands: using mobile devices in heritage interpretation

By Tom Pert, Royal Commission on the Ancient and Historical Monuments of Wales, 2008. Available from the RCAHMW website www.rcahmw.org.uk or www.cbhc.gov.uk

An up-to-date bi-lingual publication on the use of mobile technology in heritage interpretation using case studies and giving advice on hardware and software, with lists of further published and website resources.

Interpreting Objects and Collections

By Susan M. Pearce, Routledge, 1994
ISBN 978-0415112895

A review of the role of interpretation in presenting museum-based materials and collections to the public.

Interpreting Our Heritage

By Freeman Tilden, University of North Carolina Press, 1957
ISBN 0-8078-4016-5

This seminal work is the best introduction to interpretation and its philosophy.

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Interpretive Writing

By Alan Leftridge, InterPress, 2006
ISBN 1-879931-21-4

A good handbook on writing effective interpretive copy, albeit with an American-English slant.

See It Right

By the Royal National Institute of Blind People
Available from the RNIB on-line shop www.rnib.org.uk

The book and accompanying CD-Rom provides guidelines and advice on producing accessible print information, details of producing audio and braille information, and guidelines on using common software packages.

Sign Design Guide

By the Sign Design Society and Joint Mobility Unit

Available from the RNIB online shop, www.rnib.org.uk. This is a useful guide about the siting and design of accessible signage.

Standards and Guidelines: A good practice guide to disabled people's access in the countryside

BT Countryside for All, 2005 (extended CD edition), £59.95
Available from the Fieldfare Trust: www.fieldfare.org.uk Tel: 01334 657708

This highly practical guideline document includes a section on how to develop and design interpretive facilities that are inclusive and accessible to disabled people, with advice on matters such as accessible text size and panel height.

The Manual of Museum Exhibitions

By Barry Lord and Gail Dexter Lord, AltaMira Press, 2002
ISBN 0-7591-2334-1

An overview of the place of interpretation within museum exhibitions.

What have we got and is it any good? A practical guide on how to survey and assess heritage interpretation

By James Carter and David Masters, Highland Interpretive Strategy Project, Inverness, 1999. Download from www.interpretscotland.org

This report is a useful guide on auditing and assessing existing interpretation.

Appendix

Our grant programmes

General programmes

Heritage Grants (above £50,000)

This is our main programme for grants over £50,000 for all kinds of heritage, and is open to all not-for-profit organisations. All applications go through two rounds (unless you are unsuccessful at the first round) and you can apply for development funding to help develop your project to the second round. Assessment takes three months at each round and the outcome of your application will then be decided at the next available decision meeting.

Your Heritage (£3000–£50,000)

This is our general small-grants programme for all types of heritage project. It is a flexible programme, open to all not-for-profit organisations, but is particularly designed for voluntary and community groups and first-time applicants, with a much simpler application process and a shorter assessment timetable (10 weeks).

Targeted programmes

Young Roots (£3000–£25,000)

Young Roots is a targeted programme for 13–25-year-olds who want to explore their heritage and develop skills. Young Roots projects stem directly from young people's interests and ideas, harnessing their creativity and energy, building their confidence and helping them work with others.

Parks for People (£250,000–£5 million)

Parks for People supports the regeneration of existing public parks, garden squares, walks and promenades across the UK.

Townscape Heritage Initiative (£500,000–£2 million)

Through our Townscape Heritage Initiative we make grants to help communities regenerate the historic parts of their towns and cities. The programme is designed for areas of particular social and economic need throughout the UK. Partnerships are funded to carry out repairs and other works to a number of historic properties within a defined area, some of which may be in private ownership, and improve the quality of life for all those who live, work or visit there.

Appendix

Landscape Partnerships (£250,000–£2 million)

Landscape Partnerships is our primary vehicle for promoting heritage conservation as an integral part of rural regeneration, delivered by partnerships representing a range of heritage and community interests to tackle the needs of landscape areas that may be in different ownerships. Each scheme is based round a portfolio of smaller projects, which together provide a varied package of benefits to an area, its communities and visitors.

Repair Grants for Places of Worship (£10,000 upwards)

Through this programme we help conserve and sustain heritage at risk through urgent repairs to places of worship. The UK-wide scheme is delivered through four programmes in England, Northern Ireland, Scotland and Wales. Repair Grants for Places of Worship in England and Scotland are awarded up to £250,000 and in Northern Ireland and Wales up to £100,000.

You can get more information by:

- downloading application materials from **www.hlf.org.uk**;
- emailing **enquire@hlf.org.uk**;
- phoning our helpline on **020 7591 6042**;
- contacting us by textphone on **020 7591 6255**; or
- using Text Direct **18001 020 7591 6042**.

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13–15 Hills Road
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Fax: 01223 224871

East Midlands

Chiltern House
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25–27 Castle Gate
Nottingham NG1 7AR
Phone: 0115 934 9050
Fax: 0115 934 9051

London

7 Holbein Place
London SW1W 8NR
Phone: 020 7591 6000
Fax: 020 7591 6001

North East

St Nicholas Building
St Nicholas Street
Newcastle upon Tyne
NE1 1RF
Phone: 0191 255 7570
Fax: 0191 255 7571

North West

9th Floor
82 King Street
Manchester M2 2WQ
Phone: 0161 831 0850
Fax: 0161 831 0851

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51–53 Adelaide Street
Belfast BT2 8FE
Phone: 028 9031 0120
Fax: 028 9031 0121

Scotland

28 Thistle Street
Edinburgh EH2 1EN
Phone: 0131 225 9450
Fax: 0131 225 9454

South East England

7 Holbein Place
London SW1W 8NR
Phone: 020 7591 6000
Fax: 020 7591 6001

South West

Trinity Court
Southernhay East
Exeter EX1 1PG
Phone: 01392 223950
Fax: 01392 223951

Wales

Hodge House
Guildhall Place
Cardiff CF10 1DY
Phone: 029 2034 3413
Fax: 029 2034 3427

West Midlands

Bank House
8 Cherry Street
Birmingham B2 5AL
Phone: 0121 616 6870
Fax: 0121 616 6871

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