



**CHESHIRE  
GARDENS  
TRUST**



**Cheshire Gardens Trust Conference 2007**

Crewe Hall, Cheshire: 4 October



## Gardens and Tourism:

The Roles of Historic Landscapes and Excellent Design  
in Attracting Custom for Business and Pleasure



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## Programme

**9.00am Welcome Tea/Coffee** (in the Main Drawing Room)

**9.15 Registration** (top of the stairs)

### Main Drawing Room

#### **9.50 Introduction**

Gilly Drummond, President of the Association of Gardens Trusts 10 mins

#### **10.00 Garden Tourism: Past and Present**

Ed Bennis, Chair of Cheshire Gardens Trust

Head, Centre for Landscape Research, Manchester Metropolitan University

Timing: 15 minutes including questions

Barrie Kelly, Director of Operations, Visit Chester and Cheshire

Timing: 15 minutes including questions

#### **10.30 Working with Historic Landscapes – Setting the Scene**

Gilly Drummond

10 mins

## **10.40 Policy and Projects**

Mike Buffin, National Trust Gardens and Parks Advisor (South)

Timing: 30 mins including questions

Emma Carver, Head of Interpretation English Heritage

Timing: 30 mins including questions

## **11.40 Coffee** (Main Drawing Room)

## **12.00 Innovation in Practice (Case Studies)**

Michael Walker, Gardens Manager, Trentham Leisure plc

Timing: 25 mins

Sarah Callander Beckett, Estate Owner, Combermere Abbey, Shropshire

Timing: 25 mins

10mins joint questions

## **1.00 Lunch** (in the Pillared Hall)

## **2.00 Workshops**

Oak Parlour (1) Welcome and Marketing - Visit Chester and Cheshire

Main Drawing Room 2) Commissioning New Work - Pamela Johnson Society of Garden Designers

Library (3) Making the most of Volunteers - Cheshire Gardens Trust

3.00 Feedback and Discussion - Main Drawing Room

## **3.30 Tea** (in the main Drawing Room)

## **15.50 Finding the Funding**

Sula Rayska, Rayska Heritage Consultancy

Timing: 25 mins including questions

## **16.15 Summing Up**

Gilly Drummond

## **16.30 Close**

## The Importance of Sunday Voyeurs

Ed Bennis Head, Centre for Landscape Research  
Chair, Cheshire Gardens Trust

We tend to think of garden visiting as a modern phenomenon and one that is associated with large country houses. Yet the truth is that people have long seen gardens as places of pleasure, resort and interest. I have borrowed John Claudius Loudon's 19<sup>th</sup> century term of Sunday Voyeurs who were curious garden visitors, normally on Sundays, which seems to provide a good label for visitors even today. Sunday is the day that crowds still descend on gardens and as such, a person who has a specialist and serious interest in gardens is more likely to be found in them mid-week. We all want to know what is going on behind a hedge or wall and our natural curiosity gives us an insight into the taste of others. Perhaps the greatest change in visitor patterns is the increasing visitor numbers to smaller gardens, due mainly to charity openings and the National Garden Scheme. Gardens require passion as they are never likely to produce a profit, or even meet their own running costs. However, seen as part of something greater, they are intrinsic to our quality of life.

From the earliest civilizations, gardens, parks and open spaces were important parts of ancient cities. Karnak must have been one of the earliest garden cities with over 400 gardens. It was linked to Luxor by a two kilometre route shaded with trees and lined with monumental sculptures. While we have no records of garden visiting, they certainly played a major role within the structure and form of the city. Similarly, gardens and public spaces were integral to Roman towns such as Pompeii. The idea was to dwell in the countryside, even while in town. The villa gardens of Pompeii are well known but the city also had major public spaces, market gardens, parks and even hotels with gardens. Gardens were places where the middle classes and the wealthy could live as well as entertain friends and guests. Yet, even the most modest homes would have pots with herbs and flowers, or a grape vine to provide food and shade.

Gardens as places for pleasure, entertainment and production are seen throughout the history of garden design. The Renaissance period moved from enclosed and protected spaces of the Middle Ages to one that opened out and took in the views of the surrounding countryside. These were elaborate affairs and clearly meant to impress and entertain. So famous were these gardens that they became a part of the Grand Tour when young gentlemen had 'a great desire to see forraine Countries'. William Beckford when first seeing Florence wrote that it was a place 'where all nature seemed in a happy tranquil state' and that Florence was 'surrounded by gardens and terraces rising one above another.' Gardens were part of a broader educational experience included within the arts of architecture, sculpture, painting and poetry. Much of these were recorded in watercolours and sketchbooks of the visitors, and many pieces were brought back and still decorate our country houses. So popular was Florence that it seemed full of Englishmen, many who were permanent residents. However, to think of these young men lying in the shade of the Boboli gardens with their sketch pads is overly romanticised. This was the equivalent of today's gap year with much eating, drinking and partying; the word in the piazzas was that the very best condoms came from Sienna.

While in Oxford on her tour of Britain, Celia Fiennes (c.1694) wrote that 'The Physick Garden afforded great diversion and pleasure, the variety of plants would have entertained one a week.' Others were more critical such as Horace Walpole recording his impressions of his visit to Versailles when he wrote that the gardens

were 'littered with statues and fountains [more than 1400]...the gardens of a great child'. Garden visiting had become established within the C18th and often when the owners of the great houses and gardens were away. It was not unknown for small 'gratuities' to be paid to the housekeeper or butler for a tour of a house. Jane Austen writes of such a visit to Pemberley in *Pride and Prejudice* (1813). Here, I must plead guilty when I visited the Villa Lante out of season many years ago and some lire exchanged hands with the caretaker and magically, the gates opened. The C19th showed an expansion of garden visiting, and in some cases it supported associated businesses such as at Hawkstone Park. The gardens had become so popular that numerous guide books were published and a hotel was built for the many garden voyeurs. Guidebooks had been published for earlier gardens such as Het Loo in Holland and Versailles, but these were always for the wealthy. Now the middle classes were part of the visiting numbers, and Chatsworth was particularly notable for opening the gardens to all:

'The park and grounds were swarming with holiday-makers, for it was one of England's great holidays, Whit-Monday. Here were pale faced men and women from the cotton factories of Manchester, dark denizens of the Staffordshire potteries, and the sharp-active looking mechanics of Leeds, Bradford, and Halifax, all brought hither by special trains, and, in the full heyday of the English holiday, rushing through gorgeously-fitted-up rooms of a ducal mansion-admiring the conservatories, rockeries and fountains, or, stretched at full length, discussing their commissariat under the cool shade of oak, elm, and beech trees.'

The Gardener, 1867

John Claudius Loudon wrote of Chatsworth on his second tour around Britain in May-July 1831:

'It is most gratifying to us to be able to state that the Duke of Devonshire allows all persons whatever to see Chatsworth, the house as well as the grounds, every day of the year, Sundays not excepted, from ten in the morning till five in the afternoon. The humblest individual is not only shown the whole, but the duke has expressly ordered the waterworks to be played for every one, without exception. This is acting in the true spirit of great wealth and enlightened liberality; let us add, also, in the spirit of wisdom.'

Many other houses opened their gardens but not on such a frequent basis as the Duke of Devonshire. While the cascade was impressive, fun was to be had at Chatsworth since it had one of the few water jokes which came straight from the ideas of the Italian Renaissance gardens. In another garden, an engraving by John Worlidge of 1630 shows a servant opening the valve to wet the unsuspecting garden visitor. These were rare in England due to the climate and that English guests dried out too slowly. Still working today, and with a valve hidden from view, the copper willow tree still amuses and surprises visitors as it did around 1697 when Celia Fiennes wrote:

'...by the Grove stands a fine Willow tree, the leaves barke and all looks very naturall, the root is full of rubbish or great stones to appearance, and all on a sudden by turning a sluice in raines from each leafe and from the branches like a shower...

Loudon provides with some insight to some local Cheshire gardens from his second tour of May-July 1831. His comments are from a professional viewpoint rather than recording the perceptions of the general public:

‘The house at Tatton Park is finely situated; but the park, though naturally much varied, and containing a fine piece of water seen in the middle of the picture from the front garden, has too many single trees.’

‘The palace at Eaton Hall...equalled our expectations...As to the grounds; in the first place, the situation forbids all hope of any natural beauty in the park...in the next place, a totally wrong character has been attempted in laying out the pleasure-grounds about the house...’

While we think of garden visiting taking place in the great country houses, a new phenomenon developed in the C19th. Based on the ideas of the garden, including theories of the picturesque and the beautiful, the designed public park has to be considered one of the greatest innovations of that century. And, it is a northern invention that developed in the industrial towns of Manchester, Liverpool, Halifax, Birmingham, Bradford and Leeds. The most notable for its impact across the world is Birkenhead Park in the Wirral. Designed by Sir Joseph Paxton, who was head gardener at Chatsworth, Birkenhead became the pattern for all urban parks for more than a century including Central Park, New York, designed by Frederick law Olmstead. The idea of garden was transformed into public space and with untold visitor numbers.

The value of gardens and parks is often elusive as we often try to apply standard accounting values, which frankly never reflect human values and benefits. We do know that in 2005, gardens and gardening in the broadest terms contributed £4billion pounds to the UK economy. What we don't know is the contribution of gardens in social, ecological, cultural and educational terms. What is the value of gardens in terms of quality of life and future well being of our children?

# Attracting More Visitors to Cheshire's Gardens

Barrie Kelly, Director of Operations, Visit Chester and Cheshire

## Introduction

- In the beginning...
- Market Analysis
- Which new markets do we want?
- How do we attract them?
- The role of Cheshire's Year of Gardens '08
- The role of Cheshire's Gardens
- Summary

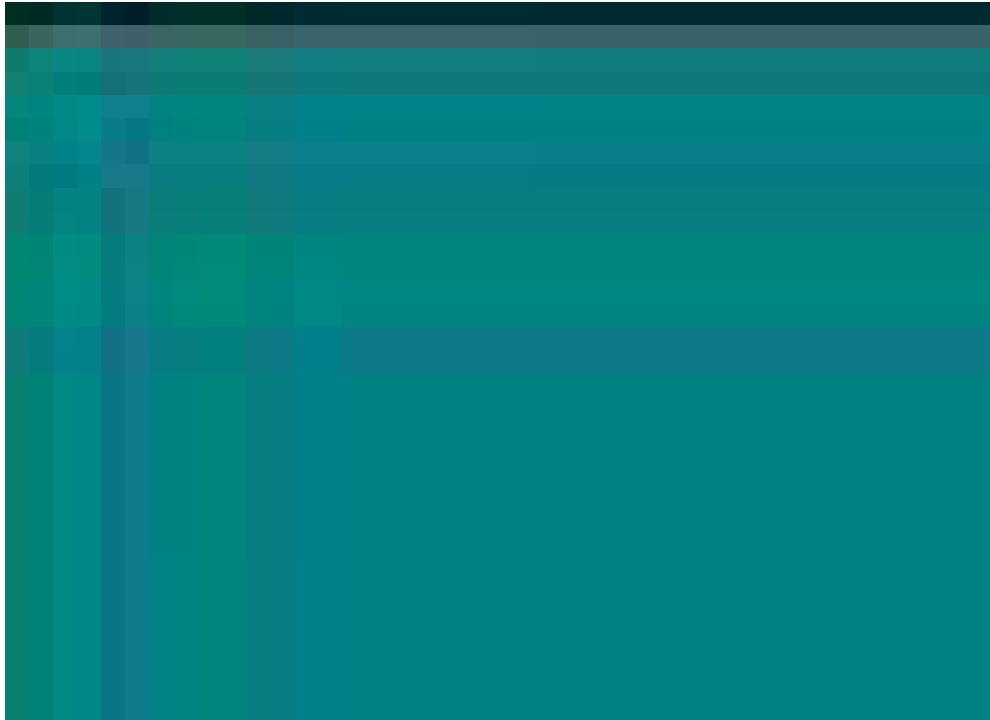
## Overview of the UK gardens market

- 11.7 million visits in 2001
- Growing market
- Media interest
- 80% of visits take place
- April – September
- Only 17% children!

## Garden Visitor Profile in Cheshire

- Big market – 13% market share
- "Traditional"
- Female – 67%
- Age 45-65
- ABC1 bias > 80%
- No children > 80%
- 10 garden visits per year
- 86% day visit
- Other activities – walking, shopping, eating
- Only 7% awareness of Cheshire's Year of Gardens '08
- 53% of visitors say lack of awareness is biggest barrier

## Awareness of garden attractions in Cheshire



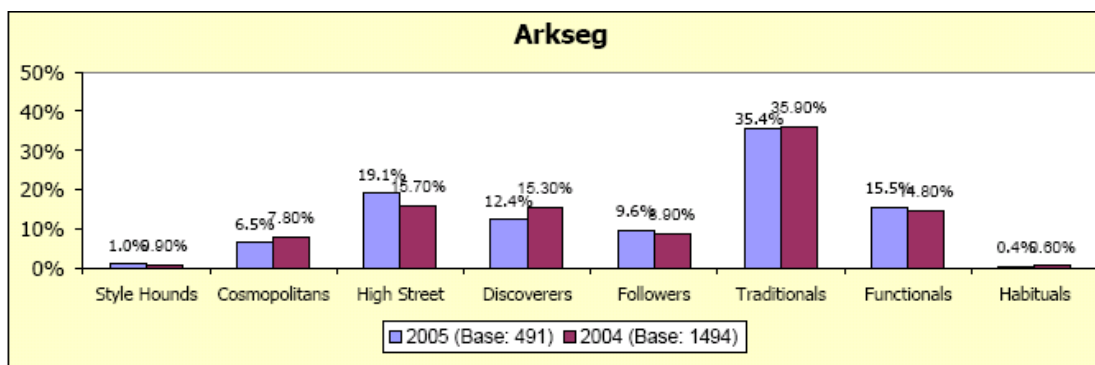
Which markets do we want?

- More Hyacinth Bucket types?
- More teenagers?
- More middle aged visitors?

Attracting new markets

- Must fit with current markets
- Recognise the strength of our offer
- Create reasons to visit/develop the offer e.g. events
- Bang the drum!
- Stretch the brand

Different motivations for different people



Segmentation research, RHS Tatton Show 2005

Branding

The importance of branding was illustrated using a number of leaflets whose merits were discussed as follows:

- Cheshire's Gardens of Distinction leaflet 2007

Good, but less appealing; classy but generic imagery; gardens of distinction appreciated; appeal to more mature, traditional market with existing interest in gardens; a bit dull

- Short breaks guide

Seen as very useful for people further a field to entice them into Cheshire and make it easy for them. They want a lot of information in one place like this but not just about the gardens – accommodation, maps, prices, places to eat, other things to do, special offers.

- Alternative new designs

Don't go there! Gimmicky; unappealing colours; tacky; don't relate to the messages; no appeal to anyone, except possibly students. Comments were:

“Feeling trippy is like a 60s drug advert!”

“It looks like something out of MacDonalds!”

“Scrap it altogether and start again!”

The Cheshire's Gardens of Distinction leaflet 2007 was seen as useful for day visitors and people who might already be familiar with Cheshire and the gardens offer. This was liked because it is concise, but includes a lot of practical info such as a map.

The Short breaks guide was considered generally appealing but generic imagery rather than saying anything in particular about Cheshire; thought to appeal more to people with existing interest in gardens; female bias

A new leaflet combining the merits of the Gardens of Distinction leaflet and the Short breaks guide

Appeals to everyone; good use of heritage/stately home imagery as a distinctive association with Cheshire combined with 'soft' flower power; strong prominence of YOG 08

The role of Cheshire's Year of Gardens '08

- Position Cheshire's gardens as international attraction(s)
- Improve business performance of gardens
- Raise the profile of our offer
- Generate additional 300,000 visits
- £15 million economic impact
- Lasting legacy

The role of Cheshire's gardens

- Event ownership and local marketing
- Carry the brand in every channel
- Merchandising
- Research and intelligence
- Cross marketing our offer
- Database access/host mailing

Marketing strategy



	<b>Message</b>	<b>Media</b>
<b>Traditional campaign</b>	Gardens of Distinction Events Quirky stories Specialist content	National green / horticultural media Direct marketing Web
<b>Cosmopolitan campaign</b>	Gardens Events/Culture Indulge Spa Retail	Regional press Web Magazines National Travel media Direct marketing

The importance of coverage in the regional press, on the Web, in magazines and the horticultural press; by national travel media, through direct marketing, and via gardens, events and retailing were all demonstrated.

Specific examples were given of articles in Bises Magazine, September 2007 and Emirates in flight magazine, June 2007

How will we do all this?

- National campaign to launch in February
  - Destination Management, Advertising, PR
- New events programme
- Cluster/business development programme
- Arts programme
- Communities programme

In summary

- Huge opportunity to do something very special in '08
- '08 is the start, not the finish
- We need to work in partnership
- Create a lasting legacy
- Create the case for continued investment from public and private sectors

“By 2012 Cheshire will be the UK’s garden county”

# Conservation, restoration and innovation in National Trust Gardens

Mike Buffin - Gardens and Parks Adviser

## The National Trust looks after ....

Total land owned by NT - approx.

250,000 hectares.

5 million members.

We conserve 704 miles of coastline.

NT protects 20% of the total coastline of England, Wales & NI.

Hectares of farmland - approx. 200,000

160 Gardens.

300 + Historic Houses & Gardens.

135 Landscape / Deer Parks.

6 World Heritage Sites on NT land.

Cost of 1st building bought by the Trust - £10 (Alfriston Clergy House)

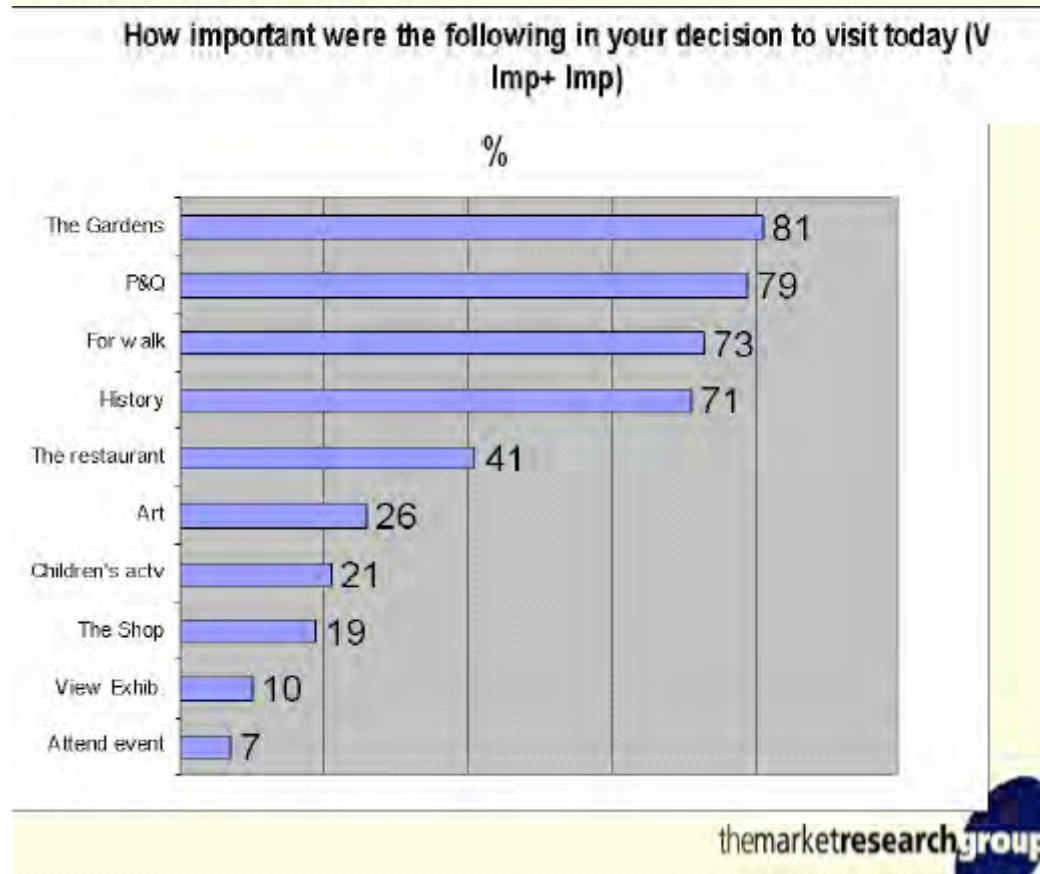
## National Trust Gardens

English Heritage Register Grading II\* = 49 II = 50 I = 34

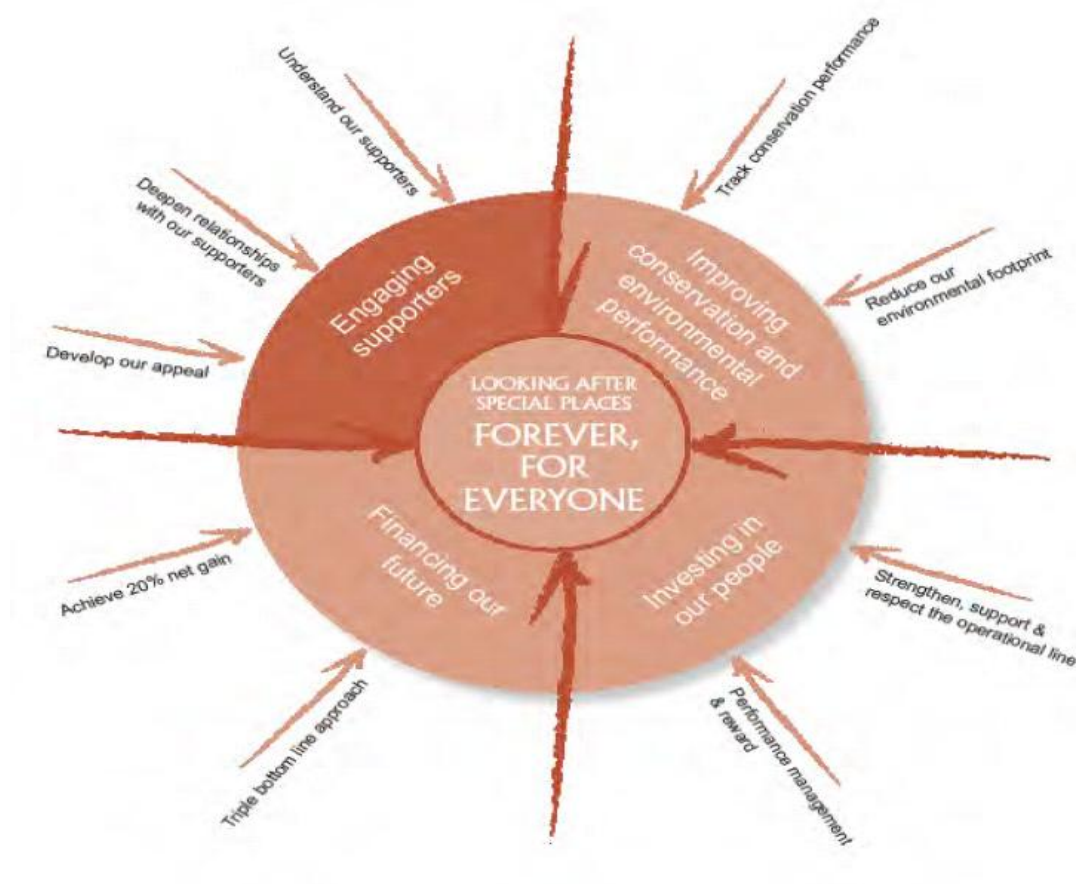
## The value of National Trust Gardens

The National Trust Visitor Survey 2005 revealed that:

The top motivators are the Gardens and the related areas of Walking and Peace & Quiet. History provides the main 'intellectual' context.



## Strategy to 2010 and beyond



### Conservation Performance Indicator

- Provides an objective measure of our conservation activities.
- CPI will raise the profile of the Trust's conservation work.
- The CPI produces a numerical index that can be measured against other activities.
- CPI measures progress made in the delivery of conservation targets.
- CPI may strengthen Statements of Significance and Property Management Plans.

### Conservation for Access Toolkit

A completed toolkit provides property managers and other staff with:

- A mechanism by which to assess different opening arrangement options and choose the most appropriate.
- Identification of those properties, and those discrete parts of properties, where the best balance between conservation and access is not being achieved currently;
- Clearer understanding of the real costs that result from providing public access.
- A more accurate understanding of the amount of time (and requisite staffing levels) required to deliver agreed standards of conservation and maintenance.

Garden Conservation

Recreation of the plant collections at Standen

Simpson's colour plan of Standen

Restoration of Tatton Park

Innovation – Anglesey Abbey

Conservation is the transfer of maximum significance from the present to the future. We do not simply preserve landscapes, we manage their change”.

MITIGATION - i.e. stopping climate change getting even worse.

Reducing carbon emissions from all

Trust activity, and improving our storage of carbon in peat/soils.

ADAPTATION – Learning to live with the new climate in how we manage all our property.

there is still much change to come!

## Understanding visitors to gardens

Emma Carver, English Heritage

### Introduction

English Heritage looks after a number of historic gardens. Almost all are associated with a house, some are very famous and some are not so famous. The estate includes gardens that have been conserved and restored to the main period of occupation of the house which they accompany, for example, the gardens and grounds at Osborne House (Swiss Cottage garden) on the Isle of Wight or Charles Darwin's garden at Down House in Kent together with gardens that stand in their own right as a palimpsest like those at Wrest Park.

The portfolio also includes gardens created through the *Contemporary Heritage Gardens Project*. The aim of this project was to create new gardens at selected historic properties which demonstrated the skills and innovation of the best of Europe's designers and to promote English Heritage and its gardens by doing so. It followed on from the success of the Queen Mother's Garden at Walmer Castle designed by Penelope Hobhouse which opened in 1997. A total of six gardens were created through this project – examples include a new garden in the South Moat at Eltham Palace by Isabelle van Groeningen and a new Walled Garden at Osborne by Rupert Golby; both opened to critical acclaim in July 2000. New gardens in what was known as the Governor's Garden at Portland Castle by Christopher Bradley Hole and Mark Walker's Terrace Garden at the Bishop's Palace in Lincoln both gave new life to neglected areas of the properties and provided a much improved and interesting setting for the monuments themselves.

English Heritage are very much aware of the popularity of gardens and their potential benefits both for visitors and our own organisation. The creation of the Queen Mother's Garden at Walmer showed a 47% increase in visitor numbers at the site and reports indicate that the arrival of the gardens at both Osborne and Eltham had a positive impact on both visitor dwell time at the site and in generating repeat visitors to see the gardens at different times of the year.

The *Contemporary Heritage Gardens Project* may have finished but we continue to look at other ways of enhancing the gardens amongst the properties on our estate. Current projects in gestation include restoration projects at Wrest Park in Bedfordshire and Chiswick Park in London and most imminently a new Elizabethan Garden for Kenilworth Castle in Warwickshire. To accompany these we have been developing interpretation plans which identify the presentation approach to be adopted and develop the content of a visit for the public.

As part of the interpretation planning process it became clear that we needed to understand our visitors to gardens better in order that we could provide what they wanted by way of information. Working with our Landscapes & Gardens team, in 2006 we commissioned the market research company, RGA Research (based in Edinburgh), to undertake a piece of work with two phases. Firstly, we asked them to carry out a desk-based exercise consulting with our own organisation, including our gardeners, and similar institutions to establish what we already knew about the garden market. A second phase identified six sites at which field work with visitors would be carried out – Audley End House (Essex), Belsay Hall (Northumberland), Down House (Kent), Eltham Palace (Greater London), Osborne House (Isle of Wight), Walmer Castle (Kent) and Wrest Park (Bedfordshire).

The field work consisted of quantitative research where a total of 738 visitors across the properties were asked to complete a questionnaire to create a series of statistics. It also included some qualitative work where visitors were invited to attend focus groups and to take part in more in-depth interviews.

Using the work carried out by RGA on our own sites and other research, particularly that carried out by Joanne Connell at Stirling University (Connell, 2004; 2005), what follows is a brief summary of our findings. The findings will be published in full in the *International Journal of Heritage Studies*. As with all market and audience research studies these results do not replace the need for finding out more about the visitors to an individual site as there will always be variation but there are some important and useful points that can be made which will have unilateral applications.

### **The general characteristics of the garden market**

The garden market has grown exponentially over the last 20 years. Overall, 10.6 million people visited gardens in 2004 and these figures appear to be increasing. As is evident from **Table 1** the market is polarised between small independent gardens and large sites operated as tourist attractions. If the gardens opened under the National Gardens Scheme are included there are an estimated 5,000 gardens open to the public in the UK.

<b>Attraction</b>	<b>Visitors 2000</b>	<b>Visitors 2004</b>	<b>% Change 2000-2004</b>	<b>Admission Price 2004</b>
Eden Project	498,000	1,223,959	146%	£12.00
Kew Gardens	860,340	1,063,384	24%	£8.50
RHS Wisley	614,269	698,500	14%	£7.00
Wakehurst Place	295,131	420,831	43%	£7.00
Stewart Park	250,000 *	400,000 *	60%	Free
The Alnwick Garden	n/a	375,000	n/a	£4.00
Westonbirt Arboretum	238,590	269,090	13%	£7.50
Carlisle Park	30,000	225,000	650%	Free
Ventnor Botanic Gardens	298,524	223,277*	-25%	Free
Birmingham Botanical Gardens	164,454	176,404	7%	£5.70

Source: RGA/Visitor Attraction Trends 2004

\* Estimated figure

**Table 1** Visitor numbers to the top ten garden attractions in England, 2000-2004

#### **Who are our visitors?**

It is in this context of unprecedented interest in historic gardens that we are trying to understand our audience. By way of demographic data the research established a number of interesting facts. The majority of visitors to English Heritage gardens are distributed relatively evenly between the 35-55 (25%), 45-55 (19%) and 55-64 (21%) age ranges as compared to the overall garden market which shows a higher propensity for older visitors with 36.2% over 60. The second traditional indicator is the social grade of visitors which, in English Heritage's case, is heavily weighted towards the ABC1 (76%) rather than the C2DE (23%) groups. The disparity that these figures represent is an area that many organisations, including ourselves, are trying to address but for the purpose of this paper the important fact to note is that, as one might expect, there is no significant variation between these groups in terms of

the way they experience an historic garden. Rather it suggests that we need to examine the make-up of our audience in a different way.

Before leaving the quantitative element of the research entirely it is interesting to note that children do visit historic gardens with family groups but these make up only 23% of the total number and finally, 90% of our visitors have their own garden.

Generally speaking these statistics are comparable with the wider garden market which indicates an overall profile weighted towards a mature market of largely ABC1 groupings. However, as Connolly noted there is a noticeable second peak in garden visitors other than that for retired people and that is people that have just settled down and bought their first house. This may explain the relatively high numbers in our age bracket 35 to 55.

\* \* \* \* \*

One of the main objectives of the research was to gain an insight into the substance of a visit to one of our gardens – how much did people know about the garden, what kind of facilities did they expect, what did they learn during their visit? This, largely qualitative information, was derived through interviews and focus groups at the properties.

#### **What do visitors know about our gardens before they come?**

At English Heritage gardens, as with many others, the main house is the principal driving factor for the first visit and the garden is the reason people come back. We established that the most useful sources of pre-visit information are the handbook, personal recommendations and websites – this is slightly different from the market overall where visits are markedly prompted by word of mouth (83.4%) and the internet is used very rarely. What visitors know already seems to vary from site to site and does depend on the type of visitor that the site attracts, for example, regular visitors to Wrest Park and Belsay Hall were more aware of the site than first time visitors and tourists to Osborne or Eltham Palace.

#### **What kind of facilities do visitors want?**

As one might expect, it is important to have good quality retail and catering but interestingly a more general survey revealed that the order of what was most important to garden visitors was firstly a car-park, WCs, a café and finally a shop. What does seem clear in terms of retail is that visitors want to be able to buy plants from the garden they have just visited. Staffing levels in the garden came across as important. Visitors like being able to see gardeners at work and even better they like being able to ask them questions.

#### **Why do they visit our gardens?**

Increasingly market and audience researchers recognise that in terms of a visitor attraction we need to respond to the motivation for visiting and behaviour once on site rather than relying on traditional demographic indicators such as age or profession. Using qualitative research methods such as in-depth interviews at four of our sites, RGA identified three types of visitor – *walkers*, *historians* and *horticulturalists* – these types contained a broad mix of visitors within each and importantly they were not defined by characteristics like, age, life-stage, sex etc. Many visitors exhibited attributes of more than one typology and it is possible for visitors to move from being one type to another type. Groups of visitors often had a mixture of the three types in them and there was often one horticulturalist in a group of historians, or particularly, walkers.

### **WALKERS**

This is the most prevalent type – the garden is the key motivation to visit the property. Walkers are looking for a good day out and to take in the broad pleasures of the garden. Their core motivation is *emotional satisfaction* with ‘relaxation’ and ‘the garden as a sanctuary’ being important to this group. The garden is somewhere to switch off and is a haven – one respondent said of Eltham Palace – ‘*peace comes to you immediately here*’.

‘Fun’ is another important aspect of the visit particularly for those with children where this is a safe place to run about and enjoy the fresh air. Also, a feeling of freedom – the garden is associated with being able to roam outwith the constraints of an ordered system as the house is often perceived as the serious part of the visit, a learning experience, the garden is simpler, a place where you are left to your own devices.

Walkers are more likely to be repeat visitors and EH members and as such are particularly interested in the seasonal variation in the garden.

### **HISTORIANS**

These visitors are attracted by a specific historic theme and have often travelled some distance to visit the property – the key reason to visit the four properties where the interviews took place was:

- *Charles Darwin* at Down House
- *Art Deco* and the *Courtauld family* at Eltham Palace
- *Victoria and Albert* at Osborne House (although there were few historians at this property probably explained by the high number of first time visitors/tourists)
- visitors were less specific at Belsay and demonstrated more the desire to *see an old house and castle*

Historians are hoping to learn from their entire visit, including the garden, and are satisfied with the opportunity to learn about the history of the house or building at the property – they want to understand what it was like to live in the house, they want an accurate re-creation of the historical environment: ‘*you are looking for a feeling of what they saw, what it was like to live in a place like this, to see it through their eyes*’ (visitor to Osborne House).

They also want the same kind of experience for the garden which they are currently not receiving – they want the connection made between the house and garden. They are interested in the landscape, its evolution, the design and function of the garden and its elements *e.g.* what role did the sand walk at Down House play in Darwin’s thinking process, the rationale behind the design of a garden *e.g.* how was the adoption of Art Deco at Eltham Palace represented in the garden, the architecture and the historical significance of the plants – in fact they are just genuinely interested in almost all aspects of the garden’s past.

### **HORTICULTURALISTS**

This group are looking for a well tended, fully stocked garden often for inspiration and ideas for their own garden. This search for inspiration may relate to the layout of the garden, the growing techniques or information about specific plants. These visitors may not intend to implement the ideas in their own gardens (often impractical) and it is often a process of imagining/dreaming about the transformation of their own garden.

### **How do visitors spend their time in the garden?**

Having established the motivation to visit we looked at how visitors spent time in the garden. On average this was just over an hour; this is low compared to the overall market where visitors tend to spend between 2 hours and half a day. This short time may explain the level of activity - most visitors cite walking about and sitting to enjoy the surroundings as the main activities in the garden. Other activities that take place in small numbers include photography, taking notes, drawing or sketching and socialising.

### **What do visitors want from a visit by way of interpretation?**



What people hope for from a visit is obviously closely related to the reason that people have come so in general terms whether they are a *walker, historian or horticulturalist*. However, we wanted to find out more about whether people felt that they had learned enough about the garden during their visit – revealingly only 63% said ‘yes’. Gardens are often under-interpreted. We know that people really enjoy just being in gardens, they enjoy the tranquillity and peacefulness and other-ness of being in a garden, they like walking around, being outside, and having a good day out and we certainly do not want to impinge on those qualities. However, most of our gardens are historically very interesting not only in their own right but in the way that they connect to the house that they belong to.

To explore this issue further we asked visitors to rate their level of interest as *very interested, quite interested or not interested* against a range of subjects that we could potentially bring to their attention. The results are set out in **Table 2**.

Popular	Not so popular
The family who lived in the house (2.33)	Garden history in general (1.97)
The plants in this garden (2.32)	The people behind the garden (1.96)
The history of the garden (2.28)	The work of famous garden designers e.g. Brown (1.94)
How the garden developed through time (2.22)	The history of the plants (1.93)
The design of the garden (2.20)	The gardeners of today (1.86)
The designer of the garden (2.12)	The archaeology of gardens (1.86)
How the garden is looked after today (2.11)	The science behind plants (1.77)
What the various plants were used for (2.06)	
Where the plants come from (2.02)	
Conservation of plants (biodiversity) (2.00)	

**Table 2** Visitor interest in potential subjects for interpretation.

Getting the interpretation right will affect how visitors experience the garden. A greater understanding should improve their visit aesthetically and intellectually but it will also have practical implications; they may stay longer in the garden and they may return to it again and again.

We asked people through in-depth interviews and the focus groups whether they held strong views about how interpretation should be delivered in a garden; it is of course much easier to comment on a reality than a ‘what if’ but nonetheless we did manage to establish that:

- interpretation should be discrete – it should not detract from the experience of being in the garden
- plant labels are popular
- audio tours are not popular
- guided tours and garden events e.g. apple days, are popular

### What next?

As mentioned above it is intended that a full report of the findings will be published in the *International Journal of Heritage Studies*. The research will also inform a number of in-house initiatives not least an Interpretation Strategy for our gardens. This will set out how we respond to the data outlined above and set the standards and the

principles which new garden projects will follow. This will enable us to start to see a consistency across our estate and hopefully a higher level of visitor satisfaction in terms of interpretation.

In broad terms we now have a benchmark for what visitors currently get out of a visit to one of our gardens, one that we can use against future work when we will be able to see changes and improvements in what we have to offer. In even wider terms the heritage sector is now building a body of visitor research for gardens which we can use to put individual sites in context. This will be helpful in charting long term trends such as the effect of the ageing population, the significant visitor groups who are not visiting gardens and the fact that visitors are demanding more from our sites.

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# **Innovation in Practice**

## **Case Study - The Trentham Estate**

Michael Walker - Gardens Manager

### **Trentham – The historical context**

**Early days** – First building appears in early Saxon times, then superseded by an Augustinian priory and then later in 1540 the estate is sold to James Leveson – Gower who marries the countess of Sutherland in 1803 and the estate reaps the benefits of a major refurbishment to the house, church and gardens by Sir Charles Barry in the early 1840's.

The estate is significant for many things including its old Oaks, its abundant wildlife and its social history including both the Sutherland dynasty and its time as an icon of local entertainment (the Playground of the Potteries) but, perhaps, most significant is its multi layered landscape designed by a succession of leading designers Bridgeman (allegedly), Brown, Gilpin, Nessfield, Charles Barry, and for its pre eminent horticulture overseen by Victorian head gardeners George Fleming and Zadoc Stevens.

Sadly, Trentham had passed its zenith.

DT Fish writes of the river Trent that feeds the lake at Trentham that “Foul slimy sewer brimful of the impurities of every dirty crowded town that hugs its banks”. Ultimately the family vacated Trentham in favour of their other estates with a more pleasing air such as Cliveden and Dunrobin and the Hall at Trentham largely demolished in 1911.

Although the estate continued to belong to the Sutherlands it was managed as a place of public entertainment by Trentham Gardens LTD and a large Ballroom and an Art Deco outdoor Lido were created to satisfy a huge local following.

The estate was sold to John Broome for redevelopment in 1979 but after the estate suffers from major subsidence by coal mining his plans are dashed and the estate is sold to the National Coal Board who must make good the lake that is reported to have disappeared overnight following the subsidence. The estate is now devoid of its sculpture, the balustrade crumbling and even the fountain basins and Italianate Loggia have been removed from the estate – much unlawfully. Trentham is a place without respect and without dignity.

Picture a low quality caravan park, speed boats in the lake, the Lombard RAC Rally roaring through the Italian Garden with a small zoo, go karts and car boot sales to provide a diversify of interest. The garden lay barren with most of its once significant tree collection missing and the Italian gardens unedged with a sea of red potholed tar macadam. Trentham was a disgrace.

### **Rationale / Vision behind the project and gardens re-design.**

Trentham is purchased by ST Modwen Properties PLC and German investor Willi Reitz with the intention to regenerate and restore the historic estate and gardens.

A detailed historical evaluation was undertaken by Elizabeth Banks and her associates Tom Stuart-Smith and Todd Longstaff-Gowan. Later, when the scale of

the project was clear; a landscape management plan was produced by Dominic Cole at Land Use Consultants with an ecological management plan being undertaken in conjunction with English Nature / Natural England with David Hill and RPS.

Our Chairman, Anthony Glossop, stated at an early stage that it was his intention to revive the gardens spirit and whilst getting to grips with a challenging restoration project, we would also be looking to put our own mark on the Estate.

Six years and a public enquiry later the secretary of state grants approval for the project to commence.

## **Realisation of the plan**

Leading designer Tom Stuart-Smith has been involved from a very early stage and fully understood the sense of the place. Tom's first involvement in the project predated his successive accolades at Chelsea (6 gold's and 2 best in shows). Tom shared a similar vision to our Chairman Anthony Glossop, who needed little persuasion to commission Tom to provide a modern design to rekindle the Italian Garden. Indeed Toms understanding and vision has been a great support to us all.

Toms design for the 10 acre Italian Garden provided his largest design to date and contained over 80,000 choice perennials and in excess of 100,000 bulbs. The design is both contemporary and gently subversive. We hope that visitors today will find the recast gardens as innovative as Barry's garden would have been greeted in the late nineteenth century.

Contrary to the more contemporary recasting of the other areas of the garden, it was felt that the upper flower gardens were significant for their innovative seasonal bedding displays and thus Charles Barry's original layout has been recreated and a sense of George Fleming's innovative planting will be achieved by our own gardeners.

Tom encouraged us to meet Piet Oudolf with regard to finding a solution for both the eastern side of the gardens and the two long borders in the Italian Garden. Further to receiving Piets first design proposal for the Eastern Pleasure Garden, we were notified by the environment agency that, due to environmental change, the likelihood flooding in this area of the garden (which runs adjacent to the River Trent) would significantly increase and we therefore decided that the replanting of this area should be aware of the threat of our changing weather pattern. As Piet's first design didn't meet this requirement it was decided to appoint Piet (we could have looked elsewhere or Piet could have declined) to produce a new design to a new brief. It is also fair to say that the new design had a clearer brief for a garden that would be more broadly engaging to our visitors. Two distinct areas have been designed – one is a prairie of grasses, the other a floral meadow accessed by a labyrinth of paths – both areas have grass viewing mounds from which to view the garden from as well as grass picnic areas in which we hope visitors will be able to fully immerse themselves. We are currently looking at some very engaging water sculpture which we hope will provide visitors with an interactive element to the garden.

## **Practicalities**

### **Vision**

We developed a strong brand and vision towards the future at an early stage which, crucially the on site team, board and partners bought into. The brand and vision have evolved and progressed through some necessary change as the project continues to develop. We continue to refine our plans as we receive feed back from our visitors, as new opportunities have presented themselves and, as the business case has been proven – yet – the overall aims and objectives seem remarkably close to plan.

**Support** – We have benefited enormously from the support from local planners, English Heritage, English Nature and from local residents – all of whom deserved to have considerable reservations, yet offered valuable support rather than opposition.

### **Resources**

Utilising a relatively small team of full time staff, together with our own apprenticeship scheme (for 6 student gardeners), volunteers; with contractors supporting the regular team with the implementation of the larger capital projects and the less specialist aspects of garden maintenance that can be more easily supervised.

**Problems** – Weather, Couch Grass, staff (we had no staff to begin with), contractors (we had 100 contractors working in the Italian Garden), Security – the caravan site and estate needed a firm hand.

Plant procurement has been a challenge with over 300,000 rare and unusual plants and bulbs purchased so far. We have used Crocus.com, and Lubbe Liss bulbs, amongst others, to help us with this task.

**Funding** – the project is entirely privately funded; St Modwen and Willi Reitz have collectively funded the project to the sum of £100 million.

**Business plan** – the Trentham Estate has a financially profit making and sustainable business plan. We are currently about half way through the project.

**Management issues** – getting structure in place with significant controls and responsibility delegated to achieve clear targets in all areas. Health and Safety, training and staff development. Vigilance – identifying problems at an early stage and then ensuring resources are prioritised – there will always be a balance to be found whilst the team are involved with such an ambitious programme of development work but standards of presentation must be managed at a consistently satisfactory – good level across all areas.

**What is needed to successfully run the garden** – an experienced and skilled team who are committed to achieving rapidly changing targets and objectives – for example the standards of presentation and horticultural ambition have risen dramatically as the garden has developed yet this is a commercial project and resources must be managed with great care if the garden is to meet both visitor expectations as well as commercial directives.

**Maintenance** – setting up and sustaining a good team of volunteers, students and full time staff. We use contractors to help with the less specialist aspects of maintaining the garden and with large capital projects. It is imperative that the on site garden team oversee all aspects of the gardens maintenance and development.

**Unexpected problems** – too many to list! Couch Grass, Flooding – the Eastern Garden has been reclassified by the Environment Agency as within the flood plain and we should expect much more frequent flooding in future years, Recruitment of Staff – we have recruited a number of our permanent team from our intake of

apprentice gardeners. Gravel – we blended our own gravel mix which we have used to dress all the garden paths.

**Measures of success** – visitor numbers, costs and returns.

The Trentham estate now attracts in excess of 3 million visitors a year with circa 120,000 paying to enter the gardens and a further 125,000 attending a broad range of events and charitable functions in the gardens alone. This figure will increase dramatically with the launch of ICE this winter in the Italian Gardens which should attract well over 60,000 visitors over Christmas alone.

**What next**

A Maze, new garden Tea Room (subject to planning), Sculpture, ICE, opening of our first 120 bedroom hotel in Easter 2008, Woodland Lodges, the reconstruction of Charles Barry's Trentham Hall.....

## **COMBERMERE ABBEY – A SMALL GEM**

**Sarah Callander Beckett, custodian of Combermere Abbey**

Thank you very much for inviting me to join you all today, and I hope my humble contribution amongst such an august group of garden experts will add another dimension to the whole day – that of the private owner.

My name is Sarah Callander Beckett and I am the present custodian and owner of Combermere Abbey – a small privately owned historic house which is listed Grade 1 sitting in a remarkable landscape just 11 miles from here on the borders of Cheshire and Shropshire. The estate is today just a small part of the original property given to George Cotton in 1536 – indeed it is only the original park which would have surrounded the house, just 1000 acres rather than the original 22,000!! However, it is just this setting with the house redesigned specifically to sit on the edge of the 140 acre mere and its verdant oaks, woods and ancient pastures which make it so special. The current landscape was designed by John Webb, but I must immediately apologise and say that in the 15 years I have been in charge at Combermere I have not had the chance to undertake a great deal of research – something I have on the list for my retirement!!!

I will just digress here away from gardens for a moment to give you an overview of its history in the past 100 years, because it sets my story in its correct context.

At the beginning of the 20<sup>th</sup> century, the Combermere family had abandoned the estate, having failed to sell it in 1893 after the estate (then 9000 acres) became insolvent. It had been virtually reinvented in the 1800's at the point where Webb redesigned the park, the house had become Gothic, the mere extended, a new Stables built, a new entry drive and lodge and a third walled garden added – just a small DIY job for a couple of weekends. Actually Lord Combermere went off to the West Indies for five years as its Governor General, and returned to find his new

house completed... something none of us could possibly imagine doing nowadays!!! But as often happens subsequent generations preferred to live it up, and it was rented out and then in 1919 finally sold – to my great grandfather Sir Kenneth Crossley, who was Chairman of Crossley Motors in Manchester. Before WW1 there were 19 gardeners and groundsmen employed to run the ‘kitchen’ gardens and maintain the grounds and pleasure gardens around the main house. Combermere suffered the fate of many smaller country houses –severe reduction in manpower and skills from the casualties of the world wars, alternative uses as part of the war effort, (the house was a school), increased costs of labour and modernization.

Today, however I am going to focus not on the park or gardens around the house, but the real jewel at Combermere Abbey, its Walled Gardens – of which there are three totalling five and a half acres!!!! At the end I will show photographs which will illustrate my project...

Combermere Abbey is one of the borderlands hidden places, tucked away down a mile long drive and held in private hands since 1536. It has been associated more with the personality of its owners and its setting than its gardens and remained off the radar screen. The walled gardens, or kitchen gardens as they would have been known were still in use when I moved to Combermere as a small girl of 7. The last remaining gardener ( he had been the gardeners lad in 1919) Mr Huxley (known as Hucklick) was still there, and still brought veggies and fruit from the huge greenhouses down to the house in a barrow we still have.. After he died in the early 1970’s, a new vegetable garden was made near the Abbey, and the big gardens were turned over to an alternative use... A pheasant rearing operation for the shoot syndicate! A perfect foil for Mr Fox...and gradually the top semicircular garden became their version of Alton Towers...

During this time, I lived abroad and was only slightly aware of the gentle disintegration of the gardens and buildings. The early 70’s saw a major attempt to



create a 'modern family home' from a crumbling pile, but the gardens were again off the radar screen – with funds and energy focused on the living space.

When I returned to England to take up the reins in 1990 – and finally to Combermere full time in 1992, it became all too evident with 6 listed buildings all grade one or grade two \* that Combermere was in need of a renaissance – an urgent overhaul, new energy, new structure, a new raison d'être. I figured that if it had survived for so long, I had a duty of care (to use a very modern phrase) to give it a go, and get its magic flowing again for a wider public to enjoy and contribute to its future sustainability. The first thing was to develop an overall picture of the restoration involved - ugh huh... if I had not been slightly crazy.. I probably should have stayed in the States... however, having picked myself up off the ground – a twenty year plan was created. And that was the only formal long term planning we did, because everything that has happened since then has been very off plan.....best laid plans of mice and mad Sarah you get my drift.

It became abundantly clear that the little capital I had and a very supportive bank manager had to be invested into the project which could pay its way, so unusually it was the Stables and not the main grade 1 house that got the attention. My background in PR and marketing, my interest in people and my background in design and tourism gave me the impetus to create the group of luxury holiday cottages we run today. My philosophy was to create five star interiors to match the five star environment that Combermere offered. It took two and a half years of planning, and a year of building.

There were several hurdles to overcome, and this is where enthusiasm overtook experience!! People didn't know about this area for holidays, they drove through on their way to North Wales or the Lake District, so we had to create our marketplace and woo them here, and this is where the environment at Combermere was special. Once here, they needed places to relax, gardens to sit in and things to do and if your marketing slogan is peace, privacy and comfort, then it is important to provide it.

Very conveniently the perfect space existed just behind the Stables, the Walled Gardens.

We didn't need three gardens then – only one and I was incredibly lucky to have married someone who loves gardens and plants so we set about it with gusto. Peter did the design, and researched the plants, and I kept smiling sweetly at the bank manager..the pheasants were kicked out, budgets were written and re-written, weekend DIY became a must, plus any poor unsuspecting friends we could rope in. A massive clean up, spraying off pheasant infected grass, rotovating, rolling, and moving the tennis court from one side to the other and finally seeding and laying out Peter's plan. It is a series of geometric shapes and the huge space broken up by an avenue of pleached hornbeams. Here you can see the plans as they were, and as they began to be developed. Here the state of the gardens and what the early plantings looked like....

One of the remarkable things about these Walled Gardens was the semicircular garden which was a later addition. I believe added on when the new Stables were built in 1837. At its apex was a series of wonderful greenhouses, growing peaches, nectarines, figs etc. a very traditional use which all country houses had the benefit of. When the garden had been abandoned and it became the pheasants Alton Towers, in the space of only twenty years there were 52 self seeded sycamore trees in it and many growing through the greenhouses themselves. We took the decision to simply tidy up the space, save the unusually shaped central greenhouse structure if we could, and to remove the side wings, which were too structurally far gone, and after removing the tree roots, their remarkable underground heating system seriously compromised.

Then came Plan B which became Plan C and so on... I met a man, who knew a man....if you get my drift.. and as has happened time and time again in this journey we took a turning off the main road onto a dirt track so to speak... The man I was introduced to was Bert Davies – fruit connoisseur par excellence, professor emeritus

at Writtle in Essex, who happened to be retired aged 80 to Cheshire and had been nabbed by Reaseheath College to help set up a fruit garden and related courses for them. We met and discussed the possibilities of creating a fruit garden in the semicircular garden at Combermere which could tie in with his courses. We were both very enthusiastic and I recognized that there may be some grants available if we became an education centre...

Then I met another man, who knew a man...This man was a leading designer of Mazes, founder of Minotaur Mazes with Adrian Fisher, who is now very well known. This man was called Randoll Coate, also aged 80, previously a diplomat who had designed over 30 mazes around the world, including one for the Vatican. I had always dreamed of having a meditation labyrinth, rather like the one at Chartres cathedral in France. I had already found the spot - the cobblestone courtyard in the newly rebuilt Stables – now holiday cottages. But fate was again to throw a curve ball – Randoll saw my site, said nothing, and on a walk around the newly planted walled gardens picked his spot! The top walled garden. Ohh I explained I am planning to develop a teaching garden around fruit in there. Ohh he said, that's no problem, I will design a fruit tree maze!!!

I contacted Bert to make sure he wasn't upset; no he was intrigued, and gave it his blessing. Once the first plans were done, we got them together, a truly fascinating meeting; two experts, two octogenarians, two completely different fields of passion, and while each could appreciate the other was a guru in that field, neither could really grasp the other persons mindset; I mean root stocks and fruiting patterns did not mix well with mythology and dead ends!!

The design is sheer genius – really beautiful and very spiritual, it is full of humour and ancient wisdom. It is truly a work of art. That was just the beginning of it all... because from a fruit tree maze (made of redcurrants, gooseberries, apples and pears) comes guess what FRUIT!! And each year more and more, so that spawned our little side line of making jams jellies and chutneys. For a while I slaved over the

stove at 1am as the barrow loads of red currants came off the trees in July and again with the apples and pears in September and we began to sell them to guests. Then I got a bit more professional and we branded them – The Walled Garden collection and they continue to be very popular with the growing number of garden tour groups we have. The biggest headache is production capacity and health and safety. But I think we have finally cracked it with proper accredited kitchens, and a new team of jamming assistants to help. However, if you are not a member of the WI then making jam is not a skill found easily, a dying art.

The maze however, sowed the seeds for developing the USP of the gardens at Combermere. We are unique, there is no other maze like it in the world, but until last year, we were quietly introducing it to the public on tours and open days for charity. And this was because we could not find the correct reason to spend many thousands of pounds on the restoration of its centrepiece (in the scheme it is Eve's bite out of temptation) while we were struggling to find millions on the Abbey - but then a random comment made by friends visiting the gardens took us down another path..

Combermere Abbey has been open to the public for tours and visits since I came back in 1992. I see it as a way of making a group of new friends, whose bank of information about old houses and history can produce a gem of information. In the days before the internet this was one way of exchanging knowledge, and I find it still is today. However, the greatest challenge we face today is the restoration of the North Wing of the house and the ceiling of the Medieval library. Weddings and concerts in the house have all contributed to paying the extortionate insurance costs, and heating bills and council tax, but it will close down with important loss of income while these works are done, and they need to be done quickly. Where would we find a space for 100 wedding guests, a place for concerts and lectures and corporate entertaining? Well, well - that chance comment was like a lightning bolt.

The derelict glasshouse at the top of the maze and the service buildings at the back, and now you have a plan.. oh! I cannot remember which one. Back to budgets, back

to the bank manager, business plans and more people who knew people. And so it went. We started this planning of the project in August last year, met a wonderful glasshouse restoration man in October, and pulled together a team headed by my husband. I secured financing in December aided by some very good grants for rural tourism and accessibility and the ever accommodating bank manager and it all began!! It was quite simple the right idea, for the right place. In addition to the building, it prompted the restoration of the second walled garden as well, now the space for the marquees and open air concerts. The old garden path structure was uncovered and forms the bones of the new accessible pathways through all three gardens, new gates designed by Peter complete the renaissance, and everyone got involved. We used local tradesmen, our in house gardeners and estate maintenance team and gave a great party for them all when it was all finished. It really became a family affair - and what of the outcome?

Cheshire now has a new and dynamic venue for weddings, events and celebrations and Combermere Abbey now has a fully restored Walled Garden and buildings with a new business to develop which if successful offers a sustainable future which will employ people and be enjoyed by many.

However, these big life changing projects have to evolve, I have come to believe.

You have to have an ear cocked to listen to what the place is telling you as well.

If you do not have squillions in the bank, which we do not, you have to go one step at a time. Sometimes as with the conversion of the Stables and now the restoration of the Glasshouse, you start a movement which creates an energy propelling you forward. Then there are years of relatively little movement, when everyone is getting to grips with managing the projects, this means getting the right staff, and that doesn't happen overnight. It means extra pressures on the existing gardens team, it means that these gardens now have to look immaculate all year round!! We will have

to maintain the original vision, keeping it on track but at the same time being able to look at the changing needs of our marketplace. We all need to recoup the energy expended and to make sure that the commercial requirements come up to expectations and begin paying off the very generous gestures of the friendly bank manager - usually funding his holiday home in Spain at the same time!! Then there are moments of crisis – when the fragile nature of the business surfaces when incidents of national and international importance affect you... foot and mouth when the countryside closed down, 9/11 when Americans stopped travelling and even things like a wet summer and staff changes.

However, I believe all these things have taught me a lot, and we see now that the synergy between the existing holiday business and the new functions business will help us to balance the future.

At this point in time, I cannot say if financially we are a runaway success, but I can say that this investment has given this space a new lease of life, and while it may not be a faithful reproduction of its original purpose, it is better than that because its new role is completely relevant to our lifestyles today.

Thank you for listening to our story, and now for some pictures of its transformation.

# Making it Happen – Workshops

## Workshop 1 - Welcome and Marketing

### Marketing Activity Cheshire's Year of Gardens

Louise Garforth, Project Manager, Visit Chester & Cheshire

Emma Tatlow, Marketing Manager, Visit Chester & Cheshire

Overview of today's session

Marketing Strategy for CYOG

- Research
- Aims and objectives
- Activity to date
- Visitor profile & target markets
- Marketing tactics
- The Legacy

Research & Evidence based approach

- Initial desk research into the gardens market, visitor profile and industry feedback on widening the market
- Quantitative research conducted in Chester City Centre and Cheshire garden attractions with current gardens visitors and general short breaks visitors
- Qualitative focus groups with Cosmopolitans and Traditionalists in Birmingham and Leeds
- Marketing strategy planning workshop with VCC and the NWDA

Aims of CYOG '08

- Raise further the quality and competitiveness of Cheshire as a place to live, work and visit, linked to a highly attractive environment and cultural life.
- Develop and position Cheshire as a leading Northwest destination known for its gardens, achieving national and international recognition.
- Celebrate the richness and diversity of Cheshire's horticultural and landscape heritage, providing benefits to a wide range of tourism- related businesses, the wider visitor economy, the environment and local communities.
- Ensure the region enjoys an economic and cultural legacy from 2008.

Objectives of CYOG '08

- gross economic impact figure of up to £15.1m
- generate an additional £11m spend in Cheshire in 2008
- generate a 5% increase in visitor numbers to Cheshire
- support and complement the objectives of Liverpool Capital of Culture
- contribute to the continued improvement in perceptions of Cheshire and England's Northwest, generating £250k worth of publicity
- Raise the quality and competitiveness of the product in Cheshire
- Engage communities and develop business clusters to fully realise opportunities
- To ensure CYOG leaves a legacy; enhancing the offer, provides a platform for the project and beyond
- Enable RHS Flower Show at Tatton to realise its full potential
- Ensure communities continue to benefit from association with CYOG

Marketing Activity to date

Consumer facing activity

- Launch at RHS Flower Show at Tatton Park
- Delivery of Gardens of Distinction leaflet in partnership with CCC & Gardens

- CYOG Gardens supplement with Chester Chronicle
- Gateway activity

#### Gateways

#### Marketing Activity to date

##### Trade Activity

Launch at BTTF (March 2007)

Presence at Venue...In Bloom

Soft launch at WTM November 2006

#### Target Audiences

- Traditionals - 45 yrs+, BC1C2, functionality more important than style, value good service, tend to visit National Trust properties and heritage attractions  
Existing Garden visitors & potential garden visitors
- Cosmopolitans – 35-55 yrs, ABC1 individual more important than fashion, high spenders, try new things,  
Short breaks and day visitors

Marketing strategy to reflect the needs of these audiences, plus those already in Cheshire to raise awareness on the ground

#### Marketing Activity - Tactics

Traditionals/current & potential garden visitors:

More responsive to word of mouth and print/advertising; less reliant on internet, like e-news

Key tactics for this market:

- partner communications (National Trust, RHS, NWDA, Cheshire gardens)
- print in the form of a 'teaser' mailer and NW gardens guide
- Cross selling promotional print available at the gardens
- Specialist PR; national regional and local 'green media'

#### Marketing Activity - Tactics

Short Break takers/Cosmopolitan audience (existing and potential):

Visiting Cheshire and UK destinations, gardens would not be a key driver.

Need to link to other product. Most responsive to WOM, online, PR and advertising.

Key tactics for this market:

- Short break offers - 'escape'
- Partner databases; Virgin Trains, NWDA, 'Life' Series
- Activity with 'life' titles outside area
- PR activity in mainstream travel and lifestyle media
- Radio 'Smooth FM'; competitions etc

#### Marketing Activity – the tools

On-Line:

- CYOG Specific website, linkages with consumer sites
- Consumer e-newsletters
- SEO, advertising on key sites
- Partnerships with Enjoy England etc

Print:

- Fulfillment piece for brochure requests DR campaigns; develop gardens of ENW
- Develop gardens of Distinction leaflet for local and regional distribution; key events guide; details of gardens plus a flavour of the short break offer
- Partnership activity with Life titles and other relevant media partners



## Business Development/Clustering

### Branding

#### The Events – a year long programme

- Flower beds of Cheshire
- Orchid festival
- The Arts Biennial
- Bluebell festival
- Quince tour
- Spaces
- Comedy Tour
- World Environment Day
- Summer Solstice
- Celebrity Cricket game
- The RHS show
- Safari evening
- Jazz Event
- National Britain in Bloom Awards
- Opera evening
- Pumpkin Olympics
- Cheshire Lights
- Something Wishful

#### The Legacy.... 2009 & beyond

- Enhance the offer of the gardens and the cultural infrastructure; strengthen management capabilities and experience;
- Encourage quality development
- To enable the RHS Flower Show to achieve its potential for the region as an event of national and international stature
- To ensure the gardens provide an on doing and dynamic stimulus and legacy projects for Cheshire in 2009 and beyond
- To ensure the community continues to benefit from association with Cheshire's gardens

## The Importance of “The Welcome”

Emma Clarke – Head of Business Development  
Visit Chester and Cheshire

### Cheshire's Year of Gardens

Would they return??

Will they tell their friends??

What will they tell their friends??

What Will they tell their friends??

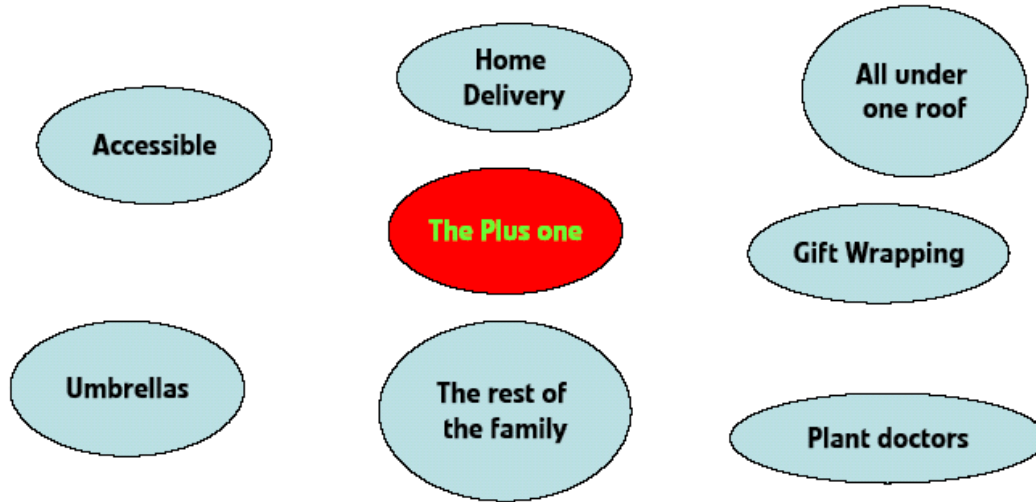


What Will they tell their friends??

+1

The Wow effect

One Step Ahead



Working together

- Year of the Garden
- Build Connections
- Go beyond the route map
- Mutual Marketing Community
- Mutual Benefits

Are we there yet?

- Watch - Smiles
- Look – Letters of thanks and praise
- Listen - Thanks

ARE YOU?

## **Workshop 2 - Commissioning New Work**

With Pamela Johnson MSGD and Jacquetta Menzies MSGD

### **Outline of the workshop content, outcomes and discussion**

#### **Outline**

Power point presentation included:

- an introduction to the SGD
- explanation about what to expect from a registered member
- how to find a garden designer
- The design process
- Creating a brief

Roll play:

The subject of creating a brief was chosen for the group as it can be an enjoyable process, but also fundamental to the success of a project.

Jacquetta and I demonstrated by performing the roll play together for the group to see. The group were then asked to choose a partner and each to take on the role of designer and client. Each pair was given a list of imaginary projects which they could use, or they could make up their own fantasy property and client. The 'designer' was also given a wish list or questionnaire to help them find out what the client wanted for the project and create a brief.

#### **Outcomes and discussion**

Some of the group used the list of imaginary projects and others made up there own, but they all used a great deal of imagination which was great as I had tried to encourage this.

There were a few real garden designers in the group so I asked them to be 'clients' and those who would normally be a client became the 'designer'. The roll reversal seemed to work well with the group enjoying the detective work involved. I did notice that the designers turned client relished in being challenging!

One of the main comments during the discussion afterwards was how much of a team effort creating a new garden is. All those who will be involved with the project from the design stage to maintaining and running it in the future need to be brought in for discussion at the start. Recognising where specific skills are required and involving those people early on was also highlighted.

I now realise that I perhaps didn't emphasise how important a properties history is in the design process. I took it for granted that the sense of place which every designer should use instinctively would include the properties history, be it a Victorian terrace or an Elizabethan mansion. Taking a workshop can of course make you look at your own subject from another angle with refreshing results.

## **Workshop 3 - Making the most of Volunteers**

Barbara Moth, Cheshire Gardens Trust

### **Objectives**

Primarily to share ideas and experience on making the most of volunteers, looking at why people volunteer, what they can contribute, and setting up and sustaining a volunteer group.

Contributions and comments from workshop participants have been added to the notes that formed the basis for the workshop.

### **Context to Volunteering**

#### Global

2001 – UN proclaimed 2001 as the international Year of Volunteers  
“in recognition of the valuable contribution of volunteer action in addressing global issues”

#### European

2006 - network of 38 development agencies and centres launched a Manifesto for volunteering in Europe  
“voluntary action is... an important component of the strategic objective of the European Union of becoming the most competitive and dynamic, knowledge based economy in the world”

#### Britain

2006 – PM identified the issues of volunteering as a key challenge for government  
“the aim is to increase overall levels of volunteering across all age ranges and backgrounds”  
Young people – a million more young people volunteering within 5 years

#### Headline figures

Citizenship Surveys conducted by the Home Office - 2005  
76 per cent of those questioned had taken part in some kind of volunteering activity  
50 per cent had been involved at least once a month - 20.4 million people

Heritage Lottery Fund – Parks for People programme requires a Volunteering Plan to support Stage 1 applications (alongside training etc)

Nationally a number of agencies that provide information and support for volunteers notably Volunteering England and CSV + network of Volunteer Centres (handouts)

Organisations such as National Trust, BTCV and Groundwork have very well established volunteer groups, though these are not necessarily specific to gardens.

Cheshire snapshot – Cheshire Gardens Forum research - 12 gardens, 6 had volunteer groups, 2 had had volunteers in the past, and 2 were considering having them in the future

### **What are the reasons people volunteer in a garden or greenspace?**

- Wanting to give something back – make a useful contribution and feel useful, support somewhere they consider worthwhile or is somewhere they love, see a need that they can fill

- Younger people who perhaps want a contrast to their regular work, to get outside, keep fit and do something worthwhile
- Employer supported volunteering (ESV)
- Retired – time and skills to spare, want to be involved, or feel too young to retire but don't need the income from paid employment
- Nearing retirement, a transition stage, time to spare when children have flown the nest
- Life changers – people who are tired of what they are doing and looking for something else. Working outside and doing something practical often appeals
- To keep active
- For social reasons, to meet other like minded people, impress friends
- For something to do, to give themselves a focus, get out of the house, fulfil a need to belong to something
- To improve their knowledge, use their skills
- For enjoyment, a spiritual experience
- Unemployed – volunteering as a route to employment, the acquisition of new skills, gaining confidence and a reference
- For those not wanting to take 'paid' employment or not wanting to commit to it
- Community service
- Work experience – school or college, a taster for first employment

### **What can volunteers can contribute?**

- Time – taking time particularly with visitors that staff sometimes struggle to find due to pressure of work
- Energy, muscle, 'free labour'
- Enthusiasm, a willingness to do any job
- Ideas
- Skills – experience from outside the sector, lateral thinking, niche skills, diversity of skills, mentoring others
- Knowledge – to help visitors appreciate the garden
- Encouragement
- Links to community, contacts
- Routine support
- Support for events
- Ambassadors for the garden – through a sense of pride and belonging
- Match funding
- Problems!

## **Establishing and running a volunteer group**

So if you were going to establish a volunteer group how would you go about it, or how have you gone about it? What have you found to be effective? Where do you start?

- 1. What will the roles/tasks of volunteers be? Do these need to be defined?**
- 2. Who will be responsible for the group?**
- 3. How will you recruit?**
- 4. Levels of commitment?**
- 5. Resources and organisation to support the volunteers**
- 6. What could be the down side for the owner/manager of having a volunteer group?**
- 7. How do you keep the volunteers coming?**

### **1. What will the roles/tasks of volunteers be? Do these need to be defined?**

Work in the –

#### Gardens

- Weeding and planting – potential conflict with work of paid staff?
- Pruning
- Clearing paths, tidy areas
- Help maintain seats, paint railings
- Collect seed
- Habitat management – coppicing, rhododendron removal, pulling unwanted seedlings, bramble control, wildflower and bulb planting
- Construction – recycling bays/compost areas, bird and bat boxes, lay bark paths
- Survey and audits
- Training, passing skills on to others
- Restoration work

#### Office

- Clean and pack seed, prepare labels
- Update plant databases or catalogue
- Maintain website or volunteer newsletter
- Reception, shop, ticket sales

#### Guiding

- Give daytime or evening tours for adult parties
- Provide specialist interest tours for groups
- Help with education visits – issues of working with children (CRB checks)

#### Research

- History of the gardens
- History of plant collections
- Social history – people who owned the property, worked there or are linked to it
- Aural history – memories and stories, recording

#### Activities

- Fund raising events in support of specific projects or to provide match funding for grant aid
- Events to promote the garden, encourage new audiences

#### Management

- Participation on management group, as a volunteer representative
- Managing volunteers

#### Conservation

- Of garden tools
- Repairs

## Marketing and Communications

- Promoting the garden, events
- Maintaining the website

## 2. Who will be responsible for the group?

- Head gardener, assistant gardener, part- time officer, greenspace manager, outreach worker, community ranger, a volunteer, garden owner?
- Are existing staff happy to take on this role?
- Are staff resources limited?
- Do they have the necessary skills and time?
- Need for staff training in volunteer management?
- A volunteer coordinator will need a budget, health and safety training, knowledge of contracts and of events

## 3. How will you recruit?

- Website
- Newsletter
- Free paper
- Invitation – to Friends of
- Advertise volunteer taster or trial days, or specific project
- Word of mouth through an existing associated group
- Making opportunities known through local Volunteer Centre (8 in Cheshire)

## 4. Levels of commitment?

- Long term regular
- Project based
- Seasonal
- Work placement
- Periodic – for events

## 5. Resources and organisation to support the volunteers

- Interviews, induction and contract
- Insurance
- Risk assessments (safe keeping) – part of good volunteer management, important for obtaining insurance
- Register, record hours, review period
- Times for volunteering, parameters for working
- An understanding of expectations on both sides
- Complaints procedure and other procedures, handbook
- Co- ordination with other staff and activities on site
- Consideration of relationship with paid staff
- Facilities, capacity – a volunteers room
- Communication, meetings, newsletter
- Training for 'specialist' work, e.g. disabled access audit, wildlife audit
- Finance – H&S equipment, transport, training, payment of expenses
- Tools

The point was forcefully made that volunteers are not free labour, there are costs attached, as can be seen from the above, and they need the supervision of paid staff.

## 5. What could be the down side of such a group for the owner/manager?

- Resources – accommodation, staff supervision
- Volunteers think that they own the garden
- Unreasonable expectations on either side

## **7. How do you keep them coming?**

- Feeling that they are appreciated – by owners, staff, visitors
- Say 'thank you'
- Formal recognition (e.g. an awards ceremony)
- Feeling that they are making a difference
- Provide opportunities to meet up – an event, a party
- Perks/rewards – free entry, give discount
- Provide refreshments
- Share produce
- Provide a period of review
- Gaining skills for employment, accreditation, reference
- Sense of well being
- Therapeutic value
- Variety of tasks and opportunities maintaining interest
- Consideration – comfort, support, training
- Maintaining good communications – have a paid volunteer coordinator
- Improving their social life, making new friends
- Gaining confidence
- A time of review,



## **Volunteering – some useful sources of information**

**Volunteering England** – has a good website  
[www.volunteering.org.uk](http://www.volunteering.org.uk)

“Volunteering England is an independent voluntary agency committed to supporting, enabling and celebrating volunteering in all its diversity.

Our work links research, policy innovation, good practice and grant making in the involvement of volunteers.”

Includes:

- **Excellence in Volunteer Management (EVM)** training information
- Has section on the Institute for Volunteering Research, which has produced a **Risk Toolkit**: how to take care of risk in volunteering: a guide for organisations
- **Good Practice guides** – see list overleaf

**Community Service Volunteers** – traditionally the principal volunteer agency  
[www.csv.org.uk](http://www.csv.org.uk)

“CSV involves people in high quality volunteering and learning opportunities that tackle real need and enrich lives.”

**Includes: CSV’s Institute of Advanced Volunteer Management**

Advanced-level training and services for volunteer managers and volunteer programme managers in the charitable, voluntary and not-for-profit sector.

## **The Volunteering Community Network**

[www.vcn4manchester.net](http://www.vcn4manchester.net)

**VCN** is a Manchester based network providing information and support to volunteers and organisations working with volunteers.

## **Environmental and conservation volunteering**

The following groups all have strong track records in environmental volunteering, some have undertaken interesting research and they may prove good sources of information.

- [BTCV](#)
- [Tidy Britain Group](#)
- [National Trust](#)
- [Wildlife Trusts](#)
- [Federation of City Farms and Community Gardens](#)
- [Groundwork](#)

## **GOOD PRACTICE guides available from Volunteering England**

- [Employer Supported Volunteering: the guide](#)
- [Volunteers and the Law](#)
- [The A-Z of Volunteering and Asylum: a handbook for managers](#)
- [Volunteering Impact Assessment Toolkit](#)
- [Branch Networks in the 21st Century: A Handbook](#)
- [You Cannot be Serious! A guide to involving volunteers with mental health problems](#)
- [Mini guides on Risk Management, Making your organisation accessible, Safe involvement of volunteers with vulnerable clients, Deciding Whether to Involve Volunteers and Selecting volunteers](#)
- [The Good Practice Guide](#)
- [Recruiting Volunteers - attracting the people you need](#)
- [Essential Volunteer Management](#)
- [Safe and Alert: Good Practice advice on volunteers working with vulnerable clients](#)(available on a pay to download basis only)
- [Involving Older Volunteers: a good practice guide](#)
- [The Volunteer Recruitment Book](#)
- [Volunteers and Mental Health Befriending](#)
- [Supervising Volunteers](#)
- [The \(Help!\) I-Don't-Have-Enough-Time guide to Volunteer Management](#)
- [From the Top Down \(Executive role in volunteer management\)](#)
- [My Time, My Community, Myself \(experiences of volunteering within the black community\)](#)
- [Route to Opportunity \(involving people from different sections of society\)](#)

Publications can be ordered on line.

# Finding the Funding

Sula Rayska

Finding the funding for any project is a difficult task and it is not getting any easier. For the last ten years so many projects have relied on Lottery funding and now it is quite clear that for the next five (and probably ten) years a very large amount of the money will be diverted to the Olympic Games. I am not sure how far from London the benefits from this will spread in terms of Gardens and Tourism, but my personal feeling is that it won't be all that far.

I have divided this talk into five sections:

1. Defining the categories your garden and your project fit into so that you know what sort of funds you can apply for
2. Starting to look for funds
3. National (larger) sources of funding
4. Local (smaller) sources of funding
5. Tips on making applications

## 1. Defining where your garden and project fits in

You need to understand where your project fits into the world of funding and what may affect your chances of getting money from a particular source.

There are a few basic questions to answer here, the answers to which will affect the sort of funders you can apply to:

- Is the garden owned by a charity, a family trust, a local authority, a non-profit making organisation or an individual?
- What sort of project are you undertaking and what are its aims?
- Is it a capital project, a revenue project or both?
- Will it have revenue implications which will continue for some years?

Many organisations will only give money to registered charities, trusts or non-profit-making organisations while fewer will give to local authorities and fewer still to individuals. Some will fund only capital projects and other only revenue projects, e.g. a paid post.

## 2. What you need to do before you start looking for funds

One of the most important things to do **before** you start raising any money for your project is to have agreed on exactly what your project consists of and then get an **accurate** figure of how much it will cost. It's much better to delay doing anything until you have this information than to start writing vague letters to funders which successfully convey to them that you don't know how much you need and probably don't really know what you are doing. This doesn't give a good impression and is not likely to bring success. You can get figures either by using a Quantity Surveyor or by getting a quote from one or two firms suitable to carry out the work. Which you do will probably depend on the size of your project. In any case you should have a business plan which will give details of the costs of the project and the future income from it.

You then need to start looking at where the funds you need might come from and this will involve a bit of research by someone connected with the project. First of all, you will need to identify how much money your own organisation can put into the pot. It's always best to have some funds you can include and if you haven't, then perhaps a local fundraising event can be organised.

### How to find out about sources of funding

Most local authorities and some associations of voluntary organisations have access to something called Funderfinder which is an online search facility they will search for you. You give them details of your project and they will come back with some suggestions. You can also subscribe yourself to this.

There are also Directories of Funders published by the Directory of Social Change in most reference libraries and these are sorted into geographical and subject areas so that, if you want to, you can find all the Trusts which might give to horticulture in Cheshire. There are literally thousands of grant making organisations and searching these directories is not quite as straightforward as it sounds, as their geographical and subject areas are not always as closely defined as you might wish and also some organisations change their priorities from year to year.

If your project is a large one and one of your group is doing your fundraising, you may find it worth while subscribing to one of the online directories. There are two main ones: *Grants on line* (£188 plus VAT for one user) and *Trustfunding.org.uk* (£160 plus VAT p.a. for one user for a charity). I have just changed my subscription to *Grants on line* because I found the search facility on the other one became very difficult after they redesigned their web site. But everyone has their own preferences in these things. Both contain a vast amount of information and will enable you to connect through to the web site of the grant giving organisation itself so that you can find out all the information you need about how to apply, deadlines, frequency of meetings, etc. You can usually get 7 days free trial which will enable you to see how you like the sites and if you find it useful.

### 3. National Sources of Funding

The main national sources everyone thinks of are English Heritage and the Heritage Lottery Fund. For gardens projects, both of these can sometimes help. English Heritage will only be able to provide any money for a designed landscape which is listed in their register of Parks or a Garden listed at Grade II\* or Grade I. If the project concerns a building within a garden and the building is listed at Grade I or II\*, then this may be eligible for funding. All the details of their grants are given on their web site [www.english-heritage.org.uk](http://www.english-heritage.org.uk). In some areas English Heritage also give smaller grants for capacity building and it may be worth enquiring about these.

The National Lottery does not just mean the Heritage Lottery Fund. **Awards for All** is a good scheme for small projects, especially community based ones and can now give up to £10,000, doubling the previous maximum figure. It is fairly simple to apply for and turns round applications in 3 months and I have heard that they are short of 'heritage' applications. The Heritage Lottery Fund, as I think we are all aware, is going to be very much more difficult over the next few years as so much of their money is being siphoned off to pay for the Olympics. However, it is still worth applying if your project meets its objectives:

- To conserve and enhance our heritage
- To encourage more people to be involved in and make decisions about their heritage
- To make sure everyone can learn about, have access to and enjoy their heritage

There are several programmes you can consider and if you need to seek less than £50,000 then the **Your Heritage** programme is again fairly quick (3 months) and simpler than applying for a larger grant. If young people are involved then the **Young Roots** programme is always keen for applications.

If your project runs into hundreds of thousands then you will probably be looking at applying for a **Heritage Grant** as a way of obtaining part of your funding and you will need to prepare carefully and obtain all the reports and supplementary material which is required. All these are well explained on the HLF web site ([www.hlf.org.uk](http://www.hlf.org.uk)) and you can obtain the forms on a disc so that you can fill them in on a computer which makes them clearer and easier. The one thing I would say is that although the HLF points out that for a grant of under £1million you need to provide 10% partnership funding and over £1million it's 25%, the fact is that now you have a better chance of obtaining a grant if you can contribute a higher amount than the minimum, say 30-35%.

All this is changing from next spring, however, and the details are gradually emerging in the HLF web site. Project Planning Grants will disappear and the process will apparently give earlier answers to applicants.

There are other national sources of funding, particularly the very large charitable trusts which exist in order to distribute funds. I shall just mention a few which seem likely to be well disposed towards garden projects.

**The Esmée Fairburn Foundation** is one of the largest independent grant making foundations in the UK and give grants on a very large scale, disbursing £29 million pounds in 2007. Even so, like all similar bodies, it receives more applications than it can fund and so you must read all the information and instructions very carefully. Two of the four areas in which it gives grants are: Arts & Heritage and Environment. It should be possible to fit a garden project into one of these. The foundation has a very clear and helpful web site with a cover sheet for applications and details of what information it requires.

An even larger foundation is the **Garfield Weston Foundation (UK)**, which gave over £38 million in the year to April 2006, supporting 1533 applications with grants, an average, to save you all getting out your calculators, of about £25,000 each. Again, it lists Art, Community, Education, and Environment as four of its key areas of interest. The **J Paul Getty Charitable Trust (UK)** is another one which gives to Conservation and The Environment and it favours small community and local projects which make good use of volunteers.

There are of course many others which you will find in the directories.

#### **Local Authorities, Regional Development Agencies and European Funds**

Most local authorities are so strapped for cash these days that they don't have pots of money waiting to be given away. Most, however, have a small fund sometimes known as a Community Chest which gives very small grants (hundreds, not thousands) to community based organisations and these can be useful for the administrative expenses in setting up a project and getting it off the ground. Some will give a bit of help in kind, for example from their legal department in setting up a trust or advice from technical professionals.

Regional Development Agencies will normally only be able to help projects which will create large numbers of jobs while European funds have a baffling amount of Euro jargon to deal with and an annoying list of outputs which never seem attainable by your project. Sometimes another organisation such as a local authority will be able to access European funds for a county wide project and may give out grants from this pot to individual smaller projects - for example in Shropshire the County Council obtained several million from the EU and the Government Office for the Shropshire Tourism Action Plan over several years, and again at Whittington we were successful (at the third attempt) in getting a grant of £150,000 from these funds.

If you do think you might be able to access European funds, the best thing is to seek help from someone in the Economic Development section or the European Officer of your local council to find out what might be available.

I should also mention Defra's Environmental Stewardship Schemes here, which although at present do not have much money to offer are an area definitely worth keeping an eye on if your garden is part of a larger park or estate which is eligible for entry into the stewardship schemes.

#### **4. Local (smaller) sources of funding**

As well as the very large Trusts and Foundations, there are many smaller and more local trusts which may restrict their giving to a particular area, sometimes a county or region. For instance in Shropshire the Walker Trust gives to Education and Health projects, but education can cover interpretation as well. Lord Leverhulme's Charitable Trust (not to be confused with the Leverhulme Trust) gives to projects in Cheshire and Shropshire. You can find out whether there are similar trusts for the area you come from by asking your local Council for Voluntary Service (CVS) or local authority, if you can't find them from one of the directories.

Commercial Sponsorship is another way of obtaining funds or goods which you can use. Of course not all companies will give away either money or goods; if they make their money from selling, say, garden edging tiles, they are hardly going to give them all away. So you must be able to offer something in return which is likely to be publicity, either in the press or through sponsorship on site or some corporate benefit such as free entry or invitations to events. Look for a company with a link to your project if possible and do some research to see if you can find anything about the owners or directors of local companies which might indicate that they are generous by nature.

As an example, when fundraising for Whittington Castle we wanted to build a new wooden bridge to the inner bailey to replace an old iron spiral staircase which was not too DDA compliant. I knew that Richard Burbidge who make things out of wood for the DIY industry and have their factory nearby, had sponsored the turned supports for the balcony at the Globe Theatre some years before. I approached them and they came to see our project, liked the idea and gave us £25k towards the bridge.

It's also useful to browse through sources of information like the Sunday Times Rich List and just see if there's anyone who seems to have a likely connection with your locality.

Finally do not neglect smaller amounts of money. Several smaller donations from local organisations will soon add up ('mony a mickle macks a muckle' as they say in Scotland) and larger funders will be more impressed if you can show some local support and success.

The most unusual way in which I raised almost £1,000 for a folly I was involved in restoring was from a local real ale brewery, Woods, who do a charity beer every so often and gave us 4 pence from each pint of Folly Brew they sold. Luckily it coincided with the annual Ludlow Food Festival and they sold a lot of beer.

Don't forget that volunteer time, while not actually a source of funding, can boost your funding from organisations such as the HLF and therefore you should always keep a record of volunteer names and working hours.

## 5. Tips on making applications

I've got a few tips on making applications to end on. With all funders it is important to observe the following rules and I'm sorry if they sound a bit too basic or 'school marmish', but you'd be surprised how some people go about asking for money:

- Always try to make a high level contact over the phone or in person before sending in an application.
- Study the funder's meetings and grant decision timetable before you send an application - ask for it if it is not obvious.
- Never send identical or 'round robin' letters to different funders.
- If there is an application form, use it, and read it through very carefully before you begin filling it in.
- Always identify which particular part of the funder's aims or priorities the project fits in with and mention this.
- Break the project down into specific fundable chunks if the funder does not fund projects over a certain size, and apply for funding for part of the project.
- Don't ask for more money than the guidelines suggest the funder will give.
- Do send all the information asked for in the guidelines, even if it seems unnecessary so before you begin get together lots of copies of your constitution, the latest accounts, your aims and objectives, etc.
- Never **assume** that any organisation should give you money, even if they have a lot to give away. You must put over your case so well that they are as excited by your project as you are; if you can do that you are likely to be successful.

### CONTACT DETAILS

**English Heritage** [www.english-heritage.org.uk](http://www.english-heritage.org.uk).

**Heritage Lottery Fund** [www.hlf.org.uk](http://www.hlf.org.uk)

**Esmée Fairburn Foundation** [www.esmeefairburn.org.uk](http://www.esmeefairburn.org.uk)

**J Paul Getty Charitable Trust (UK)** [www.jpgettytrust.org.uk](http://www.jpgettytrust.org.uk)

**Garfield Weston Foundation (UK)** [www.garfieldweston.org](http://www.garfieldweston.org)

**Directory of Social Change** [www.dsc.org.uk](http://www.dsc.org.uk)

#### London office

Directory of Social Change

24 Stephenson Way

London

NW1 2DP

**Tel:** 020 7391 4800

**Fax:** 020 7391 4808

#### Liverpool office

Directory of Social Change

Federation House

Hope Street, Liverpool

L1 9BW

**Tel:** 0151 708 0117

**Fax:** 0151 708 0139

### Grants Online

"Grants Online is designed to maximise funding opportunities for public, private and community based organisations and partnerships by:

- Proactively alerting our subscribers to new funding opportunities and calls for proposals.
- Enabling our subscribers to match their projects against existing grant schemes using the interactive online grants database

- Providing a strategic overview of current funding programmes via our grant directories and innovative grant mind maps.

You can request a [7 day free trial](#). This is completely free and without obligation. If after the free trial you wish to subscribe please go to <https://www.grantsonline.org.uk/subscriptions.asp> “

**Funder Finder** [www.funderfinder.org.uk](http://www.funderfinder.org.uk)

FunderFinder is a small UK charity producing software and other resources, mainly for grant-seekers. Some of the things it produces are free, some cost - though many people use their software at no cost in a library or resource agency.

**Rayska Heritage**, Sula Rayska, Glebe House, Vicarage Road, Shrewsbury, SY3 9EZ 01743 236914 [www.rayskaheritage.com](http://www.rayskaheritage.com)