



Interpretation Strategy

Moor than meets the eye

Landscape Partnership

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1. Purpose of the Interpretation Strategy

This strategy is intended to inform a 'joined up' approach to interpretation planning during the development and delivery phases of the 'Moor Than Meets The Eye' (MTMTE) Landscape Partnership project. However, it has wider relevance and applicability across the whole Dartmoor area.

It is intended as a reference point for individuals, businesses, community groups and organisations interested in engaging the public with Dartmoor's diverse natural and cultural heritage and history.

It focuses on the following:

- Setting out strategic principles, interpretive aims and objectives.
- Defining strategic interpretive themes and sub-themes.
- Developing a thematic hub / cluster hierarchy to aid project development works with communities, future planning and detailed storyline development.
- Suggesting an 'interpretation toolkit' appropriate to a variety of Dartmoor sites and audiences.
- Providing indicative budget figures for a range of interpretive tools and mechanisms.
- Developing a visual strategy for encouraging site-to-site referral based on interpretive themes and storylines.

2. Outline methodology

The following outline methodology was used to develop this interpretation strategy. Much of the research and analysis was undertaken through close collaboration with the Audience Development planning work undertaken for the MTMTE project. Key stages in the development and delivery of this strategy included:

- Desktop review of storyline materials, references and resources.
- Scoping meeting with the MTMTE Project Officer, Community Officer and Audience Development Plan consultants.
- Visits to key project locations and heritage sites within the MTMTE project area.
- Meetings and on-going correspondence with DNPA heritage officers, interpretation, education and visitor services staff and representatives from the Landscape Partnership board and Local Stakeholders group.
- Collaborative research and on-going discussions with Audience Development Plan consultants (for more information on the primary and secondary ADP research, please refer to the separate MTMTE Audience Development Plan).
- Attendance at Local Stakeholders Group projects update meeting.
- Preparation of first draft interim report.
- Presentation of first draft interim report and research findings at a joint interpretation and audience development validation workshop with LSG and MTMTE Partnership board members.
- Drafting of final report.
- Submission and refinement of final report.

3. Strategic Interpretation Principles and Aims

3.1 What is heritage interpretation?

Heritage interpretation is not simply communicating facts and figures; rather it is a form of persuasive communication which uses information to engage people at a deeper level with natural and cultural heritage. Good interpretation should:

- Provoke people's imagination, interest and/or concern.
- Relate to people's own life experiences.
- Reveal abstract and complex underlying relationships and concepts through use of intuitive and accessible means.
- Address the 'whole story' through use of unifying themes.

Interpretation can help fulfil a variety of roles, including:

Educational

- Communicating specific messages / themes to visitors.
- Stimulating interest in a subject or place.
- Explaining the management of a site to visitors.

Recreational & visitor management

- Aiding enjoyment of a site.
- Providing a recreational product or experience.
- Influencing the distribution of visitors at a site.
- Encouraging constructive behaviour to protect resources.

Economic development

- Attracting visitors to a site or area.
- Encouraging spending and generating employment.
- Supporting a marketing image for a site or area.

Public involvement

- Recruiting volunteers.
- Involving people in the management of a site.

For more about interpretation visit the [Association for Heritage Interpretation](#) website.

3.2 'The Dartmoor Story' concept

Story telling is as old as the human race, and everyone can relate to the idea of stories. The concept of 'The Dartmoor Story' underpins the thinking in this strategy.

Like a book, the history and heritage of Dartmoor can be seen as a series of chapters; partly chronological, but also partly thematic.

Good stories have intriguing plots, colourful characters, dramatic cliff hangers, sadness, laughter, inspiration, and sometimes, life affirming or life changing revelation.

Each successive turn of the page reveals a little more, leading to deeper understanding and engagement with the characters, plots and places depicted in the story. And, when you finish reading the story, you are hopefully left with various thoughts and memories which in some way help you make sense of the world – in other words, you have discovered the underlying themes running through the story.

Dartmoor's landscapes, wildlife, people and places combine to tell a fascinating story – a story that begins in the distant geological past and whose concluding chapters have yet to be written. Significantly, we are all part of the story – as visitors, farmers, residents and wider society – through the lives we live and the choices we make.

This concept of 'telling a story' should underpin the approach to interpreting Dartmoor. This does not mean being lax with the facts; but rather it is predicated on the need to dig deep into the archives and scrutinise the evidence to bring out the nuances and make the connections necessary for a deeper public engagement with Dartmoor 'the place'.

3.3 Strategic aims

The following strategic aims broadly reflect the policies and aims of organisations and communities with a shared concern for Dartmoor's natural and cultural heritage and the sustainability of its rural and tourism economy. These aims should filter down into site-specific interpretation and visitor communication planning.

Aim 1: Creating ambassadors and champions

- To encourage responsible behaviour through informed persuasion rather than coercion (e.g. through understanding, appreciation; through appreciation, protection).
- To foster a deeper public understanding of The Dartmoor Story and, as a result, a greater appreciation of the need to care for Dartmoor's unique natural and cultural heritage and to respect its working communities.

- To raise visitors' and residents' awareness of the partnership of organisations, landowners, farmers, community groups and the many volunteers who care for Dartmoor and to encourage active participation.

Aim 2: Helping to sustain local communities

- To empower Dartmoor's local communities to take an active role in interpreting Dartmoor's special qualities.
- To use locally sourced materials, wherever possible, in the physical delivery of interpretive media.
- To encourage visitors to dwell longer and spend more money within local communities.

Aim 3: Acting locally, thinking strategically

- To use a thematic approach to interpretation which allows individual sites to be understood and linked intuitively with other sites of a similar theme or to tell parts of The Dartmoor Story in microcosm.
- To 'package' sites and their themes and individual storylines wherever possible into appealing, audience-focussed experiences (e.g. trails and heritage itineraries) making links with established routes, access networks and neighbouring sites or features of heritage interest.

Aim 4: Understanding and catering for a variety of audiences

- To use social media and a prominent web presence to communicate key interpretive themes.
- To ensure that visitors of differing knowledge levels and interests will be pleased to find the right level of information to suit them.*

*NB. This requires a layered approach to interpretation which meets the varying learning styles, aspirations and practical requirements of different audiences. Layering can operate on the scale of an individual panel where people are presented with attention grabbing headlines, brief introductory paragraphs, slightly longer body text and picture captions or at the scale of a whole site where a variety of different media and methods is employed and opportunities given for people to delve deeper into the stories that most interest them.

- To ensure that all interpretation follows best practice guidelines in terms of accessibility and interpretive design.*

*See the HLF's ['Thinking About Interpretation'](#) guidelines; and [The Sensory Trust](#) guidelines for more on this. Also, see **Appendix 1 & 2**.

- To maximise opportunities to share The Dartmoor Story with the large numbers of touring motorists, cyclists, bus tours and hikers who journey across Dartmoor's road and path network – currently a missed opportunity.

Aim 5: Relieving pressures

- To make visitors to pressured 'honeypot' sites aware of opportunities elsewhere within the National Park for activity and enjoyment.
- To encourage visitors to honeypot sites to act in ways which do not detract from others' enjoyment and which do not detrimentally impact on Dartmoor's natural and cultural heritage.

Aim 6: Respecting the environment

- To ensure that all interpretive media are of the highest quality and appropriate in form and function for the environments into which they are placed.
- To use sustainably sourced and recycled materials in the fabrication of interpretive media.

3.4 Strategic learning, emotional and behavioural objectives for interpretation

3.4.1 Learning objectives

Having engaged with interpretation relating to The Dartmoor Story, people will be aware that:

- The essence of Dartmoor's distinctive tors and moorland landscapes, its pattern of streams and rivers, its traditional field boundaries, buildings and settlements has been created largely by granite.
- Dartmoor's complex and varied landscapes have been shaped by farming, forestry and industry over thousands of years – and people continue to influence them today.
- Dartmoor's varied landscapes host a fantastic diversity of wildlife, habitats and species, much of it rare and protected.

- Dartmoor’s contrasting remote and intimate landscapes, big skies, mysterious ancient monuments and distinctive wildlife have long inspired legend, folklore, story-telling and art and remain a continuing source of inspiration for many.
- We all have a part to play in protecting Dartmoor’s natural and cultural heritage through our choices as individuals and as society.

In addition, visitors will learn one or more of the many sub-themes, depending on their interests and the sites they visit (see Section 4 below).

3.4.2 Emotional objectives

Having engaged with interpretation relating to The Dartmoor Story, people will feel:

- Increased confidence to explore new places and have different experiences of Dartmoor.
- A deeper sense of connectedness with Dartmoor ‘the place’ through enhanced memories and experiences.
- Surprise about the extent to which people have influenced Dartmoor’s landscapes over time.
- A desire to discover more and go deeper into Dartmoor’s stories.
- An increased sense of pride in ‘their local heritage’ (local residents).
- That Dartmoor’s heritage is important to them personally and deserving of care and protection (residents and visitors).
- A heightened sense of enjoyment.

3.4.3 Behavioural objectives

Having engaged with interpretation relating to The Dartmoor Story, people will:

- Be able to find their way around easily.
- Be more inclined to visit other parts of Dartmoor that are less familiar to them.
- Actively follow up interests sparked by the interpretation, for example, through attending guided walks, talks and other events.
- Extend their stay and spend more money locally as a result.

- Be more likely to return to Dartmoor in the future.
- Be inspired to volunteer and /or support the care and conservation of Dartmoor's cultural and natural heritage.
- Recommend places and experiences to family and friends and post positive messages on their social media pages.

3.5 Hierarchical principles

The concept of **gateways, hubs and clusters** is an internal planning tool and NOT a public facing promotional concept. It is a strategic approach to the development and delivery of interpretation across a large area, based on readily observed visitor behaviours, audience profiles and the geography of the heritage resource.

Hub sites are defined physical localities whose cultural or natural heritage assets (singly and in combination with other sites – see '*Clusters*' below) lend themselves well to conveying strategic themes / messages from The Dartmoor Story.

- Primary hub sites are popular, well-known destinations readily accessible to a broad audience.
- Secondary hub sites may be less well known or not as readily accessible as primary hub sites.
- Hub sites should have significant extant features of heritage interest, or provide strong heritage connections, contextual views and experiences.
- Hub sites should be starting points, end destinations or otherwise be incorporated within connecting experiences (see – '*Connecting experiences*' below).

An example of a primary hub site might be Haytor, Widecombe or Newbridge. An example of a secondary hub site might be Whitehorse Hill or Grimspound.

A **gateway** is the principal focus for visitor contact. This may or may not be part of a hub site, and is a place where visitors:

- Can access information and orientation which will equip them to explore and discover.
- Can access varied modes of interpretation to suit a range of learning styles.

- Are introduced to the overarching interpretive theme and key subthemes from ‘The Dartmoor Story.’
- Can receive personal contact and advice.

Gateways might range in scale from a National Park Visitor Centre to an information point in a local B&B, shop, caravan site or post office. They might also be in the form of a mobile information point or the regular presence of National Park ambassadors who are able to inform and advise the public.

A **virtual gateway** is a web-presence – a first port of call for people looking to visit Dartmoor. As with physical gateways, the virtual gateway should fulfil the following key functions:

- A place where visitors can receive personal contact and advice – vicariously through social media feedback, recommendations and other forms of user-generated content.
- Clear, concise communication of The Dartmoor Story interpretive themes.
- Essential orientation, information and interpretation delivery tools (e.g. downloadable resources such as audio tours, apps or leaflets).

Clusters are geographical groups of hub sites whose natural or cultural heritage assets together help communicate key themes from The Dartmoor Story, and which because of their geographical proximity to one another, lend themselves to being ‘joined up’ through connecting experiences such as trails and itineraries.

Connecting experiences should:

- Package together visits to sites in ways that appeal to different audience interest segments and activity and ability groupings.
- Communicate and reinforce the key themes of The Dartmoor Story.
- Operate at a variety of geographical scales, e.g. from village heritage trail to medium and longer distance linear or circular routes.
- Be supported by a range of interpretive, information and orientation media – e.g. printed guides, portable digital media and fixed point signage.

Examples of connecting experiences might include:

- Day and half day itineraries for bus tours and casual sight-seers.
- Linear or circular walks, and rides for horses and cycles.

- Village or parish heritage trails.
- Guided walks and talks.
- Geocaching / letterboxing trails.

3.6 Audiences and implications for interpretation

Good interpretation always starts with a clear understanding of audiences and their motivations, needs and characteristics.

There is no single way of segmenting potential audiences for the interpretation of Dartmoor’s cultural and natural heritage: different visitors will have different needs at different times and in different spaces.

A core strategy is therefore to provide a range of interpretation experiences that will have a wide appeal, provide choice and meet the different preferred learning styles of a mixed audience.

Within this broad approach, however, a range of specific audience-related issues and opportunities can be identified:

- Local residents are a key audience for interpretation. They will be familiar with Dartmoor and some will feel very protective of its unspoilt qualities. The interpretation should help celebrate the landscape and its distinctiveness, and where feasible help manage visitor pressure at key honeypot sites.
- The provision of a stimulating heritage experience is essential for tourism-related audiences, and a choice of experiences and levels of engagement with the interpretation.
- The needs of people with disabilities should be met through an accessible ‘universal design’ approach to all interpretive media, and provision of specific tailored media options.
- An element of ‘outreach’ interpretation will be required to engage and communicate with non-visitors, including nearby urban residents, or visitors whose experiences are limited primarily or exclusively to honeypot locations.

For more details and specifics relating to audiences, please refer to the MTMTE Audience Development Plan. The following table breaks out some of the principal audience types present on Dartmoor and key implications for interpretation delivery. The typology used here is not exactly the same as that used in the ADP, and its purpose is to show the breadth of existing audiences rather than defining priorities for engagement. The audience types are not mutually exclusive, and the reality is that an individual may fall into a number of different categories depending on their age, interests, geographic location etc.

Table 1: Audiences and some implications for interpretation

Audience	Broad implications for interpretation
Residents (interested and engaged)	<p><i>Description:</i> This audience is already well engaged with aspects of Dartmoor’s heritage, often through involvement in local societies, clubs or community groups.</p> <p>They feel a strong sense of pride, ownership and concern for their place, including how others behave whilst enjoying it.</p> <p>Their interests may be focused primarily on their ‘own patch’ or subject, but may extend to the heritage and history of Dartmoor more broadly.</p> <p>Their concern and enthusiasm is to share (to varying degrees!) ‘their heritage’ with visitors and other local residents.</p> <p>The location, scale and quality of any permanent interpretive installations will be of particular concern for this audience, although they are not themselves a primary target for interpretation.</p>
Residents (passive)	<p><i>Description:</i> This audience lives on or close to Dartmoor but may know relatively little about its history or heritage. They are not generally connected to local societies, clubs or community groups with a heritage focus.</p> <p>Dartmoor is a perhaps a place for occasional strolls or dog walks, but holds little interest beyond this.</p> <p>This group may include second home owners or new incomers who perhaps have a general aesthetic appreciation for Dartmoor but have not yet a strong sense of connection with, respect for, or knowledge of Dartmoor’s natural and cultural heritage.</p> <p><i>Interpretation priorities:</i> Guided walks, talks and other targeted community-focused interpretive events and initiatives are the key to greater engagement.</p>
Residents (passive) of neighbouring	<p><i>Description:</i> People whose visits to and experience of Dartmoor is either non-existent or limited principally to honeypot sites.</p>

<p>large urban areas (e.g. Plymouth)</p>	<p><i>Interpretation priorities:</i> This audience will appreciate interpretation of Dartmoor’s heritage in terms that relate to their own urban lives and experiences.</p> <p>Simple and effective orientation that helps reassure and build confidence in exploring new and unfamiliar areas.</p> <p>‘Outreach’ interpretation that takes Dartmoor into urban communities, for example, through schools linkages and a presence at civic events.</p> <p>Events and activities focussing on popular, honeypot locations where wider themes from ‘The Dartmoor Story’ can be explored in exciting ways.</p>
<p>First time visitors</p>	<p><i>Interpretation priorities:</i> A mix of heritage trails and itineraries which provide opportunities to explore over different timescales and different geographical areas, coupled with the availability of interpretive, orientation and information materials on-line to aid pre-visit planning.</p> <p>Traditional portable printed media and more innovative interpretive media (e.g. smartphone apps, tablet tours).</p> <p>Engaging and memorable visitor exhibitions.</p>
<p>Repeat visitors</p>	<p><i>Interpretation priorities:</i> This audience will particularly value a programme of interpretive events and activities, changeable interpretive content (e.g. seasonal audio trail), and artistic forms of interpretation such as sculpture which help create memorable and lasting experiences.</p>
<p>Overseas visitors</p>	<p><i>Interpretation priorities:</i> This audience will especially values simple interpretation in accessible English, the use of images and illustrations, and where relevant interpretation in their own language.</p>
<p>People with a <i>general interest</i> in wildlife and / or cultural heritage, but with no specialist knowledge</p>	<p><i>Description:</i> This audience will be hoping for rewarding encounters with the landscape and its natural and cultural heritage and to generally enjoy a visit with a choice of experiences on offer.</p> <p><i>Interpretation priorities:</i> Accessible interpretation, light on text, and which incorporates attractive imagery, opportunities for interaction and exploration and which opens up potentially new avenues of interest and discovery.</p>

	<p>Signposting of opportunities to ‘delve deeper’ into a range of heritage subjects.</p>
<p>People with a <i>special interest</i> in natural and/or cultural heritage</p>	<p><i>Description:</i> This audience will already have good specialist knowledge in their area of interest, but may know very little about other aspects of Dartmoor’s cultural or natural heritage.</p> <p><i>Interpretation priorities:</i> Interpretation that shows the linkages, connections and breadth of heritage interest, and which presents these in an attractive programme of events, activities and walks or other types of trails.</p> <p>Signposting of opportunities to ‘delve deeper’ into a range of heritage subjects.</p>
<p>Families</p>	<p><i>Description:</i> Family units visiting with children of varying ages and/or extended family members, such as grandparents.</p> <p><i>Interpretation priorities:</i> This audience desires interpretation that has elements of challenge and active discovery; that utilises accessible paths and trails to create circular walks or activity routes of varying length and challenge and which provides a constructive learning aspect and opportunity for intergenerational interaction.</p>
<p>Teenagers and young people</p>	<p><i>Description:</i> Young active – organised and self-organised groups of young people engaged in specific activities.</p> <p><i>Interpretation priorities:</i> The interpretation should include new media options that can make natural and cultural heritage exciting for this hard-to-engage audience.</p> <p>Some targeted events or initiatives which incorporate a dimension of challenge, gaming and adventure will also have appeal.</p>
<p>General sight-seers</p>	<p><i>Description:</i> People ‘passing through’ Dartmoor whose mode of discovery is principally one of short focus visits to key destinations that do not involve much deviation from main routes. This might include motorists, long distance tour cyclists, bus tours etc.</p>

	<p><i>Interpretation priorities:</i> A mix of heritage trails and itineraries which provide opportunities to explore over different timescales and different geographical areas, coupled with the availability of interpretive, orientation and information materials on-line to aid pre-visit planning.</p> <p>Markers or pointers to sites or features of heritage interest which may otherwise be missed, focusing on roadside pull-ins and car parks.</p> <p>'In-car' commentaries and guides.</p> <p>Engaging and interactive visitor exhibitions.</p>
'Empty nesters' aged 45+	<p><i>Interpretation priorities:</i> This audience will be looking for self-guided experiences, guided tours and opportunities to explore away from the landscape in comfort.</p> <p>The interpretation must be accessible and designed to high standards of sensory and physical access.</p> <p>Seating and opportunity for rest will be an important facility for older members of this audience.</p>
People with physical, sensory and learning disability	<p><i>Interpretation priorities:</i> The interpretation must be accessible and designed to high standards of sensory and physical access.</p>
Schools and other education groups	<p><i>Interpretation priorities:</i> The interpretation should dovetail with projects designed specifically to meet learning opportunities within the National Curriculum.</p>
Specialist user / activity groups	<p><i>Description:</i> Specialist user/activity groups (e.g. anglers, birders, canoeists, mountain bikers) who use Dartmoor as a venue for their specific activities.</p> <p><i>Interpretation priorities:</i> This audience will want to have a choice of routes, good orientation, and stimulating interpretation that they 'happen upon' during a cycle ride, walk or their chosen activity.</p>

4. Themes and storylines

The thematic structure outlined below is intended to provide a context for planning individual interpretation projects and site-specific storylines.

Themes in interpretation summarise the key messages that should be left in the minds of the audiences. They are an essential way to organise a wide range of stories into a coherent narrative. The overarching theme is the principal hook upon which all subsequent sub themes and detailed storylines are hung.

The themes may never appear in the exact words used below but should guide the content development process and the specific messages of each piece of interpretation.

Some themes are not strongly site-specific; others have a very strong and particular geographical focus.

There are also some messages which are more informational than interpretive, and which relate to the National Park's statutory purposes, duty and its on-going, public-facing initiatives.

4.1 Messages relating to the National Park

Where Dartmoor National Park Authority is the sole or lead partner in a project it may be appropriate to highlight some or all of the following messages. In practice these messages will primarily be restricted to National Park visitor centres; top level publications (e.g. Enjoying Dartmoor), campaign materials and informational boards.

National Park purposes

The National Park Authority's role is clearly defined by Parliament in two statutory purposes, which are to:

- conserve and enhance the natural beauty, wildlife and cultural heritage of the National Park.
- promote opportunities for the understanding and enjoyment of the special qualities of the National Park by the public.

National Park duty

In carrying out this work, the National Park Authority is also required to meet a socio-economic duty, namely:

- seek to foster the economic and social well-being of local communities within the National Park.

Related to the above are some further aspirational ‘public-facing’ messages. The emphasis of these messages may change over time but in essence they reflect the core purposes and duty of the Authority.

Enjoying Dartmoor

There are many opportunities for you to get out and get active on Dartmoor.

Respecting Dartmoor

By taking Moor Care when you are out and about you can do your bit to help look after the precious landscapes, historic buildings, archaeology, wildlife and livestock of Dartmoor.

Helping Dartmoor

There are lots of opportunities to get involved in looking after Dartmoor National Park.

4.2 Themes relating to Dartmoor ‘the place’

‘Place’ is a powerful concept and one with which we can all connect, and Dartmoor ‘the place’ means different things to different people.

The following interpretive themes aim to distil the essential ingredients that make up Dartmoor ‘the place’. As such they are not an exhaustive list of absolutely everything that can be said about Dartmoor!

Informed by local history and flavoured by the enthusiasm, passion and knowledge of local communities and organisations, these themes will lead people on a journey of discovery; deepening their understanding and appreciation of Dartmoor’s significance and spurring them onto a greater sense of connectedness with the place.

The over-arching theme is:

Created by nature; fashioned by the hands of time and people.

The story of Dartmoor’s cherished and protected landscapes and wildlife is one of powerful geological forces, relentless weather and more than 4000 years of human activity.

Primary themes

- **PT1: The essence of Dartmoor’s distinctive tors and moorland landscapes, its pattern of streams and rivers, its traditional field boundaries, buildings and settlements has been created largely by granite.**

- **PT2: Dartmoor’s complex and varied landscapes have been shaped by farming, forestry and industry over thousands of years – and people continue to influence them today.**
- **PT3: Dartmoor’s landscapes host a fantastic diversity of wildlife and habitats, much of it rare and protected.**
- **PT4: Dartmoor’s contrasting remote and intimate landscapes, big skies, mysterious ancient monuments and distinctive wildlife have long inspired legend, folklore, story-telling and art and remain a continuing source of inspiration for many.**
- **PT5: We can all be inspired to learn more about Dartmoor and play a part in protecting its natural and cultural heritage through the choices we make as individuals, communities and as a society.**

Secondary themes

PT1: The essence of Dartmoor’s distinctive tors and moorland landscapes, its pattern of streams and rivers, its traditional field boundaries, buildings and settlements has been created largely by granite.

- **1A: Magnificent magma and mighty natural forces (ORIGINS)**
The granite which forms the heart of Dartmoor’s prized landscapes was created by volcanic forces and moulded over millennia by the relentless power of the elements and movements in the earth’s crust.
- **1B: Precious metals and minerals (MINERAL LEGACY)**
Heat and pressure associated with Dartmoor’s volcanic origins altered surrounding rocks, forming in them precious deposits of mineral ores such as copper, tin, arsenic and lead.
- **1C: Water, water everywhere (WATER)**
Dartmoor’s giant, peat-covered granite dome acts as a sponge, absorbing and controlling the release of water into most of Devon’s streams and rivers and providing essential drinking water for local populations.
- **1D: Rocks and roots (SOILS & VEGETATION)**
Not all of Dartmoor is made of granite, and changes in the underlying geology give rise to a complex and varied pattern of soils and vegetation.
- **1E: Precious and protected (PROTECTING OUR GEOLOGY)**
Dartmoor’s predominantly granite geology is internationally renowned and, in places, specially protected.

- 1F: Building with bedrock (GRANITE BUILDINGS)
Churches, chapels, stone crosses and farm houses are perhaps the most prominent examples of Dartmoor's many characterful, historic granite-built buildings.

PT2: Dartmoor's complex and varied landscapes have been shaped by farming, forestry and industry over thousands of years – and people continue to influence them today.

- 2A: Rows, circles, cairns and cists (PRE-HISTORIC AND BRONZE AGE SETTLEMENT)
Dartmoor is one of the most important pre-historic and Bronze Age archaeological landscapes in Europe.
- 2B: People and place (TRADITIONS & PLACE NAMES)
The close bond between people and place on Dartmoor is evident in the traditions and place names of its many scattered communities and in the names given to landscape features.
- 2C: Monks, kings, lords and serfs (MEDIEVAL DARTMOOR)
The intricate pattern of fields, farmsteads, drover's tracks, drift lanes and parish boundaries on Dartmoor is a tangible reminder of the efforts of successive generations to bring order to and to extract wealth from the land during medieval times.
- 2D: Held in common (COMMON LAND)
Large parts of Dartmoor are common land where medieval rights to graze ponies and other livestock are continued today.
- 2E: Rich resources for the taking (USE OF WATER / INDUSTRIAL LEGACY)
The Dartmoor landscape is riddled with signs of human ingenuity and exploitation thanks to its natural resources and plentiful supply of water to be tapped and tamed.
- 2F: Tor-ism and Conservation (VICTORIAN DARTMOOR)
Victorians brought train transport, tourism and an increasing awareness of conservation to Dartmoor. You can follow in their footsteps by exploring disused railways on the edges of the moor.
- 2G: Digging deeper (ARCHAEOLOGY ON THE MOOR)
Archaeologists are using the latest remote surveying techniques to discover Dartmoor's hidden human past, even deep beneath the cover of forestry plantations.

- 2H: Protecting the past for the future (PROTECTING OUR ARCHAEOLOGY)
Dartmoor's pre-historic and Bronze Age archaeology is vulnerable and finite and needs our collective care to preserve it for future generations.
- 2I: Bogs and bullets (MILITARY PRESENCE)
The vast, remote spaces, tough terrain and sometimes dramatic weather of Dartmoor make it a challenging place suited to military training and exercise.
- 2J: Changing places (MODERN INFLUENCES)
The actions of people continue to shape and change Dartmoor's landscapes in deliberate and sometimes unintentional ways.

PT3: Dartmoor's landscapes host a fantastic diversity of wildlife and habitats, much of it rare and protected.

- 3A: Feathery comings and goings (BIRD LIFE)
Many rare and protected species of birds depend on Dartmoor's moorland and woodland to breed, feed and shelter.
- 3B: Flitting into place (BATS & BUTTERFLIES)
Some of the nation's rarest bats and butterflies have their stronghold on Dartmoor.
- 3C: Flower power (HAY MEADOWS & TRADITIONAL PASTURES)
Traditional hay meadows and pastures are rarer than rainforest and play host to a dazzling and colourful array of flowering plants and insects.
- 3D: Out of the mire (MOORLAND & MIRES)
Dartmoor's peat moorland and mires are internationally rare habitats which require careful and deliberate management to maintain their landscape character and biodiversity.
- 3E: Clean air cling-ons (LICHENS)
Dartmoor's clean air and Atlantic-influenced climate make it an especially important place for lichens.
- 3F: Ancient oaks and valley cloaks (WOODLAND)
Dartmoor's steep-sided wooded valleys and isolated copses are important refuges for a great diversity of wildlife.
- 3G: Protection through partnership (SCIENCE OF CONSERVATION)
Dartmoor is a place where scientists, farmers and land managers work closely in partnership to look after vulnerable wildlife habitats and individual species.

- 3H: Natural networks (HABITAT CONNECTIVITY & CONDITION)
Habitat re-creation and positive management is helping Dartmoor's wildlife to thrive by connecting up and improving the condition of rare and threatened habitats.

PT4: Dartmoor's contrasting remote and intimate landscapes, big skies, mysterious ancient monuments and distinctive wildlife have long inspired legend, folklore, story-telling and art and remain a continuing source of inspiration for many.

- 4A: Ghostly prisoners, pixies, beasts and bogs (LEGEND & FOLKLORE)
Many places and place names on Dartmoor are associated with local legend and folklore.
- 4B: Dartmoor in print (NOVELISTS AND POETS)
Famous (and not-so-famous) writers past and present have been inspired by the mystery, romance, drama and beauty of Dartmoor's landscapes.
- 4C: Dartmoor on canvas (ARTISTS)
Dartmoor's ever changing light, sweeping vistas and intimate scenes and landscape details have inspired artists past and present.
- 4D: Dartmoor on location (FILMS)
People have been capturing the essence of Dartmoor on film for almost as long as film has been in existence and it continues to be a popular location for film makers and photographers.
- 4E: Dark sky Dartmoor (PERSONAL INSPIRATIONAL QUALITIES)
Dartmoor is one of the increasingly rare places in Britain where you can find peace and tranquillity or look up into a star-filled night sky.
- 4F: Challenging conditions (INSPIRATION THROUGH CHALLENGE)
For those seeking it, Dartmoor provides many opportunities for physical and mental challenge and personal achievement.

PT5: We can all be inspired to learn more about Dartmoor and play a part in protecting its natural and cultural heritage through the choices we make as individuals, communities and as a society

- 5A: Moor skills past and present (SKILLS PAST AND PRESENT)
By perpetuating traditional farming practices and buying local produce we can ensure a brighter future for Dartmoor's treasured landscapes, vulnerable wildlife habitats and cultural heritage.

- 5B: Getting involved (VOLUNTEERING)
There are plenty of opportunities to get involved practically in protecting Dartmoor's heritage through volunteering with a range of organisations.
- 5C: Going deeper (LEARNING)
You can discover more about Dartmoor through a fascinating range of events, visitor centre exhibitions and by visiting the Dartmoor National Park Authority website.
- 5D: Reduce, re-use and recycle (GOING GREENER)
There are lots of ways that we can reduce, re-use and recycle – to lessen our impact on the environment and climate.

5. Interpretive Resources

Good interpretation requires a range of resources to inform its development and effective deployment.

People

People are crucial to successful delivery of interpretation on so many levels – from involvement in researching archives and demonstrating heritage skills to oral history reminiscences and leading walks and talks. People can also get involved through creative writing, acting, providing voiceovers and just doing the leg work of planning out routes and trails for example.

The ‘people’ resource might include:

- Local history groups
- Local business owners
- Farmers
- Accommodation providers
- National Park visitor centre staff and volunteers
- DNPA rangers and specialist officers
- DNPA conservation volunteers
- Representatives of a raft of other organisations or community groups who have an interest in caring for natural or cultural heritage
- Local artisans

People also exist in the realms of fiction and history – characters that can engage with people and tell them stories about Dartmoor. These characters can be re-created, for example, through illustration, voiceovers and costumed actors engaged in live interpretation events, guided walks or in audio-visual presentations.

Social media channels and networks provide another channel for communicating with and engaging people in The Dartmoor Story. Facebook and Twitter are especially important.

Places

Some themes from The Dartmoor Story relate to specific places. These can vary in scale and significance from isolated, individual features or monuments to whole complexes of features and monuments spanning large areas or linear features such as old granite track ways.

Places are also valuable for interpretation simply because of their intrinsic qualities (e.g. here is a great place to see a star-filled night sky or to experience the tranquillity of the moor).

Other places might have legendary, artistic and literary or film associations or ephemeral aspects such as the occasional presence of particular wildlife species or historic events.

Some places have the added benefit of being well-connected by the public rights of way network or by regional and national recreational routes. The presence of linear and circular routes lends sites naturally to the creation 'connecting experiences'.

Events and festivals

Traditional events and festivals which convey a strong sense of Dartmoor's identity and heritage can be a useful vehicle for interpreting themes from The Dartmoor Story (e.g. Farmers' and local producers' events, craft fairs, Widecombe Fair).

Local archives

Documents, imagery and oral history held within local archives and libraries provide invaluable materials for researching and preparing interpretation resources. Good examples include: The Dartmoor Archive (<http://www.dartmoorarchive.org>), DNPA Moor Memories audio library and the Virtually Dartmoor 360 tours website (<http://www.virtuallydartmoor.org.uk>).

Objects and artefacts

Regional and local museums and various private collections contain numerous Dartmoor-related objects and artefacts. Whilst it may not always be possible to have historic objects on display alongside new interpretation, objects can be powerful resources for interpreting The Dartmoor Story. Producing replicas of significant and intriguing objects is one way around this.

6. The Dartmoor Story Interpretation Toolkit

This strategy does not present detailed, site-specific recommendations for interpretation, but rather it suggests a broad toolkit which can be applied in a variety of settings and which will appeal to a broad audience. Costing indications are given for the most commonly employed media and methods.

The Toolkit is not exhaustive and moving into the future will need to be revised to take account of changing trends and fashions, especially in technology and social media. Costs too will change over time and will require revision.

6.1 A planning resource

An Excel spread sheet entitled '**Interpretive Themes, Sites & Resources**' has been designed to aid interpretation delivery. This is a working document, and as such it will evolve over time. It is anticipated that this resource will continue to inform the MTMTE project as well as interpretation delivery across the wider Dartmoor area.

An initial output linked to this planning resource is a map highlighting how the gateways, hubs and clusters concept might look for the MTMTE project area (**Appendix 3**) and beyond (**Appendix 4**).

It is important to reiterate that cluster boundaries are simply ways of grouping sites whose natural or cultural heritage assets together help communicate key themes from The Dartmoor Story, and which because of their geographical proximity lend themselves to being 'joined up' through connecting experiences such as trails and itineraries. Taken as a whole the heritage assets of clusters, when interpreted in a co-ordinated manner, should lead to the visitor gaining a rounded understanding and appreciation of the essence of The Dartmoor Story.

Just because a particular cluster boundary exists on a map does not mean that the sites within it are not linked to sites in other clusters. There will be many cross-overs between clusters in terms of thematic links between sites (e.g. industrial heritage, wildlife, medieval connections). Indeed, it should be an explicit aim of future interpretation to flag up such Dartmoor-wide linkages and inter-relationships.

6.2 Conveying The Dartmoor Story using icons

A crucial element of The Dartmoor Story Interpretation Toolkit is the widespread adoption and consistent application of themed **heritage icons**.

Icons represent the public-facing aspect of the gateways, hubs and clusters concept. They are intended to convey the heritage linkages between sites right across Dartmoor. Accordingly, they need to be visible from the highest level (e.g. virtual gateways, such as Dartmoor National

Park's website; primary hub / gateway sites such as Princetown Visitor Centre) to the level of individual heritage sites, and secondary gateways (such as B&Bs).

A possible iteration of these themed icons is shown in **visuals 1 - 7** along with a range of applications.

The icons should routinely appear alongside the overarching interpretive theme, whose tagline is: 'Created by nature, fashioned by the hands of time and people' and an invitation to 'Discover The Dartmoor Story...'

The use of the icons and associated messaging should be subservient to all other branding (e.g. Forestry Commission, National Park Authority, Natural England). However, its application should be consistent and visible so that it builds up public recognition.

6.3 Strategic interpretive tools relating to The Dartmoor Story

In order to effectively promote The Dartmoor Story idea, the following strategic level tools should be adopted:

- The Dartmoor Story – ***overarching visitor leaflet / guide*** which briefly introduces the major themes of The Dartmoor Story and highlights some of the key related sites and opportunities for connecting experiences.
- The Dartmoor Story ***promotional posters / stickers*** – partnering with local businesses such as B&Bs, hotels and shops to promote The Dartmoor Story concept through posters and window stickers. QR codes and Near Field Communication (NFC)* could be used in combination to enable people to 'quick link' wirelessly to a portal website (see **visual 7**).
- ***Web portal*** – **www.TheDartmoorStory.org** – a visitor-focused web portal which provides primary level interpretation relating to the main themes and which gathers together resources which help people discover and explore Dartmoor's natural and cultural heritage. This web portal should feature active social media feeds and links with Twitter, Facebook and the Flickr photographic community. This will provide a means by which people can share their own Dartmoor stories and experiences.

Understandably there are potential issues over who hosts, administers and owns a web portal. It is outside the scope of this interpretation strategy to resolve these issues as they are largely a function of unknown resource constraints and the technicalities and politics of multiple organisations working together. However, the following considerations may help inform the decision-making process:

- The domain name **www.TheDartmoorStory.org** is primarily a convenient and memorable ‘quick link’ for promotional purposes and for building ‘brand awareness’. It is by its nature non-partisan and opens up possibilities for broad collaboration and ‘buy in’.
 - The portal, to which this domain name links, could be a new standalone, multi-faceted website or a simple signposting page with various outward links to other sites.
 - The signposting approach would benefit from contributing partners establishing a page, or portion of their own sites, dedicated to TheDartmoorStory and using commonly agreed messaging and graphic icons to maintain brand consistency.
 - Much of the content and interest of the portal will be user-generated, via social media channels, which can be displayed on the portal using feeding and streaming technology. This precludes the need for anyone to adopt different web content management systems if they wish to contribute. It does however rely on there being a commonly agreed framework for editing and content mediation. It would also require setting up ‘TheDartmoorStory’ Facebook, Twitter, Vimeo, Youtube, Flickr etc. accounts and assigning editorial rights.
 - With regards social media, there are numerous management tools out there (e.g. <http://hootsuite.com/>) which allow multiple postings to be made to social media channels quickly and easily. This avoids duplication and means that contributors can simply continue updating their own social media channels whilst automatically sharing specific, relevant content with chosen ‘TheDartmoorStory’ channels.
- **Roadside layby and car park interpretive markers** – these granite posts and traditional roadside type mile markers would be focused on main car parks and popular roadside pull-ins across the moor (see **visual 3**).

Their purpose is to introduce people to the concept of The Dartmoor Story, to provoke interest in and recognition of the story icons and to flag up opportunities for exploration and discovery.

Geo-tagging, NFC and QR codes would enable users of smartphones and other location-aware devices to access information pertinent to each marker’s location. For example, placing a smartphone next to a marker post might trigger directions to a nearby site or feature of interest or some ‘on-the-spot’ commentary about what can be seen from the markers’ location.

If used in combination with a supporting ‘app’ (see below), the functionality could be taken a step further; whereby having followed some directions to a nearby site of interest, people are able to see an augmented reality* image of a long-lost industrial site or Bronze Age settlement superimposed onto the present day scene in front of them.

Markers would also link people (where signal allows) to The Dartmoor Story web portal

- ***The Dartmoor Story app*** – iOS and Android compatible smartphone app which incorporates key points of interest and related interpretation organised into themed trails. Integrating a quiz / spotting challenge within the app will appeal to families in particular. The app might also incorporate augmented reality elements; for example, a feature which allows the app user to see an historic reconstruction illustration or animated scene of a Bronze Age settlement superimposed onto the present day landscape in front of them.

Data signal and network coverage on Dartmoor is patchy and non-existent in places. Accordingly, people would need to be aware of and have opportunity to download the app either before they get to Dartmoor, or at key visitor centres and other well promoted Wi-Fi access points in the area. The app would need to have most of its functionality downloaded to the device so as not to rely overly on data or network coverage.

By utilising NFC and QR code technology, the app could interact with car park and roadside pull-in markers and trail posts on the ground triggering site-specific content.

People making the 'long drive in' routinely pass by many Dartmoor sites and stories without knowing it. One feature of the app might be to use phone's in-built GPS capability to trigger interesting and engaging audio commentary on The Dartmoor Story as people drive through the moor, suggesting stop off locations where people can explore and discover more. This could tie in easily with the roadside markers.

- ***Packaged itineraries*** – e.g. interpretive 'short walks' and trails and family-focussed spotter and challenge activities will provide a tangible way of linking sites and stories together. These might take the form of a suite of publications packaged together, or a series of audio trails.
- ***The 4000 Year Walk*** – ideas of time trails, travelling through time, stepping back and forward in time resonate strongly with the overarching interpretive theme and the essence of The Dartmoor Story. Whilst there is scope for individual communities and parishes to create their own compact versions of such trails, utilising the resources on their doorsteps, there is also potential to create a long distance walking route as a high profile 'connecting experience' for Dartmoor as a whole. The route would take in key sites representing different chapters in the history of human occupation and use of Dartmoor. It could be promoted as a challenging alternative to the Ten Tors, and would be accompanied by an official interpretive map guide and supported by an app.

- **Mobile Display** – The Dartmoor Story should also be promoted through a portable display. At the heart of this will be a challenge or invitation to visitors to come and look at some intriguing objects (replicas). These objects reveal important aspects of The Dartmoor Story and provide talking points and ways-in for people to engage with the stories. The idea of using objects to introduce stories is well demonstrated by the BBC Radio 4 series ‘A history of the world in 100 objects’. In areas of good phone reception, people might be encouraged to visit the web portal to discover facts about the objects, and perhaps even to participate in some form of competition (e.g. free guided walks or similar).

**QR codes*

A QR code (quick response code) is a type of bar code that is used to provide easy access to information through a smartphone. It involves the user pointing the camera on their phone at the bar code; which is then recognised and typically links directly to a website address.

**NFC – Near Field Communication*

A form of wireless technology which allows smartphones and other devices to connect with each other simply by touching them together or bringing them within close proximity. Contactless communication is made possible by the use of tiny, concealed radio receiver chips, enabling all sorts of possibilities for interaction. For example, an information panel that delivers up a series of audio trails for you to follow, or discrete ‘trigger points’ within sensitive historic buildings and sites (e.g. set into plaques and markers) which deliver location-specific interpretive content such as a piece of audio or video.

**Augmented Reality*

This application of Augmented Reality would involve using the in-built camera, screen view, compass and GPS functionality of smartphones to display historical reconstruction illustrations when people stand in a specific location and orientation. These historic views might be re-created at the level of an individual feature, or might superimpose elements from whole lost landscapes.

Table 2: Strategic interpretive toolkit and audiences

<p>The Dartmoor Story overarching visitor leaflet / guide</p>	<p>First time visitors Repeat visitors Overseas visitors People with a <i>general interest</i> in wildlife and / or cultural heritage, but with no specialist knowledge Families General sight-seers 'Empty nesters' aged 45+</p>
<p>The Dartmoor Story promotional posters / stickers</p>	<p>Residents (passive) Residents (interested and engaged) First time visitors Repeat visitors Overseas visitors People with a <i>general interest</i> in wildlife and / or cultural heritage, but with no specialist knowledge Families General sight-seers 'Empty nesters' aged 45+</p>
<p>Web portal www.TheDartmoorStory.org</p>	<p>All audiences</p>
<p>Roadside layby and car park interpretive markers</p>	<p>Residents (passive) Residents (interested and engaged) First time visitors Repeat visitors People with a <i>general interest</i> in wildlife and / or cultural heritage, but with no specialist knowledge People with a <i>special interest</i> in natural and/or cultural heritage Families General sight-seers 'Empty nesters' aged 45+</p>
<p>The Dartmoor Story app</p>	<p>Residents (passive) Residents (interested and engaged) Residents (passive) of neighbouring large urban areas (e.g. Plymouth) First time visitors Repeat visitors Families Teenagers and young people 'Empty nesters' aged 45+ General sight-seers People with physical, sensory and learning disability</p>

	<p>People with a <i>general interest</i> in wildlife and / or cultural heritage, but with no specialist knowledge</p> <p>People with a <i>special interest</i> in natural and/or cultural heritage</p>
Packaged itineraries	<p>People with physical, sensory and learning disability</p> <p>Schools and other education groups</p> <p>Specialist user / activity groups</p> <p>Residents (passive) of neighbouring large urban areas (e.g. Plymouth)</p> <p>First time visitors</p> <p>Repeat visitors</p> <p>Overseas visitors</p> <p>People with a <i>general interest</i> in wildlife and / or cultural heritage, but with no specialist knowledge</p> <p>People with a <i>special interest</i> in natural and/or cultural heritage</p> <p>Families</p>
The 4000 Year Walk	<p>Residents (interested and engaged)</p> <p>Repeat visitors</p> <p>Overseas visitors</p> <p>First time visitors</p> <p>People with a <i>general interest</i> in wildlife and / or cultural heritage, but with no specialist knowledge</p> <p>People with a <i>special interest</i> in natural and/or cultural heritage</p> <p>Teenagers and young people</p> <p>'Empty nesters' aged 45+</p> <p>Schools and other education groups</p> <p>Specialist user / activity groups</p>
Mobile Display	<p>First time visitors</p> <p>Residents (passive) of neighbouring large urban areas (e.g. Plymouth)</p> <p>Families</p> <p>General sight-seers</p> <p>Teenagers and young people</p>

6.4 Types of interpretive media

There are numerous ways of delivering interpretive messages to the public. Broadly these include:

- **Fixed point outdoor interpretation** – e.g. plaques, posts, panels, wind up audio points, interpretive sculpture.

- **Portable digital media** – e.g. smartphones, tablet computers, iPods and other MP3 players, in-car GPS, geocaching.
- **Printed media** – e.g. fliers, leaflets, packs, guidebooks.
- **Interactive exhibitions** – e.g. combining graphics with hi-tech and low-tech interactive elements. Audio-visual touchscreens, low tech interactives, audio-visual presentations.
- **Live interpretation** – e.g. guided walks and talks, living history type reconstructions, character encounters, participative events and demonstrations.

Examples of some of the media mentioned above can be seen in **visuals 8 – 20**. For further information on interpretive media, please refer to the [Heritage Lottery Fund guidance](#) (p12 onwards).

6.5 Indicative costings and specifications for typical range of interpretive media

The following table highlights the costs and specifications for a range of typical interpretive media. A case study project is also included below to illustrate how a range of media might be combined to create a varied visitor experience.

Table 3: Indicative costings for interpretive media			
Item	Design & content creation £ ex VAT	Produce & install £ ex VAT	Notes
Village trail leaflet – including simple map. A4 folding to 210x99mm on 135gsm FSC recycled paper. 2,000 copies.	1,740	580	Run on cost for 1,000 = £220. Extra to UV varnish 2,000 leaflets to make them splash proof £150.
Large format leaflet – A3 folding to A4, then to 210x99mm on 135gsm FSC recycled paper. 2,000 copies.	2,200	770	Run on cost for 1,000 = £385. Extra to UV varnish 2,000 leaflets to make them splash proof £275.
Illustration – cameo.	375	-	Reduce by approx. 20-25% if line work (i.e. no colour)

Illustration - computer generated map.	760	-	“
Illustration – large reconstruction.	1,600	-	“
Illustration – aerial view hand illustrated map.	1,600	-	“
A1 interpretation/orientation panel – GRP panel in freestanding FSC oak frame.	1,030	1,340	
A0 interpretation/orientation panel – GRP panel in freestanding FSC oak frame.	1,210	1,620	
Audio trail – 20 stops. Planning, scripting, recording, editing. Inc. sound effects and royalty-free music. Use of volunteers for voice overs. Single layer tour.	5,100	-	Add approx. £350/day fees for professional actors to do voice overs.
Internal display graphics – typical cost per square metre. 10mm digitally printed rigid PVC with split battens.	565	275	
<p>Exhibitions quick cost calculator - for visitor centres, heritage centres and museum displays, you should expect to spend at least £1,200 per m2 on the exhibition. This figure includes the design, manufacture and installation of the display, as well as project management and specialist display lighting. It excludes any building works such as re-plastering and decoration, or any mechanical or electrical alterations. £1,750 per m2 will give you the flexibility to utilise some of the more expensive interactive and technology-based media, whilst £2,500+ per m2 is a generous budget and will ensure a top end product.</p>			
Outdoor audio point – including content creation with professional voice over. 1 unit with wind-up audio unit.	1,800	2,255	Extra £600+ if granite
Swing arm interpretation point – pivoting double-sided panel in timber post.	435	1,685	
Tactile zinc plaque – rectangular A5 etched zinc plaque with single colour background infill.	375	130	Extra £45 If A4
Heritage app – NFC-compatible smartphone app for Apple iOS and Android platforms. 30 points of interest.	7,330	11,000	Augmented Reality feature (each) = £1,700-2,500 extra

Incorporating spotter guide / quiz type component for family appeal.			
Geocache trail – 6 clue plaques plus 6 end caches comprising case, embossing stamp and interpretive props. 5,000 trail leaflets (A4 folding to 210x99mm).	3,430	3,700	

Table 4: Case Study Project: Widecombe-in-the-Moor (indicative costs & media)

Item	Design & content creation £ ex VAT	Produce & install £ ex VAT	Notes
A0 interpretation/orientation panels – 2no. units. GRP panel in freestanding FSC oak frame. Both panels the same except You Are Here marker. Includes hand drawn ‘top down’ map.	2,035	2,970	
External leaflet dispensers – 2no. units in oak with hinged top to take 1/3 A4 leaflets. Fitted to A0 panel frame unit.	-	460	
Heritage trail leaflet – A3 folding to 1/3A4. Using same map as panels. 5,000 copies inc. UV varnish to make leaflet splash proof.	2,195	2,310	
Heritage trail app – NFC-compatible smartphone app for Apple iOS and Android platforms. 30 points of interest. Incorporating spotter guide / quiz type component for family appeal.	7,330	11,000	
Village heritage trail app promotional holding page – basic web page.	1,210	-	excludes hosting
Village heritage trail promotional posters – 50 digitally printed A4 posters.	420	65	
Village heritage trail table-top browsers –	485	320	

40no. 3-sided clear acrylic menu holders. 40no. each of 3 210x99mm single-sided prints.			
Stamps & plaques – 6no. wall-mounted A5 plaques, 6no. embossing stamps. Includes a simple line illustration for each.	2,240	1,775	
Numbered trail plaques – 10no. approx. A6 size etched zinc plaques on oak posts. Installed into soft ground.	260	1,920	
Family spotter guide/discovery trail leaflet – A3 folding to 210x99mm. 2,000 copies. Includes some line illustrations.	3,400	695	
Touchscreen archive access point – software development to create content management system enabling volunteers to input content. Touchscreen and bespoke housing plus supporting wall-mounted graphic panel for site.	5,300	6,740	
Bespoke moveable interactive display units – 2 no. bespoke steel units incorporating graphics and interactives.	5,490	21,670	

Notes

- ‘Design & content creation’ includes design, artwork, research and copy/scriptwriting but excludes illustrations or maps unless otherwise stated. Illustration costs have been quoted separately.
- General project management & expenses - add 15% to all costs except where stated.
- ‘Run on’ = cost per 1,000 which can be added to the 2,000 copies print costs to quickly calculate a larger print run.
- Image reproduction fees from libraries etc. excluded.
- Costs exclude VAT.

Appendices

Appendix 1: Best interpretive practice principles

Good interpretation connects with its audience. There are a number of good practice principles that, as a rule, will enable this to happen. We recommend these principles should apply to all future interpretation:

1. Interpretation is about communicating ideas (themes) not facts. Each item of interpretation should communicate a single or limited number of themes (ideas), rather than a jumble of facts.
2. Each item of site-based interpretation should clearly and specifically relate to features, objects, or events in the immediate surroundings:
 - For fixed media such as panels, it should be possible to see the subject of the interpretation from the location of the panel.
 - For media designed to be used on the move, the interpretation should refer to specific features that can be seen or readily appreciated.
3. Interpretation should encourage visitors to notice and explore the things around them:
 - It should draw attention to specific features which can be seen, touched, heard, smelled or tasted; and
 - It should specifically ask the reader to look at, touch, listen to, smell or taste these things.
4. Written interpretation should relate to the audience by using personal language, metaphors and analogies; by making links or comparisons between its subject and peoples' everyday lives or common experiences; and through the use of creative writing, poetry and quotations.
5. Fixed interpretation should use materials sympathetic to the surroundings, and be located so it does not impinge on the character of the site. Interpretive public art installations should be conceived and designed to add to the 'place making' and distinctiveness of a locality.
6. All interpretation should be easily accessible:
 - Text should be clearly printed and legible; should include headings and/or sub-headings; should make use of a text hierarchy; should have a readability level

appropriate to the audience; and should be divided into paragraphs of no more than 75 words.

- Text should be written in a personal language, avoiding jargon and ‘bureaucratic language’. Sentences should usually be short and simple, with technical terms explained.
- Panels and displays should be fixed at an appropriate height and with enough space to view them comfortably.

7. Effective use should be made of pictures and graphics:

- They should be clear and easily understood
- They should be visually stimulating
- They should have a clear relationship to the text
- They should complement the text, or what can be seen, rather than duplicate it
- Overall graphic design and layout should allow for sufficient ‘white space’

8. All interpretive designs should meet the universal design and physical and intellectual access guidelines and principles contained in the following publications:

- *BT Countryside for All*
- *Exhibitions for All: A practical guide to designing inclusive exhibitions*, The National Museum of Scotland
- *Access in Mind: Towards the inclusive museum* by Anne Rayner, Intact – The Intellectual Access Trust
- *RNIB See It Right* guidelines

9. Responsibilities and budgets for maintaining the interpretation should be built into relevant annual work programmes.

Appendix 2: Types and techniques of evaluation

There are three key forms of evaluation relevant to interpretation:

- Front-end analysis aims to find out what the audience already feels or knows about a topic.
- Formative evaluation can be done with design mock-ups/ proofs to test that graphics, text, and designs work as intended.
- Summative evaluation is done when implementation is complete in order to determine to what extent desired outcomes are being achieved.

Of these, formative evaluation is the most applicable and cost effective since it can become part of a project during implementation.

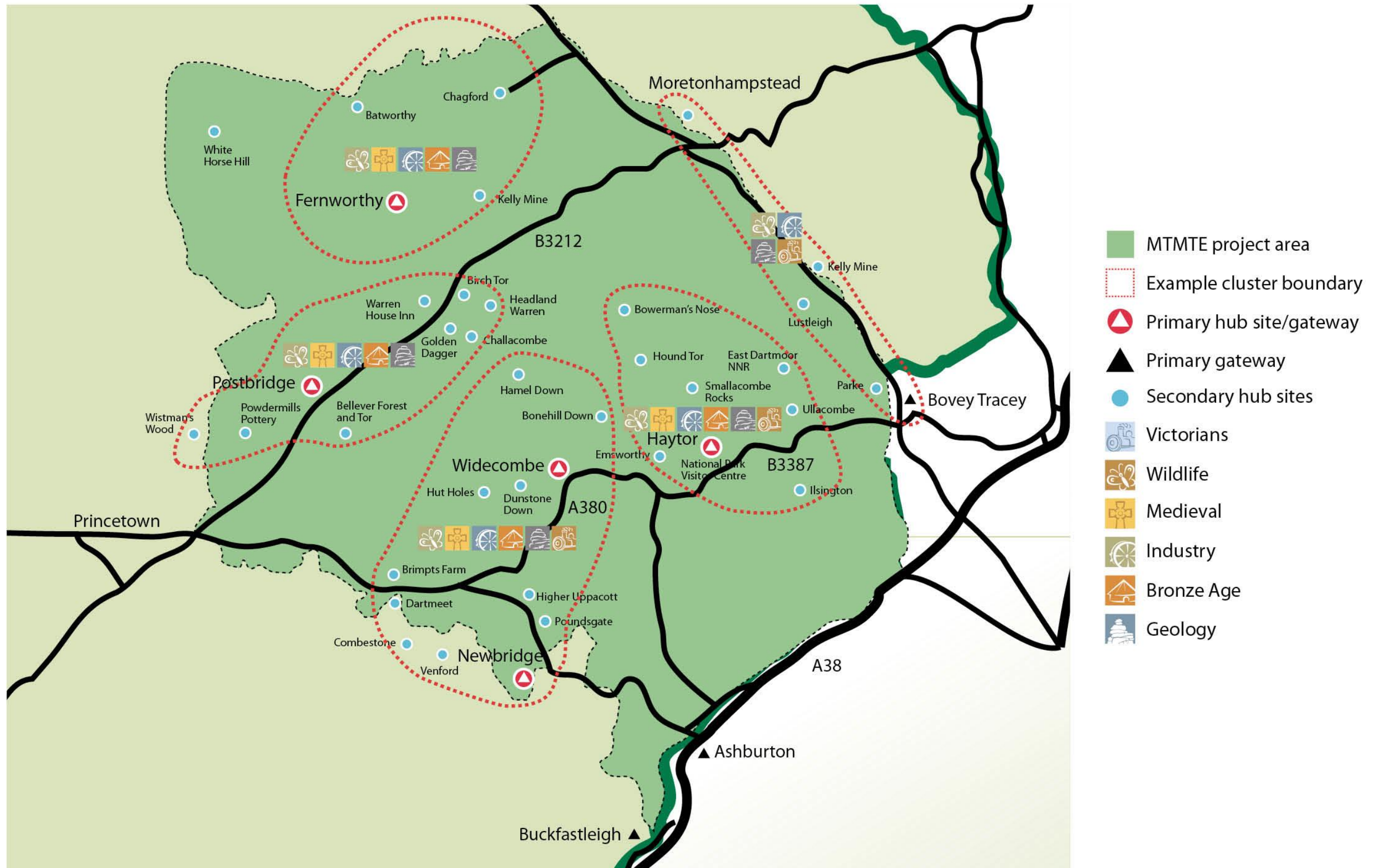
Summative evaluation is also extremely useful in giving direction to the long-term refreshment and replacement of interpretation.

Techniques for evaluating interpretation

Within these types of evaluation are a number of techniques:

- Audience questionnaires to test levels of knowledge and interest in a subject
- Focus group discussions to test reactions to proposed text, illustrations or interactives. In the case of public realm installations, these are best done on site
- Quantitative counts of visitor numbers visiting the sites, attending events, downloading apps and publications, and walking trails
- On-site questionnaires to test what visitors have learnt and feel
- Behavioural observation using a checklist of behaviours such as 'reads text', 'talks to companion', 'listens to audio', or 'watches video' to measure what proportion of visitors read or interact with the interpretation
- Behavioural observation using 'stopping power' and 'holding time' – numerical indices of an exhibit's effectiveness

The Dartmoor Story - Example application of the hubs, gateways and clusters in the Moor Than Meets The Eye project area



The Dartmoor Story - Example application of the hubs, gateways and clusters in wider DNP



