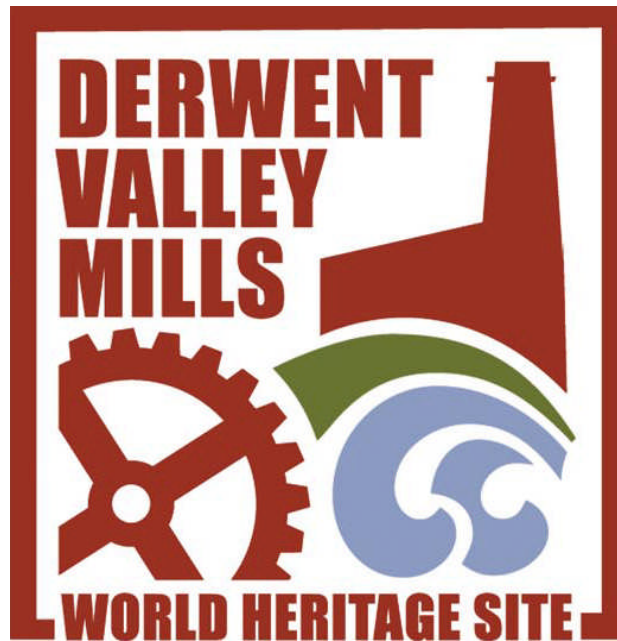


Derwent Valley Mills World Heritage Site



Interpretation Plan

for

Derwent Valley Mills World Heritage Site Partnership

by

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July 2011

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1. INTRODUCTION AND CONTEXT

101 Background

Derwent Valley Mills is a World Heritage Site located along the River Derwent in Derbyshire. It was inscribed on the UNESCO World Heritage List in December 2001 and contains a fascinating series of historic mill complexes. The mills are the world's first '*modern*' factories and this part of the Derwent Valley was described by the eminent historian Professor J.D. Chambers as '*the cradle of the new factory system*'. Here, in the late 18th century, waterpower was first successfully harnessed for textile production. This revolutionised industry and changed the way people lived and worked, not only in the United Kingdom, but throughout the world. In addition to the mills themselves an outstanding ensemble of domestic and civic infrastructure survives remarkably intact.

The Derwent Valley Mills World Heritage Site (DVMWHS) extends approximately 15 miles north to south along the Derwent Valley stretching from Masson Mills at Matlock Bath to the Derby Silk Mill. Along this section of the River Derwent visitors can enjoy the rural splendour of the Derwent Valley and explore 17 distinct places of interest each providing a unique insight into the industrial and social life that evolved during the late 18th and early 19th centuries.

The A6 runs along the valley towards the Peak District in the north with connecting routes eastwards to the A38 and M1 from Ambergate and westwards to Ashbourne from Belper. The Derwent Valley Line runs regular hourly train services from Derby to Matlock with stations at Duffield, Belper, Ambergate, Whatstandwell, Cromford, Matlock Bath and Matlock. Popular walking and cycling routes generally follow the route of the river. Some form part of the Derwent Valley Heritage Way which stretches from Ladybower Reservoir in the Peak District to the north to Shardlow, south of Derby.

102 Strategic Context

Since 2001 a number of key strategic plans have been developed for DVMWHS including:

- * World Heritage Site Management Plan
- * Economic Development Plan
- * Tourism Strategy
- * Branding Strategy.

The **World Heritage Site Management Plan** (January 2007) highlights that UNESCO confirmed:

- * the Derwent Valley saw the birth of the factory system when new types of building were erected to house the new technology for spinning cotton developed by Richard Arkwright in the late 18th century
- * in the Derwent Valley for the first time there was a large scale industrial production in a hitherto rural landscape. The need to provide housing and other facilities for workers and managers resulted in the creation of the first modern industrial towns.

The overarching vision for the DVMWHS is:

'to conserve the unique and important cultural landscape of the DVMWHS, to protect its Outstanding Universal Value, to interpret and promote its assets and to enhance its character, appearance and economic well being in a sustainable manner.'

It goes on to identify as a key aim **'to increase public awareness of, and interest in, the WHS, to realise its full potential as an education and learning resource and establish a coordinated research framework.'**

The Statement of Outstanding Universal Value (2010) eloquently summarises why the area is so special and important:

'The Derwent valley, upstream from Derby on the southern edge of the Pennines, contains a series of 18th and 19th century cotton mills and an industrial landscape of high historical and technological significance. It began with the construction of the Silk Mill in Derby in 1721 for the brothers John and Thomas Lombe, which housed machinery for throwing silk, based on an Italian design. The scale, output, and numbers of workers employed were without precedent. However, it was not until Richard Arkwright constructed a water-powered spinning mill at Cromford in 1771, and a second, larger mill in 1776-77 that the 'Arkwright System' was truly established. The workers' housing associated with this and the other mills are intact and span 24km of the Derwent Valley from the edge of Matlock Bath in the north nearly to the centre of Derby in the south. The four principal industrial settlements of Cromford, Belper, Milford and Darley Abbey are articulated by the River Derwent, the waters of which provided the power to drive the cotton mills. Much of the landscape setting of the mills and the industrial communities, which was much admired in the 18th and early 19th centuries, has survived.

In terms of industrial buildings the Derwent Valley mills may be considered to be sui generis in the sense that they were the first of what was to become the model for factories throughout the world in subsequent centuries.

The cultural landscape of the Derwent Valley was where the modern factory system was developed and established, to accommodate the new technology for spinning cotton developed by Richard Arkwright and new processes for efficient production.

The insertion of industrial establishments into a rural landscape necessitated the construction of housing for the workers in the mills, and the resulting settlements created an exceptional industrial landscape. The change from water to steam power in the 19th century moved the focus of the industry elsewhere and thus the main attributes of this remarkable cultural landscape were arrested in time.'

The **Economic Development Plan** presents a vision for the future with three key aims for economic prosperity:

- * raising the profile of the area
- * building on the assets to create a distinctive economic growth zone
- * strengthening the tourism offer by linking the World Heritage Site to nearby established visitor destinations.

The Plan identified that *'building on its distinctive character and location the World Heritage Site has the potential to be a quality growth zone linking the Derby City Region to the Peak District Rural Action Zone attracting new businesses, tourists and residents to the area.'* It also recommended four 'pillars' for the brand development of DVMWHS based on the principles of *'live – work – invest – visit.'*

The Plan went on to propose that in order to help visitors, and local people, appreciate why the 15 mile corridor of the Derwent Valley is so special and to encourage them to go out and explore the key sites and stunning countryside there is a strong case to create three **'hubs'** or **'gateways'** using the **'attract and disperse'** principle. These should be located:

- * in the north at Cromford Mills
- * in the south at the Silk Mill Derby

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- * and in the heart of the WHS at Belper North Mill.

This concept has been agreed by the WHS Partnership and funding has been obtained through HLF and the EU to develop the first 'gateway' in Building 17 at Cromford. The objective is to use innovative interpretive techniques to help visitors appreciate the sheer scale and extent of the World Heritage Site, why it is so special and what there is to see and do and to encourage visitors to go out and explore and enjoy. Essentially it is a balance between an interpretation and visitor information centre offering publications, trails, joint ticketing, tours etc. Each gateway has an opportunity to play a key role in interpreting the WHS.

The Tourism Strategy (April 2011) provides an approach for the short to medium to long term development of DVMWHS as a visitor destination reflecting a more integrated approach to tourism within the Partnership.

Tourism contributes an estimated £1.4bn to the local economy in the Peak District and Derbyshire and the area attracts over 35 million visitors per year. Tourism employs over 24,000 people, both directly and indirectly, and its economic impact has increased dramatically between 2003 and 2009. In terms of visitor numbers:

- * over 3.6m visitors stay overnight each year with an average stay of three nights
- * there are 3.15m day visitor trips generating £912m spend (2009).

The visitor economy in Derby currently delivers an annual spend of £280m from 7m visitors (STEAM 2009) although this largely comprises day visitors and overnight business visitors. There is great potential to improve the value of the visitor economy in the city : hotels report low occupancy at weekends and the increasing number of bed spaces available opens up the opportunity to attract larger conferences, events and weekend breaks.

In March 2010 the Heritage Lottery Fund published a groundbreaking report '*Investing Success : Heritage and the UK Economy*' which demonstrated that heritage is a major motivation behind the tourism expenditure of domestic and overseas visitors. The research underpinning the report concluded that the size of the heritage sector by expenditure is in excess of £12.4bn per annum supporting an estimated 195,000 FTE jobs. This includes natural heritage including visits to parks and the wider countryside. £7.3bn of this expenditure is based on built heritage and the museums sector. 60% of the spend is by UK residents on day trips and UK holidays.

The report confirms that heritage tourism is a key component of the UK economy stating '*the breadth, beauty and cultural importance of our heritage are the most important factors behind 10m holiday trips by overseas visitors.*' 40% of leisure visitors cite heritage as the primary motivation for their trip to the UK – more than any other single factor.

It is important to recognise within this intelligence that heritage visitors tend to have ABC1 socio demographic characteristics, are more educated and eager to learn. This means any interpretation needs to be of a high standard and ideally memorable and inspirational.

The strategy analyses the 17 attractions along the DVMWHS. It argues that the overall tourism product is yet to be fully developed. Even the most established sites do not attract large visitor numbers or provide adequate facilities to meet the expectation of most visitors. Indeed, the WHS attractions compare poorly with their nearby neighbours.

Much of the unique quality of DVMWHS lies in its spectacular natural location and its riverside setting. Participation by visitors taking advantage of this scenery, potentially involving walking, cycling and outdoor exploring, goes undetected and unrecorded making it difficult to gauge the real importance of this aspect of the WHS.

Marketing material and information for DVMWHS is of a high quality, as is the website and a new strong visual brand identity has recently been developed. Visit Peak District and Derbyshire Destination Management Partnership supports the WHS in its flagship

publications, the Visitor Guide and Welcome magazine as well as featuring it within the main destination website www.visitpeakdistrict.com.

The East Midlands Tourism Opportunities Assessment (January 2008) identified the following concerns about DVMWHS as a destination:

- * the lack of a strong brand identity for the WHS as a whole
- * the lack of harmonisation for the built heritage, landscape and wildlife value of the valley as a coherent visitor offer
- * inadequate signage to the WHS from key access routes particularly the M1, A38 and rail line
- * **the lack of suitable interpretation of the WHS** particularly in relation to the heritage sites and buildings which remain along the Derwent Valley
- * insufficient accommodation within the WHS for large groups ie. coach trips to encourage overnight stays.

Since that time the brand identity has been addressed with detailed guidelines established and extensive white on brown signage, boundary and site signage introduced. However, it is fair to say that the overall tourism offer within the WHS is largely undeveloped, inconsistent in quality and fragmented in nature. Within this context the Strategy makes a series of recommendations:

- * **the Cromford 'hub'** of facilities represents the strongest cluster of products in the entire WHS which can offer a broad appeal to a large and diverse audience. It argues that this cluster has 5 attractions:
 - (a) DVMWHS 'gateway' centre at Cromford Mills coupled with the redevelopment of Building 18 as a major interpretive facility focusing on Arkwright
 - (b) a variety of industrial heritage attractions including Masson Mills etc
 - (c) gentle outdoor experiences based around attractive waterways and nature reserves
 - (d) mill based retail clothing outlets eg. Masson Mills, John Smedley Ltd
 - (e) special events, tours and walks
- * **the Derby 'hub'** around the Derby Silk Mill/Darley Abbey is seen as a prime cultural centre within the WHS whilst contributing to the leisure and tourism offer of the city. The Silk Mill itself is at a turning point and has the potential to reinvent itself as a completely new type of visitor experience and an important East Midlands visitor attraction. Within an industrial context Derby also sits at a unique position as both the birthplace of the modern factory system and yet still at the forefront of innovation, science and creativity at the beginning of the 21st century : one of the UK's high-tech cities
- * **the future role of Belper** within the WHS visitor proposition is yet to be clarified : this could be built around its core attribute as a distinctive mill town with a diverse and appealing small scale retail offer and a fascinating social history to tell. It is recommended that a clear visitor proposition for Belper be developed in consultation with local groups and stakeholders with the aim of achieving a distinctive marketing proposition for the town. The role of Belper North Mill (and possibly East Mill) forms a fundamental part of this work.

The strategy also recommends:

-
- * developing the walking routes between the three main hubs
 - * strengthening the role of the Derwent Valley line in supporting visitor access and dispersal through the DVMWHS.

It is within the context of these three key reports that it was felt the next step towards achieving the aims for economic development was the production of an **Interpretation Plan** for the promotion of the World Heritage Site product to residents, visitors and businesses. It was also proposed to commission a **Marketing Plan**, in parallel with the Interpretation Plan, enabling the interpretive themes to contribute to future marketing.

103 Overall Aim Of The Assignment

The overall aim of the commission is:

'To create a coherent plan for the effective interpretation of the DVMWHS, of its component parts, and its Outstanding Universal Value. The plan will be used as a framework by the World Heritage Site Partnership and its constituent members, to guide investment, secure a coherent approach to interpretation, and ensure each part of the WHS tells a story which is complementary to the other parts and the whole.'

104 The Brief

The Interpretation Plan should include:

- * an audit and assessment of current interpretation material and infrastructure within the WHS
- * consideration of the interpretive needs of different markets for DVMWHS including residents, day visitors, tourists, educationalists, businesses and investors
- * an interpretation framework for implementation across all sites and locations including venues, attractions, settlements and outdoor environments
- * a timetable for implementation of the Interpretation Plan with funding options identified
- * identify forms of interpretation and locations where it is needed
- * recommendations for maintaining interpretation once it has been implemented.

105 The Study Team

After a competitive process Ian Parkin, **Parkin Heritage and Tourism**, who was already working on the Building 17 'northern gateway' to DVMWHS project at Cromford Mills, was appointed to undertake the study.

The Marketing Strategy was awarded to **Jim Oribine Associates** and we have worked closely in the preparation of our respective reports holding joint meetings with the **Steering Group** which comprises:

| | |
|---------------|--|
| Adrian Farmer | DVMWHS Co-ordinator |
| Sukie Khaira | DVMWHS Economic Development Programme Co-ordinator |
| Barry Joyce | Conservation and Design Manager Derbyshire County Council |

Ros Westwood Museums Manager
Derbyshire County Council

We warmly acknowledge their advice, expertise and support throughout the course of our respective studies.

106 Methodology

It was agreed from the beginning that the assignment was a 'high level' strategy to provide strategic direction and guidance for the Partnership with detailed interpretive planning, design and development lying firmly with the individual sites along the Valley. Within this context the study involved:

- * site appraisal
- * background reading
- * extensive consultations with all the key sites along the Valley
- * regular working sessions with the Steering Group, one-off workshops with key players in Belper and Derby and a presentation to the Tourism, Arts and Heritage Sites Panel.

107 Structure Of The Report

The report starts with an introduction into what interpretation is in Section 2. We move on to consider the current situation (Section 3). In Section 4 we develop the strategy and set out the key recommendations and an Action Plan (Section 5). We draw the report together with conclusions (Section 6).

108 Conclusion

Having provided the background and context for the study we now introduce **the concept of interpretation.**

2. WHAT IS INTERPRETATION?

201 Introduction

It is important to introduce the concept of interpretation and the benefits it can bring to Derwent Valley Mills World Heritage Site and the visitors and local people who will use and enjoy it.

The most widely accepted definition of interpretation is that of the American interpreter and writer Freeman Tilden. He wrote that interpretation is ***‘an educational activity which aims to reveal meanings and relationships through the use of original objects, by first hand experience and by illustrative media rather than simply to communicate factual information.’***

In a similar vein John Veverka describes interpretation as a ***‘communication process designed to reveal meanings and relationships of our cultural and natural heritage through first hand experiences with people, objects, artefacts, landscapes and sites’***.

The Association for Heritage Interpretation (UK) highlights that ***‘interpretation enriches our lives through engaging emotions, enhancing experiences and deepening understanding of people, places, events and objectives from past and present’***.

In relation to DVMWHS we could say that...

‘Interpretation is the art of communicating the themes and stories of Derwent Valley Mills World Heritage Site and its historic, cultural and natural significance to the local community and visitors in a range of stimulating, involving, informative and entertaining ways so that they appreciate why it is so special and they leave with a real sense of place’.

Interpretation is a very specific and special type of communication process. It is different from information in the sense that **information provides facts** whereas **interpretation reveals the story, message and meaning** which visitors can relate to and understand. Information is the ‘raw material’ of interpretation. According to Tilden ***‘information touches only the brain but does not reach the heart’***.

One of the main challenges of interpretation is to translate the technical language of historians, industrial archaeologists and ecologists into everyday language which visitors and local people of all ages can understand and appreciate. To achieve this it is generally acknowledged that the following principles should be employed:

- * **interpretation should provoke** – a provocative, or challenging, statement can grab attention, capture the imagination and stimulate interest
- * **interpretation should relate** – if the messages being put across do not relate in some way to the everyday lives of visitors and local people then they will be meaningless and forgotten
- * **interpretation should reveal a memorable message** – revelation is the best part of a story or presentation
- * **interpretation should generate a sense of place** – emotional and sensory experiences live long in the memory
- * **interpretation should be enjoyable** – most interpretation is aimed at people who are taking part in leisure activities. If it is not enjoyable it will be avoided. Introducing an element of ‘discovery’ adds to the enjoyment factor

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- * **interpretation should be organised** – to be enjoyable and understandable it needs to be logical with a beginning and an end
 - * **interpretation should involve local people** in its planning and development to encourage ownership and long term commitment
 - * **interpretation should be thematic** : visitors remember themes but forget facts
 - * **interpretation should use a range of different media** to reflect the different learning styles of visitors. Some people learn by reading, some by listening and others by doing. Most people learn and remember more when they are using a variety of senses:

***If you tell me I will forget
If you show me I will remember
If you let me do it I will understand***

It is also worth noting that people remember about:

- * 10% of what they hear
- * 30% of what they read
- * 50% of what they see
- * 90% of what they do

(Dr. Bill Lewis, Communications Professor, University of Vermont)

Other research (Sandra Rief, 1993) into how children react to interpretation suggests that children remember about:

- * 10% of what they read
- * 20% of what they hear
- * 30% of what they see
- * 50% of what they see and hear
- * 70% of what they say
- * 90% of what they say and do

These statistics have implications for the planning and delivery of interpretation. For example, an interpretive panel or leaflet will be more effective if it includes text, illustrations with captions and encourages visitors to interact with their surroundings in some way by suggesting they search for, smell, listen out for or touch something. Interpretation aimed at both adults and children, using whatever media, will be most effective if it **encourages participation** within the group.

High quality and effective interpretation has the **capacity to engage** with people, **create a lasting impression** and **communicate important messages** in an exciting, revealing and memorable way. It can also influence **the way people feel and behave** which is extremely important in a sensitive landscape.

202 Why Interpret?

Interpretation has a key role to play in influencing and enhancing the visitor experience at different levels:

- * **educational** – helping visitors of all ages to learn in an enjoyable and involving way. This, in turn, will help them to understand and appreciate how the rural landscape of the Derwent Valley was transformed into the industrial landscape they see today and why it is so special in global terms. We want visitors and users to appreciate why the

key features of the World Heritage Site need to be cared for so they are available for future generations to use, appreciate and enjoy

- * **emotional** – interpretation can stimulate a reaction in visitors and local people. We want them to respect and appreciate the industrial monuments they see and enjoy today and stimulate a sense of pride in the hearts and minds of local people encouraging a caring attitude towards the DVMWHS and a sense of ownership and responsibility
- * **behavioural** – influencing visitors' actions and general behaviour not only whilst they are in the WHS but also in their wider lives.

In particular, interpretation can contribute to:

- * **site management** – encouraging visitors to behave in a particular way rather than simply instructing them
- * **visitor management** – influencing the way local people and visitors use the area sustainably on foot, or by cycle, to experience first hand the special qualities of the key sites, settlements and the landscape setting along the valley
- * **economic sustainability** – enhancing the quality of the visitor experience in the area so that local people and visitors want to stay longer, explore the whole valley including the surrounding towns and villages, spending more in the local economy and leaving eager to return and to tell their friends
- * **linking people and place** – making the link between the visitor and what the Derwent Valley as a living, working heritage community represents today and show that the spirit of invention, innovation and entrepreneurialism has been sustained up to the present day, and into the future, in Derby, and along the Valley, thereby generating civic pride about the past and a sense of creative optimism for the future in the hearts and minds of visitors.

203 Establishing Our Interpretive Aims

We propose that our **interpretive aims** should be:

- * to help visitors and local people to:
 - (a) feel they are welcome when they come to, and travel along, the Derwent Valley
 - (b) understand where they may go, what they can do and what is expected of them
 - (c) share in the sense of place and feel they are in somewhere special
 - (d) feel they have a connection with the people who lived out their lives in the communities along Derwent Valley during the late 18th and 19th century and how this spirit has been sustained up to the present day
- * to enhance the overall visitor experience for all visitors and local people to the Derwent Valley WHS by bringing out why it is so special
- * to involve local people (and volunteers) in interpreting the features and stories of importance which represent the essence of the Derwent Valley
- * to positively influence the behaviour of visitors

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- * to provide visitors and local people with information and orientation to allow them to enjoy the valley in safety without detriment to each other or to the special built, cultural and natural resources of the valley.

204 Establishing Our Interpretive Objectives

Having clarified our interpretive aims we need to identify a set of **interpretive objectives** which will establish what role we wish interpretation to play in the Derwent Valley and to provide a baseline against which it can subsequently be evaluated:

- * **creating understanding (educational)**

We want visitors and local people to know that:

- the valley was transformed from a peaceful rural farming landscape into a thriving industrial community over a period of 80 years based on water power and the concept of mass production which was subsequently exported around the world
- the Lombe Brothers learnt from Italian industrialists (one of the earliest examples of industrial espionage) which was manifested in their mass production of silk in two factories on the site of Derby Silk Mill in the early 18th century
- five remarkable families – Arkwright, Nightingale, Strutt, Evans and Lombe - were responsible for perfecting the principle of factory mass production along the valley
- they all embraced the philosophy of the English Enlightenment, entrepreneurialism in abundance and an ability to harness water, engineering excellence and technology, labour, transport and the exploration of the geology and valley landscape
- Arkwright, initially a wig maker from Preston, with the assistance of Strutt and Need, created the world's first powered cotton spinning mill at Cromford Mills in 1771 and became the wealthiest person in England by the time of his death in 1792
- he experimented with steam power at Haarlem Mill in Wirksworth whilst at Masson Mills he harnessed the power of the Derwent : his technology was subsequently used to develop mills in Lancashire, Scotland, Germany and America
- the Strutt and Evans families followed in Belper, Milford and Darley Abbey creating a series of mill and village complexes along the valley which have largely survived to the present day
- the mills represent a key moment in history which was celebrated by the nomination of the Derwent Valley Mills as a World Heritage Site in 2001 (one of only 950 of global significance)

- * **influencing behaviour (behavioural)**

We want the visitor to:

- come and explore the Derwent Valley staying longer than they originally envisaged, spending more in the towns and villages along the Valley and leaving eager to return and to tell their friends

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- use the complexes of historic buildings, and the wider landscape, safely and responsibly, respecting their special character and the important role both the entrepreneurs and the workers had in achieving the concept of mass production which transformed industry across the world.

We want local people to:

- feel motivated to become involved and participate through volunteering to guide visitors, develop and manage events and activities and generally support the operation of the various sites along the valley
- get involved in researching and interpreting the key sites and wider cultural heritage of the area through guiding, writing, poetry, drama and music.

* **influencing how people feel (emotional)**

We want people to feel:

- welcome when they arrive
- appreciation of the outstanding and very special qualities of the valley
- a sense of privilege, pride and celebration through a greater understanding of the people who transformed the valley into a major centre for industrial production harnessing the power of water to revolutionise production
- a desire, and sense of anticipation, to explore the stunning landscape of the Derwent Valley and its special qualities on foot, cycle or by car
- enjoyment, and a sense of physical and mental well-being, from exploring the valley and its stunning views
- a desire to participate in the events and activities that are arranged along the valley
- a caring, and hopefully, a lifelong appreciation of the importance of the conservation and management of the built, cultural and natural heritage of the valley
- a desire to learn more about the valley, and the people who were so influential in transforming it and, through this, to want to investigate their own 'roots' by visiting parish archives and, potentially, the County Record Office.

205 The Interpretive Planning Process

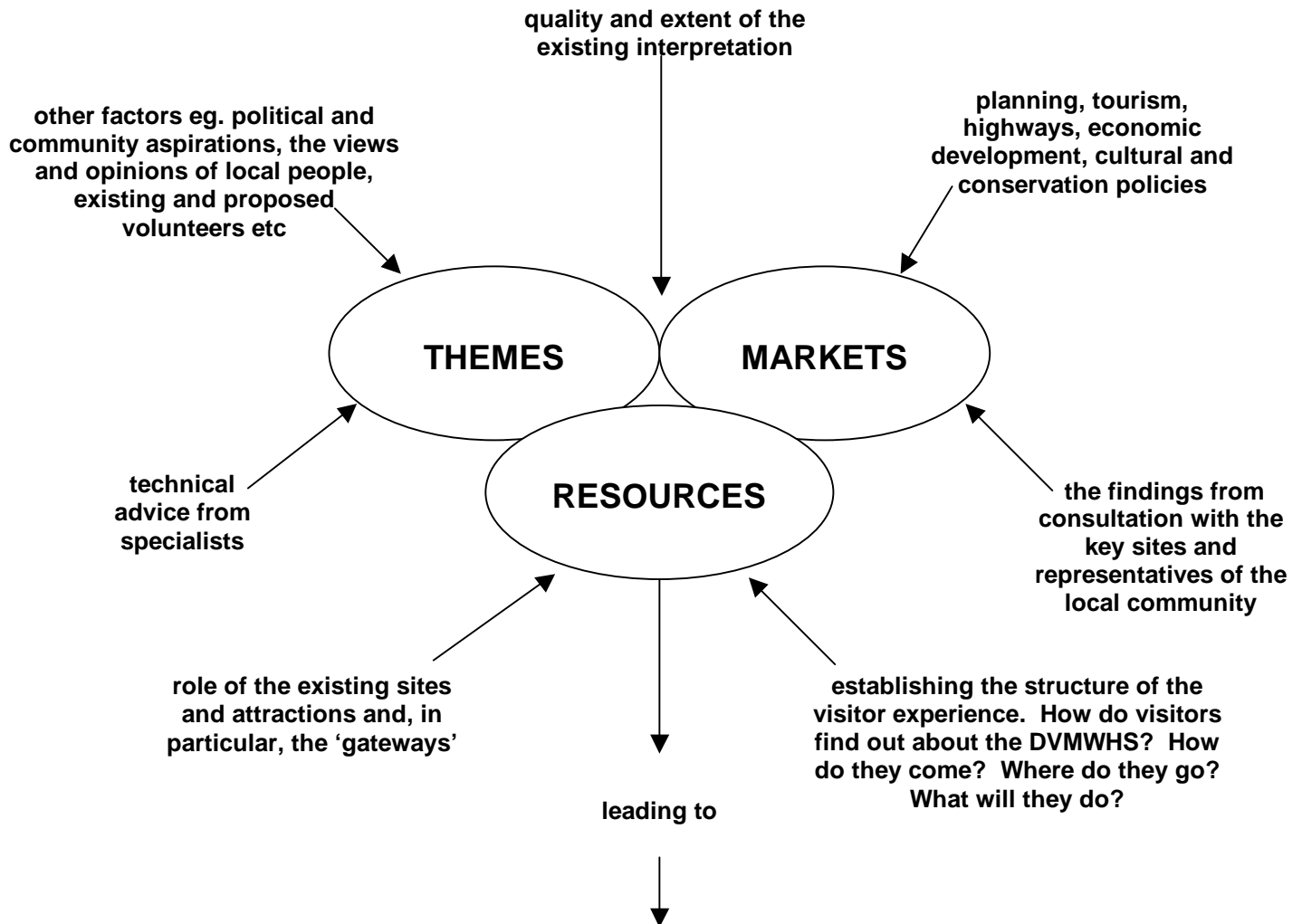
Making the right decision about what type of interpretation to provide, and where to provide it, involves an understanding of a wide range of variables including:

- * the physical, human, cultural and financial resources available
- * the audience that will receive it
- * the themes and stories that should be told
- * the management implications of developing interpretive facilities
- * other influences such as the quality and extent of existing interpretation, an assessment of need and identification of constraints.

This is illustrated in the **interpretive planning model** (Diagram 2.1) illustrated overleaf.

Diagram 2.1 : Derwent Valley Mills World Heritage Site : Suggested Interpretive Planning Model

A synthesis of:



- * identifying the key themes and stories to be told
- * the resources (including human resources) available by which to tell them
- * the most appropriate places at which to tell the stories (genius loci)
- * the most appropriate, effective, imaginative and interactive media to use
- * developing a hierarchy of interpretive provision
- * establishing the capital cost of the proposals
- * identifying the on-going management and revenue implications
- * establishing an effective mechanism for delivery
- * proposing an Action Plan

206 Guiding Principles For Good Interpretation

Experience suggests that the following **guiding principles** should be adopted to ensure the delivery of innovative and effective interpretation within the World Heritage Site:

- * **interpretation should enhance local distinctiveness** by drawing out the stories of the different sites, the personalities that created them and what makes each one special
- * **interpretation should encourage visitors to explore** the valley after visiting a WHS gateway centre, by using a publication, or audio or multi-layered tour, by joining a guided walk or by attending an event or activity
- * **all interpretation should provide the wider context** of the evolution of the industrial heritage of the valley over the last 300 years
- * **an emphasis should be placed on face to face interpretation**, wherever possible, which is the most effective and memorable interpretive media
- * **physical interpretation** eg. orientation and interpretive panels (or structures) should be kept to a minimum and carefully sited to respect the integrity of the cultural landscape and individual communities and minimise the risk of vandalism
- * **people tend to be interested in people** and the human stories associated with Arkwright, Nightingale, Strutt, Evans and Lombe, and their respective workforces, can be directly related to how people live their lives today
- * **there should be a hierarchy of interpretive provision** providing different levels of messages for different audience groups and allowing access to more detailed information in a readily accessible and digestible form for visitors, scholars and researchers, schools and local residents should they want it
- * **interpretation should be multi-sensory and engaging**, including in digital format, to make it accessible to all including under-represented groups (particularly young people)
- * **interpretation should involve local people and volunteers** in its planning and development. This can lead to unique and locally distinctive initiatives including walks, talks, activities and events that generate a sense of ownership and pride of place in all who are involved
- * **interpretation should embrace new media** including the importance of websites, downloadable trails and the use of social media to reach everyone, but particularly, under-represented groups
- * **artistic and sensory interpretation** (reflecting the evocative and emotional landscape) of the Derwent Valley can add another dimension through events, storytelling, music, drama and poetry
- * there is enormous value in **building on the team of interpretive volunteers at the various heritage sites and, potentially, developing volunteer wardens** to research the history and heritage of the Derwent Valley and then to lead walks, talks and be a warden 'presence' in the landscape
- * interpretation is always better if created through **partnership working** with all key stakeholders including the key sites, the local authorities, English Heritage, Derbyshire Wildlife Trust, Natural England, RSPB, Environment Agency, the various landed estates, historical societies and communities so there is a sharing of skills, resources, expertise and best practice

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- * above all, we should **build on what already exists** and not always want, and need, to *'reinvent the wheel'*
 - * ensure that integrity and authenticity is reflected in all future interpretation
 - * **encourage the sustainable use of resources in the provision of interpretation**
eg. recycled paper, recycled materials used in physical interpretation, involvement of local experts leading guided walks etc.

We recommend these principles of good practice are adopted by the DVMWHS Partnership in developing future interpretation.

207 Conclusion

In this section we have introduced the concept of interpretation, established our interpretive aims and objectives, considered the interpretive planning process and established key principles for good interpretation.

We now turn to considering the **existing situation** in the valley in relation to interpretive provision.

3. CURRENT SITUATION

301 Introduction

The Interpretation Plan must take into account the existing interpretation along the valley. We are not starting from scratch. There is already a significant amount of interpretation on the various sites and in this section we consider its quality and extent. We review the sites from north to south.

302 Audit Of Existing Interpretive Provision

We set this out in Table 3.1 overleaf. It shows an extensive range of interpretive activity of varying quality, at all the sites along the valley. In addition there is also:

- * Heritage Open Days (every September) when sites seek to open for free over the weekend. Always very successful
- * World Heritage Site Discovery Days over the October Half Term week which comprise an extensive range of walks, talks and activities along the valley coordinated by the DVMWHS team
- * the WHS website which includes extensive sections on the history of the WHS, the key sites and personalities in the story which, with the websites of the various sites, offer a significant resource. DVMWHS is on Twitter, Flickr and Facebook since March 2011. More can be done, of course, but there are financial implications to consider in upgrading and maintaining these websites
- * the extensive archives that exist at Masson Mills, Cromford Mills, Smedleys (Lee Bridge Mill), North Mill Trust Belper and Derby City Council. This represents an enormous resource which, currently, is largely inaccessible to both scholars and the general public. Efforts are being made by The Arkwright Society and John Smedley to redress this and Masson Mills have recently established a dedicated archive room and are opening their archive to the public shortly
- * the human resource of local historians who have given a significant part of their lives to researching the key personalities like Arkwright and Strutt and their influence on the world. This is very much the case at Belper North Mill Trust and in the Arkwright Society. It is important their work is embraced, celebrated and made available to a wider audience through research papers, publications etc
- * several 'one off' leaflets planned, or produced, for places like Rock House, Willersley Castle, Alison House etc

303 So, What Does This Tell Us?

A wide range of interpretive features, or elements, exist along the valley but they vary enormously in terms of quality, and in the media used, reflecting the financial and other factors which influence the various organisations involved. The challenge facing the DVMWHS Partnership is that:

- * the World Heritage Site is a linear feature 15 miles long
- * there are 17 sites and attractions all in different ownership, in different state of repair (for instance at Cromford Mills only 40% of the 80,000 square feet of usable space is occupied at present) and in hugely different financial circumstances which encompass the whole gambit of the public, private and voluntary sectors
- * there are 8 key 'hubs' of activity including Masson Mills, Cromford Mills, Lea Bridge Mills, High Peak Junction/Leawood Pumphouse, Belper North Mill, Milford Village,

TABLE 3.1 : AUDIT OF EXISTING INTERPRETATION (SHEET 1)

| Site | Description | Commentary |
|----------------|---|--|
| Masson Mills | <p>Arkwright harnesses the River Derwent and creates showcase mill (1783). It represents the pinnacle of his entrepreneurial powers illustrated through the architecture and technology. Continuous production 1783 – 1991. Spectacular riverside setting.</p> | <p>Working textile museum. Artefact rich. Extensive archive and collection of working machinery. Smells and sound of machinery give authentic experience. Recently created 'Victorian Workshop' and in the process of building a working steam engine.</p> <p>Until recently conventional graphics and labels but these have been replaced with a new leaflet which follows the visitor route and refers to website for more information. This is augmented by additional guides from Cromford Mills to take guided tours</p> <p>Open 10am – 4pm daily 11am Sunday. Closed Easter Sunday and December. Machinery demonstrations 11am -2pm daily (12noon-2pm Sunday). Charge £3 (with concessions).</p> <p>Requires improved introductory exhibition and focused educational materials. Top office only partially in use at present which may cause some visitor confusion. No orientation of the WHS as a whole.</p> |
| Cromford Mills | <p>Arkwright built first water powered cotton spinning factory in the world (1771) in partnership with Jedediah Strutt and Samuel Need who part funded and oversaw the development.</p> <p>Water supply came from nearby lead mines via Bonsall Brook and Cromford Sough. Developed series of mills and ancillary buildings on site over the next 20 years.</p> <p>Arkwright recognised as the '<i>Father of the factory system</i>'. Patented the water frame (1768). An innovator and entrepreneur who was able to combine water power, the water frame and continuous production with modern employment practices.</p> | <p>Complete complex of buildings but 60% still vacant and unused. Courtyard provides real sense of place. Interpretation focuses on the story of Arkwright, the building complex, its role and function and his legacy.</p> <p>Open 9 – 5pm 364 days/year. Car park charge. Mill Tour £3.50/Village Tour £3/Combined Tour £5. Concessions</p> <p>Visitors primarily learn about the complex through guided tours of the site (and village and St Mary's Church Cromford on request), through a new attractive publication, 8 no. interpretive panels (branded) and an increasingly extensive events programme. All good quality but limited in relation to a site that attracts 100,000 visitors.</p> <p>1no. panel at Slinger Cottage.</p> |

TABLE 3.1 : AUDIT OF EXISTING INTERPRETATION (SHEET 2)

| Site | Description | Commentary |
|---------------------------|---|---|
| | | <p>Proposed WHS 'gateway' centre in Building 17 will greatly enhance the interpretation of the site and introduce the wider WHS. Estimated date of opening Spring 2014. This will be further improved by a wide range of tours, events programme, website, daily on-site interpretation and improved educational resources to be developed through the Activity Plan.</p> <p>Outstanding archive and collection with potential to make it more accessible (and be used in the interpretation).</p> <p>Extensive Visitor Services team and as many as 100no. volunteers.... to be increased as part of the 'gateway' project.</p> <p>The Cromford Mills Master Plan envisages the restoration of Building 18 as the place where the story of Arkwright and his remarkable achievements will be told.</p> |
| Cromford Village | First industrial village. The mill workers housing, hotel, shops, village lock up, market, ponds and mill water courses were created by Arkwright to encourage families to come and live near, and provide the labour for, the mill. Visitor experience severely affected by traffic congestion and heavy aggregate trucks. | Interpreted through guided tours and publication. Opportunities to do more.....but no appetite for on-site interpretation. |
| Willersley Castle | Arkwrights home although not completed before he died. Contains many original features including the striking 'Well Gallery' with its glass dome. Designed and located overlooking the River Derwent but hidden from the mill by Scarthin Rock. Now a hotel set in 60 acres of historic parkland. | <p>Key part of the story but minimal interpretation : poor quality 1/3 A4 leaflet only available upon request.</p> <p>Hotel prepared to invest in new leaflet and open up the buildings and grounds for guided tours and walking trail. Management have recently opened gate from Matlock Bath which allows visitors to access WHS and Willersley Castle. There is a case for an interpretation panel at both the north and southern entrance gates (branded).</p> |
| St Mary's Church Cromford | Built by Arkwright but died before it was completed in 1797. He was buried beneath the chancel. The Arkwright family are buried in the small graveyard. | Beautiful building. Limited access except by guided tours. Simple A4 leaflet prepared for Discovery Days but out of stock. |

TABLE 3.1 : AUDIT OF EXISTING INTERPRETATION (SHEET 3)

| Site | Description | Commentary |
|--------------------|--|--|
| | | No interpretation except by tour guides but Vicar eager to use the church as a key site within the WHS. |
| Cromford Canal | Completed in 1790's the canal provided transport for a broad range of industries and displays many feats of civil engineering and hydraulics. 10.5km section between Cromford and Ambergate lies within the WHS. It is an SSSI and a 3.3km section to the south is a local nature reserve. | Minimal interpretation yet important feature within WHS. Historic canalside cottages, two tunnels, canal bridges and aqueduct designed by William Jessop. Interpreted through guided tours on request but could do much more using volunteers. County Council Countryside Service would be keen to see more interpretation including guided tours. On-site interpretive panel on the colony of water voles in the canal at Whatstandwell. |
| High Peak Junction | Complex of former railway buildings at the foot of the Sheep Pasture inclined plain to Middleton Top (and on to Manchester). 30 minutes walk along towpath from Gothic Warehouse (Cromford Mills). | Preserved railway workshop (1830-65). Some of the earliest railway buildings in the world. Small museum with audio guide, information centre, shop, toilets and picnic area. Working forge operated by volunteers on Discovery Days make it feel like a workshop. Potential to operate more regularly using volunteers. Conventional graphics. Could do with upgrading displays. Exhibition not branded. |
| Leawood Pumphouse | Impressive monument to Victorian engineering (1849) used to pump 31 tons of water per minute from the River Derwent to 'top up' Cromford Canal. | Managed by Leawood Pump Group. Limited graphics. Volunteers interpret to visitors. Free open days with regular 'steaming' demonstrate Pumphouse in action between Easter - October. Had been A4 sheet in the past but out of stock. Interpretive panel required outside building to explain its role and function when closed. |
| Lea Bridge Mill | Developed by Peter Nightingale (1783). Developed canal arm. Moved into knitwear and hosiery in early 1800s after being sued by Arkwright for using his patent. After Nightingale died 1803 the Smedley family leased the factory and house. Continuous operation up to present day. High value fine gauge knitwear products with outlet in Bond Street | Interpretation currently limited to photographs in shop. Extensive company archive currently being catalogued and curated. Commitment to improve visitor facilities and interpret the story of the company through the subject of fashion (including factory tours). |

TABLE 3.1 : AUDIT OF EXISTING INTERPRETATION (SHEET 4)

| Site | Description | Commentary |
|-------------------|--|--|
| | <p>Florence Nightingale was direct descendant after Peter Nightingale left his estate to William Shore who changed his name to Nightingale.</p> | <p>2no. new interpretive boards (not branded) on story of Florence Nightingale located outside visitor/staff car park.</p> |
| Belper North Mill | <p>Strutt story : first mill (1776). Harnessed river for power.</p> <p>North Mill (1804) pioneering 'fire proof' cotton mill</p> <p>First mill town.</p> <p>Strutt philanthropy : workers housing, gardens etc</p> | <p>North Mill Trust has developed attractive interpretive exhibition telling the Strutt story. Currently the best interpretation in WHS with mixture of graphics, models, audio visual and artefacts augmented by guided tours (including visit to the basement which shows the iron frame and brick arches). Looking a little tired. With greater knowledge of Strutts role in world history it is appropriate to bid for funding to create a much better museum display.</p> <p>Team of experienced local historians and enthusiastic volunteers operate walking tours of the interpretive exhibition and the town. They offer a talks, exhibitions and events programme plus educational visits. Major exhibition on 'The Strutts and Innovation' April 2011 in Strutt Centre. 2no. downloadable walking trails available called Belper Walk 1 & 2 plus definitive town walk.</p> <p>Trust managed by Part time Heritage Officer.</p> <p>Opening times March–October/Wednesday-Sunday and Bank Holidays 1-5pm other times by arrangement. November-February/Saturday and Sunday, Boxing Day and New Years Day 1-5pm Admission £3 (with concessions)</p> <p>7no. small interpretive panels in River Gardens (developed by Friends of River Gardens). Proposals for additional panel in the Market Place.</p> <p>Trust has uncertain future on present site. Building rented from First Investments. Need permanent home and long term security to expand and develop.</p> |

TABLE 3.1 : AUDIT OF EXISTING INTERPRETATION (SHEET 5)

| Site | Description | Commentary |
|-----------------|---|---|
| | | St John's Chapel has been tastefully adapted into a conference and meeting venue which has a range of interpretive panels (traditional graphics) on the walls telling the story of the Strutt's and their influence on the development of Belper. |
| Milford | Strutt developed two water powered cotton spinning mills 1781-93 and village community between Belper and Duffield. Excellent examples of housing remain | <p>Walking tours arranged by local community and Belper North Mill Trust.</p> <p>3no. interpretive panels. Milford walk downloadable from websites.</p> <p>Community bidding for a Derbyshire Blue Plaque to be placed at the birthplace of Samuel Slater who was an apprentice to Jedidiah Strutt in Belper and Milford 1783-89. He then emigrated and found fame in America being known as 'the Father of American Manufacturers'!</p> <p>Remnants of mill recently found in Silk Mill Derby collections. Community would like to incorporate these features in an appropriately designed display related to redevelopment of mill site.</p> <p>Community would like to do more eg. small heritage display.</p> |
| Darley Abbey | Complete and outstanding first modern factory building adjacent to, and utilising, the River Derwent. Constructed by Evans Brothers (1783) | Proactive Darley Abbey Society developed downloadable interpretive trail and 3no. on-site interpretive panels. Complex in private ownership but potential to develop further heritage exhibits as part of renovation of complex (maybe linked to a café) |
| Silk Mill Derby | Southern gateway to WHS. Small water powered mill for spinning silk built in early 1700's. Larger mill built in 1721 based on design from mill in Italy. This was an example of industrial espionage and the mill became the prototype and a model for Arkwright and partners 50 years later. It represents the first factory building in the world. It was built by George Sorocold (the first non-military person to be described as an | <p>Traditional museum which incorporated one room on the Lombe story and its significance in, and to, the WHS. Downloadable walking trail leaflet available.</p> <p>City Council approved plans for the Transformation of Derby Museums (October 2010).</p> |

TABLE 3.1 : AUDIT OF EXISTING INTERPRETATION (SHEET 6)

| Site | Description | Commentary |
|------|---|---|
| | <p>engineer) and employed by John Lombe.</p> <p>Much of the mill subsequently lost to fire but the foundation arches and restored tower provide evidence of the original building.</p> <p>City has strong association with Joseph Wright who painted extensively the industrial scenes of the city and Derwent Valley as well as the key people in the story.</p> | <p>Derby Silk Mill closed April 2011 pending redevelopment as major city visitor attracton : envisage opening the ground floor early in 2012. Designed to welcome 40,000 visitors as a southern gateway to the WHS with retail, catering, events and exhibitions and modern interpretation</p> <ul style="list-style-type: none"> * the significance of DVMWHS (the foundation of the modern factory system and catalyst for the Industrial Revolution) * the significance of the Silk Mill (the site of the world's first factory) * showcasing the local, living tradition of ideas, invention and application in association with local industry * informing and engaging people in the planning of a major new attraction (the National Centre). <p>Derby Museums see the entrepreneurial, innovation and engineering excellence of the late 18th/early 19th centuries being a constant thread in the story of Derby up to the present day with Rolls Royce etc. It is a city of engineering excellence and world class changing ideas which the new museum will present.</p> <p>Needs to be a focus and attractor for potential visitors to DVMWHS and to disperse them northwards up the valley.</p> <p>Currently have on-site interpretive panels:</p> <ul style="list-style-type: none"> * Handyside Bridge * St Mary's Bridge * Silk Mill (2no.) <p>plus others proposed for cathedral and Silk Mill.</p> |

TABLE 3.1 : AUDIT OF EXISTING INTERPRETATION (SHEET 7)

| Site | Description | Commentary |
|----------------|--|--|
| Derwent Valley | <p>Lower Derwent Valley provides a unique and beautiful backdrop to the iconic buildings of the WHS : the landscape has been shaped by the interaction of its natural heritage and the industrial past. At the northern end the dale of Bonsall Brook meets the limestone gorge of Matlock Bath providing dramatic views into and out of the valley and a stunning backdrop to Cromford and Masson Mills and the historic parkland of Willersley Castle. To the south the dominant feature of the landscape is the expanse of ancient woodland (some of the largest concentrations in England) along the steep valley sides which flank the riverside meadows. Above the woodland on the upper slopes and hilltops is an open landscape of fields with patches of heath, acid and neutral grassland and moorland.</p> <p>As the river flows south the valley broadens between its wooded flanks giving a more open character with floodplain marsh and fen meadows. Belper and Milford bear the marks of human intervention but to the south the floodplain meadows bear evidence of medieval ridge and furrow.</p> <p>Rich biodiversity but a landscape in decline.</p> <p>Derwent Valley Heritage Way (55 mile waymarked route) links Shardlow - Ladybower Reservoir... excellent long distance walk... plus extensive rights of way network which could link the key sites together.</p> <p>Derwent Valley Line provides sustainable transport link along the valley from Derby to Matlock</p> <p>Landscape Partnership Scheme application been submitted to Heritage Lottery Fund which seeks to safeguard and restore the fabric of the unique and special landscape and make it resistant to climate change by ensuring that:</p> <p>* important habitats are extended, linked and under positive management, geological sites are sympathetically</p> | <p><i>'Derwent Valley Heritage Way Walking Guide'</i> (published by Jarrod 2004) but now out of print.</p> <p><i>'Walking the Derwent Valley Heritage Way'</i> leaflet available in Tourist Information Centres.</p> <p>www.nationalheritagecorridor.org.uk provides maps/ information.</p> <p><i>'Derwent Valley Mills'</i> publication offers walks based around railway stations along Derwent Valley Line.</p> <p>Minimal on-site orientation/interpretation. Nowhere tells the story of the geology and the landscape.</p> |

TABLE 3.1 : AUDIT OF EXISTING INTERPRETATION (SHEET 8)

| | | |
|--|--|--|
| | <p>maintained and archaeological features are properly recorded and safeguarded</p> <ul style="list-style-type: none">* characteristic landscape features are restored and cared for* there is sustainable public access to heritage sites and features and people can easily find out about them* people feel proud of their landscape, understand why it is important and the pressures it is under and feel equipped to engage with its care. <p>The role of interpretation, curricula based learning, life long learning and heritage skills training is critical to achieve these objectives.</p> | |
|--|--|--|

Darley Abbey Mill and Derby Silk Mill with Cromford Mills (north), Derby Silk Mill (south) and Belper North Mill being the three proposed 'gateways/ to the WHS

- * the valley was historically dominated by 5 key families which are all, in some way, linked
- * until recently there was a lack of 'joined up thinking' between the different sites/organisations and even when 'the will is there' to work together the individual circumstances of the different organisations does not always make it easy for everyone to play their part for the greater good of the WHS
- * whilst all the sites have a different story to tell (and it is important they are presented) it is clear that the overall story of the World Heritage Site is portrayed differently at different places : whilst a little local bias is understandable it is important that the respective roles of Arkwright, Strutt, Need, Nightingale, Evans and Lombe are accurately portrayed both in written/graphic presentations and by the interpretive guides
- * in truth, whilst the historical section in the WHS Management Plan and the Outstanding Universal Value should be the benchmark for the presentation of the story of the WHS, there is variance in the emphasis placed on the contribution of the different personalities : it is important there is an agreed 'common' story. The responsibility for this lies with the DVMWHS Partnership through the DVMWHS Director
- * there is a general lack of understanding of the audiences within the WHS. It has been broadly assumed that the WHS attracts around 500,000 visits annually but few individual sites count visitors and there have been limited visitor surveys. This is a major gap in our understanding and should be a high priority for the WHS Team. At the same time individual sites should be encouraged to maintain visitor numbers and undertake annual surveys of visitors to understand the dynamics of their specific audience, their needs and requirements
- * there is a general lack of financial and human resources which seriously inhibits what can be achieved by the partners. This is seen in:
 - (a) the lack of resources at a County and District Council level. The County has been able to fund a small professional team for the first time since WHS inscription and the fruits of this investment will be seen over the next 2/3 years. However, the County Countryside Service has limited staffing resources to run guided walks along Cromford Canal or to man High Peak Junction workshops. The District Council's have limited financial resources and this is hampering Amber Valley, in particular, supporting Belper North Mill Trust which relies on their financial support for the long term rental of museum space in the North Mill building
 - (b) the lack of financial and human resources at the sites run by charitable trusts like The Arkwright Society and Belper North Mill Trust (despite The Arkwright Society securing significant funding towards the Building 17 'gateway' project which will hugely influence the day to day opportunities to enhance the facilities once this project can commence). It is, also illustrated at St Mary's Church Cromford where the lack of a congregation limits the opening of the church and at Leewood Pumphouse where opening/firing is influenced by the limited number of volunteers and the cost of fuel
 - (c) the lack of financial resources at Smedleys, and at Darley Abbey Mills, to develop visitor facilities including interpretive displays

-
- (d) the lack of human resources at Masson Mills to lead tours around the museum (although an agreement has been reached for Cromford Mills guides to be trained to take visitors around)

* it is also thought that, with the retirement of key figures, not least Christopher Charlton from the Arkwright Society and some of his colleagues, DVMWHS has lost the academic rigour and focus which had been a strength for 30 years or so leading to the nomination for WHS status. Developing existing links with universities and identifying a specialist in industrial archaeology as an expert on the DVMWHS (similar to the way the Jurassic Coast World Heritage Site has developed links with the Natural History Museum London) would be in the best long term interest of the DVMWHS.

304 Conclusion

What is clear is that there is a diverse range of interpretation:

- * extensive collections of machinery (particularly at Masson Mills and, potentially, at Derby Silk Mill)
- * outstanding archive collections especially at Masson Mills, Cromford Mills, Smedley's and in Derby Museums which need to be catalogued and made more accessible through displays
- * the best collection of Joseph Wright paintings in the world depicting the inter-relationship between culture and industry
- * one attractive and good quality interpretive exhibition in Belper North Mill
- * a series of on-site interpretive panels at various sites along the valley (with or without WHS branding). All are competent : none are exceptional. There are no audio points, barcode activated messages or multi layered digital trails and minimal artefacts interpreted in the landscape
- * successful annual Discovery Days and Heritage Open Days programmes which attract several thousand visits annually and are a barometer of visitors likes and dislikes
- * various walking trail leaflets (some downloadable from websites) and an evolving events programme at various sites
- * last, but certainly not least, a significant number of knowledgeable volunteer guides and local historians.

All provide an excellent foundation for visiting and enjoying DVMWHS but there has not been any major, or significant, capital investment in recent years in physical interpretation or human resources (except for the WHS team). The completion of the Building 17 'gateway' at Cromford Mills and the refurbishment and representation of the Derby Silk Museum will have a huge impact and will, hopefully, provide the motivation for ongoing capital investment and improvement of the WHS.

We now move on to consider a **strategy for the future**.

4. DEVELOPING A STRATEGY

401 Introduction

In this section we consider:

- * the resources which are available through which to interpret the WHS to visitors
- * the audiences which will engage with the WHS
- * the attributes of each site which influence the stories that can, and should, be told.

402 What Are The Interpretive Resources?

The WHS is rich in **physical resources**. Each site has not only impressive mills, some with working machinery, but also the associated features of the weirs, water features, waterwheels etc and the workers housing such as North Street Cromford and The Clusters and The Scotchies in Belper. There are also the big houses (like Rock House and Willersley Castle), churches (like St Mary's Cromford), chapels and pubs like The Greyhound.

Central to everything is the River Derwent which is a feature linking the whole WHS with its valley bottom pastures, wooded slopes and high cliffs. There is also the Cromford Canal with its wharves, bridges and aqueduct which required additional water to be pumped out of the river by the engine in Leawood Pumphouse. Nearby is High Peak Junction linking the canal via the impressive inclined plan to Middleton Top and then linking to Manchester. In addition to the railway, which represents a later part of the industrial story, each site has an outstanding physical resource which can be seen and enjoyed.

The WHS is also rich in **cultural resources** through the collections, records and archives of the key companies. Some are well founded like Derby Museums, others, like Smedleys, are currently being catalogued and others, like Arkwright Society, are currently bidding for funding. They represent a fabulous resource for interpretation : they are largely inaccessible at present but could form part of a museum collection in the future.

There are also significant **human resources** including professional staff (as in the WHS team, the Arkwright Society and Derby Museums) but also teams of volunteers without whom the World Heritage Site would stagnate. They bring life and vitality through events, activities and tours, academic research and credibility and support the permanent staff in a remarkable way.

It is the fusion of these resources, in abundance, which makes the DVMWHS special. How they are engaged, used and fused to maximise their potential is crucial. Everyone involved needs to feel valued as part of the whole.

The final resource is **financial**. As has been stated above financial resources have been scarce since inscription. Having come together in creative partnership over the past 2 years, supported by the WHS team, the WHS has a much stronger voice and the ability to generate considerably greater financial resources than previously. By working together, and with agreed priorities, it will be possible to greatly enhance the overall visitor offer on individual sites and tell the story of the WHS more creatively.

403 Who Are The Audiences?

The Tourism Strategy has identified as its primary aims:

- * to establish the DVMWHS as a distinct tourism destination, recognised for the significance of its industrial and cultural heritage, and for its unique landscape and natural features

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- * to achieve a sustainable approach to tourism development in the DVMWHS (what might be called *wise growth*) through balanced development of sites, tactical marketing and effective proactive visitor management
 - * to increase the contribution of tourism to the local economy of the Derwent Valley.

A series of influencing factors and principles have been established:

- * we must retain the integrity of DVMWHS and its WHS status
- * we must seek to become an exemplar sustainable tourism destination : there is a need to balance the conservation of natural and industrial heritage with the requirements of visitors and the local community
- * we must recognise and acknowledge that not all of the WHS has the power to attract visitors and is marketable
- * there is a need to establish close links between marketing and interpretation : the DVMWHS has one story, with multiple themes, and all WHS components are linked to these themes.

The Tourism Strategy argues that given the relative weakness of the core WHS product and the time still required to establish itself as a credible destination in its own right the DVMWHS should maximise the opportunities brought by closer association with nearby well established attractions and with the wider tourism industry as well as with the valley's natural assets of river, wildlife and landscape.

The primary audiences to, and in, the valley in the short to medium term (up to 2015) should be:

- * local residents
- * education and life long learning visitors
- * day visitors within 60 minutes drive and train time of the Derwent Valley
- * staying holiday visitors to the Peak District, Derbyshire and in the city of Derby during the peak season months
- * short breakers in shoulder/winter months (couples of all ages) maybe linking to city breaks
- * specialist audiences (industrial heritage, natural heritage, parks and gardens and gentle outdoor experiences and, in particular, walkers).

404 Who Are The Non Visitors?

Research suggests that the main under represented audiences to the countryside and heritage sites tend to be:

- * very young children and their families (particularly young mothers and their children)
- * teenagers and young adults (19% of the UK population of 63m are between 10-24 years old.....almost 12m people)
- * young professionals (25-34 years old : around 15% of the population or over 9m people)

-
- * black and ethnic minorities (almost 8% of the UK population)
 - * low income groups : socio economic groups C2DE and the unemployed (almost 25-30% of the population)
 - * people with disabilities (impaired mobility and visual and hearing impediments). Some 20% of the adults of the UK have a long standing illness that limits their activities. 1 in 6 have some kind of hearing loss, around 1m are blind or partially sighted and 1m people have some kind of learning or communication difficulty
 - * people without access to cars (which is roughly 30% of the population).

This suggests that 35-40% of the population are difficult to reach and our interpretive provision and programmes need to take this into account.

What Are The Primary Barriers To Access?

Based on detailed research into the barriers that face under represented groups, and excluded groups, the following broad barriers to access have been identified:

- * cost
- * lack of time
- * lack of information/awareness
- * lack of specific facilities (particularly toilets and catering)
- * limited intellectual access
- * lack of welcome
- * lack of transport
- * difficult to get around the countryside
- * not relevant or interesting.

The most significant of these are:

- * lack of information
- * lack of time
- * lack of ability (transport, money, physical, confidence).

Generating confidence is a time consuming and costly exercise. Visiting and moving along the Derwent Valley must be made easy : every barrier, however small, is a reason for not visiting. Audience development requires a sustained programme built around **key staff** and **accessible transport** coupled with offering a quality experience when people arrive at a specific site.

This suggests that there must be:

- * excellent information accessible to all (including the use of websites)
- * an ability to 'reach out' to groups in communities along the valley and help them to explore the area, and key sites, using community transport or similar

- * excellent facilities (including toilets, café and retail) at the individual sites along the valley
- * a 'presence' across the area in the form of voluntary wardens who provide an interface with visitors, minimise any sense of vulnerability and can offer interpretive and activity programmes at key sites throughout the year
- * developing educational resources and programmes to maximise the value of the WHS in educational and life long learning terms providing a positive early experience for young people which will influence attitudes and behaviour for the rest of their lives
- * developing and strengthening links with local communities and establishing outreach programmes in Derby, Belper, Cromford and Matlock.

The DVMWHS Tourism Strategy suggests that the Cromford 'cluster' of attractions should establish an aspirational target of 300,000 visits compared to New Lanark which has been as high as 410,000 (2002). In relation to Derby it would not be unreasonable to target 200,000-300,000 visitors per year in the Silk Mill. The report goes on to suggest that the greatest economic benefit is likely to be the visitor expenditure on shopping and eating out.

What Does This Mean In Relation To Interpretation?

It is possible to identify a range of interpretive considerations in relation to each of the core audiences as follows:

| Audience : Local Residents | |
|---|---|
| <p>Includes:</p> <ul style="list-style-type: none"> * people living along the valley and in the adjacent communities * volunteers * non-visitors <p>Specific target audiences:</p> <ul style="list-style-type: none"> * non-visitors from surrounding communities including typically excluded adults and children * local history specialists in the WHS who may be encouraged to become involved in research and the provision of interpretation | <p>Interpretive considerations:</p> <ul style="list-style-type: none"> * involve local people of all ages in the development of future interpretive initiatives to provide a new dimension to the content and generate a sense of ownership * need to introduce temporary interpretive exhibitions to maintain the interest of repeat visitors * introduce themed children's play facilities at certain sites * need for outreach programmes to attract the interest of those who would not normally consider visiting the area eg. by taking the story of the WHS into communities, visiting libraries, day centres, crèches, pre-school clubs, community centres etc, schools and at events and activities like village fetes, summer play schemes, community picnics or craft fairs |

| Audience : Local Residents cont/.... | |
|---|---|
| | <ul style="list-style-type: none"> * arrange community reminiscence days where people can bring their memories and photographs about the WHS in general, and specific subjects in particular, to develop further the existing archives * ensure events and activities in the DVMWHS are in 'What's On' publications, other promotional literature by the local authorities, regularly featured in local newspapers, radio and TV and specifically featured on the WHS, and partner, websites * undertake three/four high profile events per annum on key sites |

| Audience : Day Visitors and Staying Visitors (including overseas visitors) | |
|---|---|
| <p>Includes:</p> <ul style="list-style-type: none"> * day visitors * staying visitors * visitors staying with friends and relations * overseas visitors (with an interest in history and heritage) <p>Specific Target Audiences:</p> <ul style="list-style-type: none"> * day and staying visitors who are coming to the Peak District and the surrounding area for other things eg. shopping, entertainment, walking etc * coach parties | <p>Interpretive Considerations:</p> <ul style="list-style-type: none"> * produce 1/3 A4 tourism marketing brochure and distribute widely * enhance and develop the dedicated WHS website with hyperlinks to other key sites * develop seasonal events calendar to reinforce awareness of what is going on throughout the year * collate the events programme of the WHS and key sites and incorporate in the local 'What's On' publications * develop regular events at weekends throughout the year with guided walks, re-enactments and storytelling using local amateur groups, professional troupes etc |

| Audience : Young People | |
|---|--|
| <p>Includes:</p> <ul style="list-style-type: none"> * young children visiting with family * teenagers visiting with family or friends * those on formal educational visits including primary, secondary and further education students <p>Specific Target Audiences:</p> <ul style="list-style-type: none"> * further education and university studies * disenfranchised youth | <p>Interpretive considerations:</p> <ul style="list-style-type: none"> * interpretation must be engaging, involving and exciting to capture the imagination of young people on leisure visits eg. dramatic guided walks, re-enactments, role play, music, participatory activities * building on current WHS Environmental Education Strategy to develop partnership approach to activity and project based educational resource materials structured to meet the requirements of the National Curriculum including pre and post visit work and on-line access to databases and reference material * develop packages with other sites to offer a full day visit covering a variety of curriculum related topics eg. Cromford Mills and Belper North Mill * inclusion of a quiz, competition or physical challenge makes learning more exciting, challenging and rewarding * encourage families to learn and discover together. Need a hierarchy of messages to interest a mix of generations * use the landscape as a means for young people to explore history * need for outreach programmes aimed at children through schools and youth groups eg. play scheme events, children's newsletter, young people's history clubs * use social media to engage young people eg. mobile phones, Facebook, Twitter etc * involve young people in the development of inter-generational oral history work to help them appreciate changes to the valley over the last 50/60 years through the eyes of older residents whilst also providing a young person's viewpoint |

| Audience : Young People cont/..... | |
|---|--|
| | <ul style="list-style-type: none"> * work with schools to develop temporary exhibitions, or events, which attract visitors and raise awareness and understanding of the Derwent Valley and the wider history and heritage of the area |

| Audience : Specialist Interest Individuals and groups | |
|---|--|
| <p>Includes:</p> <ul style="list-style-type: none"> * local people and visitors on leisure visits with specialist interest including landscape and heritage * people on educational or study visits * affinity groups <p>Specific Target Audiences:</p> <ul style="list-style-type: none"> * short break market for leisure learning * family and local history specialists interested in becoming involved in research and delivery of interpretation | <p>Interpretive Considerations:</p> <ul style="list-style-type: none"> * need for a hierarchy of interpretation to satisfy both specialists and those with limited knowledge * skills and expertise of people with an interest in local history in the Derwent Valley (and particularly at the key sites) should be harnessed to support the development and delivery of interpretive proposals * potential to develop residential leisure learning programmes during the week and weekends linked to the local universities. Need to develop partnerships with accommodation and food providers * develop events programme at key sites linking interpretive themes to the special interest market. Involve resources of local community in research and development * include participatory events to pass on heritage skills to participants * need to promote referral between the gateways and other key sites |

| Audience : Visitors with Special Needs | |
|--|--|
| <p>Includes:</p> <ul style="list-style-type: none"> * visitors with mobility, sight, hearing and learning difficulties <p>Specific Target Audiences:</p> <ul style="list-style-type: none"> * all of above | <p>Interpretive Considerations</p> <ul style="list-style-type: none"> * develop multi-sensory approach to interpretation * include multi-level information which can be understood by all * make signage and orientation as uncluttered as possible to best practice standards * locate interpretation in places accessible to all * make links with Access groups to assist with research, design and development of interpretation * develop audio versions of materials wherever possible * develop symbols to represent level of physical accessibility to sites |

All of these interpretive considerations should be considered, and integrated into, the strategy.

404 What Makes The Key Sites Special?

We can summarise the eight key sites (visitor destinations), the personalities related to them and their specific attributes in Table 4.1 overleaf.

In telling the stories of each site it is important to:

- * draw out what makes them special as complexes
- * tell the story of the key personalities (or characters) associated with each site
- * and then consider the cross-cutting themes each of our characters embraced.

405 Who Are Our Key Personalities?

The key personalities who played out the Derwent Valley Mills story are:

- * **Sir Richard Arkwright** and his son Richard who built Cromford Mills, Haarlem Mill (Wirksworth) and Masson Mills
- * **Peter Nightingale** who initially worked with Arkwright and then went on his own creating Lee Bridge Mills which was subsequently taken over by Smedleys after his death

TABLE 4.1 : SITES, PERSONALITIES AND ATTRIBUTES OVERVIEW (SHEET 1)

| Site | Personalities Responsible | Date | Attributes |
|----------------|----------------------------------|-------------|---|
| Masson Mills | Arkwright | 1783 | <p>Arkwright harnesses the river and creates model mill.</p> <p>Continuous production 1783 – 1991.</p> <p>Extensive collection of machinery and archive.</p> <p>Site attracts more visitors than anywhere else in WHS (c. 150,000) : the museum attracts roughly 10-12,000 visits</p> |
| Cromford Mills | Arkwright Strutt Need | 1771 | <p>Original water powered cotton spinning mill (1771) although only operated until c. 1840 because of problems with water supply.</p> <p>Beautiful complex of 6no. mill buildings (with backcloth of Scarthin Rock) plus other ancillary buildings.</p> <p>Mill Yard has real sense of place.</p> <p>Purchased by Arkwright Society (1979). Ongoing programme of restoration. Currently only 40% of complex in use.</p> <p>Established visitor destination with c. 100,000 visitors per annum to multi-use site.</p> <p>Guided tours of site, village and church led by volunteer guides plus extensive events programme.</p> <p>Funding to restore Building 17 as northern 'gateway' to WHS using innovative interpretive techniques and audio visual.</p> <p>Activity Plan will provide enhanced interpretation, education service, community engagement, increasing volunteering opportunities and heritage skills training.</p> <p>Referral, and easy access, to St Mary's Church, Willersley Castle and Cromford Canal (1794).</p> |

TABLE 4.1 : SITES, PERSONALITIES AND ATTRIBUTES OVERVIEW (SHEET 2)

| Site | Personalities Responsible | Date | Attributes |
|--|---|------------------------------|--|
| Lea Bridge Mill | Peter Nightingale | 1783 | <p>Developed by Nightingale (1783).</p> <p>Created canal arm from Cromford Canal.</p> <p>Moved into knitwear and hosiery in early 1800's and business grew into international company that still operates today with outlet in London.</p> <p>Continuous operation for 226 years.</p> <p>Extensive archive currently being catalogued and curated.</p> <p>Currently run mill shop.</p> <p>Commitment to develop visitor facilities with exhibition and café.</p> |
| High Peak Junction/ Leawood Pumphouse | <p>High Peak Junction constructed by Cromford and High Peak Railway (1826 – 30) connecting by Sheep Pasture inclined plane to High Peak Railway at Middleton Top and thence to Manchester</p> <p>Leawood Pumphouse constructed to pump water from River Derwent to Cromford Canal</p> | <p>1826 - 30</p> <p>1845</p> | <p>Second oldest complex of railway buildings in world. Contains workshop/forge (which operates during Discovery Days), small museum, information centre, shop and toilets with picnic area.</p> <p>Attractive Victorian pumphouse constructed to pump 31 tons of water into the canal per minute. Operated on steam days by Leawood Pump Group. Limited interpretation but volunteers bring site to life when operating. Needs interpretive panel to help visitors appreciate its significance when closed.</p> |
| Belper North Mill | Strutt and Sons | 1776 | <p>Next wave of mill design development : harnessed river to provide power.</p> <p>Developed early fire-proofing with an iron structure : a template for the modern skyscraper.</p> <p>Attractive interpretive exhibition, tours and events programme. Starting point to explore the river setting, the first mill town, housing and gardens (regular guided walks).</p> |

TABLE 4.1 : SITES, PERSONALITIES AND ATTRIBUTES OVERVIEW (SHEET 3)

| Site | Personalities Responsible | Date | Attributes |
|-----------------|------------------------------------|------|--|
| | | | Developed complex of mills coupled with house and facilities. |
| Milford | Strutt and Sons | 1781 | <p>Developed mill and associated housing and community facilities.</p> <p>Excellent example of the housing remains.</p> <p>3no. interpretive panels and walking tour.</p> <p>Community would like to develop additional interpretive facilities including a blue plaque for Samuel Slater who was an apprentice to Jedidiah Strutt in Belper and Milford (1783-1789). He emigrated to America and subsequently became known as 'the father of American Manufacturers'.</p> |
| Darley Abbey | Evans Brothers | 1783 | <p>Most complete complex of mill buildings adjacent to, and using, the River Derwent to generate power. Important to recognise that the water channel taking power from the Derwent has gone so any future interpretation needs to take this into consideration.</p> <p>There is an interpretive trail and 3no. interpretive panels in the village</p> <p>Opportunity to develop additional interpretation (maybe related to a café).</p> <p>Potential to establish waterbus to Derby Silk Mill.</p> |
| Derby Silk Mill | Lombe Brothers and George Sorocold | 1721 | <p>John, Henry and Thomas Lombe developed mill (1721) based on designs seen in Italy. Built by engineer George Sorocold. Replaced earlier silk mill. It provides the prototype for the major mills developed 50 years later by Arkwright and his compatriots.</p> <p>Strong connections with Joseph Wright, the Cavendish's and the English Enlightenment. Plans are being developed to maximise the potential of the Joseph Wright collection (which has been awarded 'Designated' status) and to ensure that the significance of Wright is increasingly understood locally, nationally and internationally. It will be important to strengthen the links with DVMWHS.</p> <p>The engineering excellence, innovation and entrepreneurialism</p> |

TABLE 4.1 : SITES, PERSONALITIES AND ATTRIBUTES OVERVIEW (SHEET 4)

| Site | Personalities Responsible | Date | Attributes |
|----------------|---------------------------|------|--|
| | | | <p>which enabled Derby to become a global technological powerhouse in the mid 19th century has been sustained upto the present day.</p> <p>The Derby Silk Mill currently closed pending its redevelopment as a major city landmark which is an integral component of the city's regeneration. It is intended to:</p> <ul style="list-style-type: none"> * create a major visitor attraction to inspire and engage people in relation to science, technology, engineering and mathematics (STEAM) building partnerships with industry, education and others (a National Centre for Creativity in Engineering). It will seek to transform perceptions of engineering * the significance of DVMWHS (the foundation of the modern factory system and catalyst for the Industrial Revolution) * the significance of the building (the site of the world's first factory) * the showcasing of the local, living tradition of ideas, invention and application (in association with local industry) * informing and engaging people in the plan for the National Centre |
| Derwent Valley | N/A | N/A | <p>Stunning landscape and river.</p> <p>Outstanding biodiversity and geology.</p> <p>Extensive rights of way network (including Derwent Valley Heritage Way)</p> <p>Sustainable transport links through Derwent Valley along Derwent Valley Line and bus services.</p> <p>Great potential to tell the stories of the geology, landscape and land management.</p> |

-
- * **Jedediah Strutt and Sons** William, George and Joseph who began their cotton mill business in Belper in 1776 and by building and buying homes and facilities for their workers created one of the world's first industrial communities. The Strutt family were benefactors to Belper and Milford for two centuries providing for the workers' needs
 - * **Samuel Need** who was in partnership with Strutt in knitwear and hosiery in Nottingham. He subsequently joined forces with Strutt and Arkwright providing finance and overseeing the construction of First Mill at Cromford (died 1781)
 - * **Thomas Evans and Sons** who financed and built the complex of cotton mills at Darley Abbey and the surrounding community
 - * **John, Henry and Thomas Lombe** who were instrumental in creating the first factory in the world on the site of Derby Silk Mill (which was built by engineer **George Sorocold**)
 - * **Joseph Wright**, one of the leading British artists of any era, who painted many scenes of the mills in Derby and the industrial scenes along the Derwent Valley. Through his work he was both a contributor to, and chronicler of, the English Enlightenment. His work is internationally recognised for its importance in relation to the history of art, the history of science and the history of ideas. He created a series of portraits of the people who transformed the Derwent Valley into one of the world's first industrial landscapes. He was linked with the **Cavendish** family at Chatsworth who, as wealthy and influential landowners, were benefactors of the arts and key personalities in the Enlightenment.

406 Cross cutting themes

What is clear is that our heroes identified above all embraced, to a greater or lesser degree, the following characteristics:

- * **the philosophy of the English Enlightenment**

During the late 18th and early 19th centuries great strides were taken in 'understanding' that changed the way we live...this included:

 - (a) Communication and Discussion

The Enlightenment was about sharing and working together to take understanding a step further
 - (b) Study and Enquiry

It was recognised that endless measuring, examination and classification showed the patterns of life and worked out where there were gaps ensuring the right questions were asked to fill them
 - (c) Experimentation

Trial and error was used to find answers : if this was done well then further questions would be generated
 - (d) 'cross pollination'

It was clear that there were no boundaries, no subjects were taboo, there was no specialisation or separation. Everything could be useful

* **entrepreneurialism**

All had the ability to see and grasp an opportunity, to take risks, to build around them the skills, expertise and finance necessary to achieve their objective coupled with the drive to ultimately deliver

* **engineering excellence and technology**

The ability to galvanise the engineering excellence and technological know-how necessary to build 5 storey mills, harness water to generate power and design machinery that transformed the spinning of cotton by wheel into mass production

* **harnessing labour** (including the use of children)

The ability to organise 24 hour working and to recognise the basic needs of housing, food and education to encourage people to leave their homes and come and work for them. This led, in some cases, to significant philanthropy eg. the Strutts in Belper and Milford

* **the need for transport**

To bring raw materials to the mills and then to distribute the end product to market

* **the need for abundant supplies of water**

To generate power through waterwheels to work the machinery. Initially using water from the lead mines but within a few years, to harness the River Derwent...which was subsequently supported by steam power

* **to overcome the threat of fire**

Strutt created and constructed the first fire proof mills

* **an ability to exploit the geology and valley landscape**

Recognition that the geology led to lead mining and smelting which generated a constant supply of water. Valley was logical route for transport including the canal

* **the need to exploit** (and at the same time counteract) the threat of **industrial espionage** to always keep one step in 'front of the game'

* **developing links with, and learning from, other centres of the Industrial Revolution** including Boulton and Watt, Abraham Darby and Josiah Wedgwood and thereby contributing to the English Enlightenment

* and lastly, **the legacy they left for future generations** by the spread of their technology, engineering excellence and 'know how' to Lancashire, Scotland, Europe and America sometimes by agreement but often as a result of espionage.

In addition to the cross cutting themes in relation to our key personalities there are wider potential interpretive themes:

* the need to grasp **the enormity of the change in technical innovation** from small workshop to factory and mill which established the concept of mass production that has spread through all walks of life

* the parallel change in the **way people lived**... from rural idyll to the development of Cromford initially but then the first mill town of Belper and the emerging industrial centre of Derby. It is important this introduces and incorporates the social and

economic philosophies which developed in the UK, Europe and America during the 18th and 19th centuries. Putting the 'changes' that occurred in the Derwent Valley into a wider context will help local people, visitors and scholars appreciate the momentous changes that took place

- * **cotton** – What is it? What are its properties? The ability to spin it into yarn or thread to make a soft breathable textile which is the most widely used natural fibre cloth in the world today. Spun, woven and dyed since prehistoric times. Became Britain's leading export in the Industrial Revolution. The invention of the spinning jenny and Arkwright's water frame transformed production rates. This generated huge demand for raw cotton., Supplied by southern slave states of America. How did it relate to the English Enlightenment principles?
- * **the human stories of the working class** – Where did they come from? How were they treated? The provision of housing, shops, schools etc. The philanthropy of the owners eg. Strutt. The beginnings of the urban working class
- * **fashion and creativity** – the impetus for changing fashions with the increase in population and standards of living in the late 18th century. Links with cotton and the entrepreneurialism of Arkwright, Nightingale etc. Smedleys have kept in the vanguard of fashion through knitwear for 226 years. How has this been achieved?
- * **outstanding heritage landscape and biodiversity** – the restoration and management of the landscape through the Lower Derwent Valley Landscape Partnership Scheme.

407 Adopting thematic interpretation

By developing a **thematic approach to interpretation** it is possible to draw out the most important stories and messages about Derwent Valley Mills and identify the key things we want visitors and local people to remember about their visit.

Many people unknowingly mix up the words **topics** and **themes** but they are, in fact, quite different. The **topic** of a presentation (whether written or oral) is simply its subject matter. The **theme** of a presentation is the specific message about the subject we want to communicate to the audience. In other words, it is the story we want to tell. It is possible for the interpreter (or interpretive planner) to select any number of themes from a single topic. But since any one theme constitutes a different story the interpreter will find that different kinds of information are required to develop and present different themes. The essence is, therefore, to decide what is the most important message, or story, we want to communicate. It is then possible to develop the themes as a sentence... ***'when it comes to the legacy that Jedediah Strutt left the world I think it is important for people to understand that....'***

The key steps in theme writing are:

- * select the general topic you want to communicate eg. the working conditions of the labour force
- * state the topic in more specific terms...*specifically I want to tell my audience about....*
- * express the theme by completing the following sentence...*I want my audience to understand that....*

Visitors remember themes : they forget facts. Themes should:

- * be stated as short, simple, complete sentences
- * contain one idea

- * reveal the overall purpose of the presentation
- * be specific
- * be interestingly worded.

Thematic interpretation is based on the identification and description of a **hierarchy of themes** starting with an **overarching theme**. This is the one thing above all else that we want the visitor to Derwent Valley Mills to remember and appreciate about their visit. From this we can develop **key themes** relating to a range of **topics** about the WHS. These are normally broken down into no more than four or five sub-themes. These represent the building blocks which make up a specific topic. The sub-themes can then be broken down further into a series of **interpretive topics** which form the framework for the development of all interpretation. Finally, we need to identify the **genius loci**, or natural place, that each sub-theme should be presented. These are primarily our key sites, described above, along the Derwent Valley.

In close liaison with the Marketing Strategy we believe the over-arching interpretive theme should be:

'The Valley that changed the world'

reflecting the enormity of the changes that took place.

408 Establishing a hierarchy of themes and storylines

We believe the interpretation of each key site should comprise a hierarchy of themes and storylines organised to include five specific elements:

- * the story of the key buildings, their sequence of development and how each learnt from their contemporaries
- * the key personalities at each site and how they contributed to the overall story of Derwent Valley Mills
- * the wider people stories of the workers, working conditions, the family and social units created and supported...and how they benefitted from the philanthropy of the mill owners
- * the range of cross-cutting themes most relevant to each site
- * the USP of each site. What makes it stand out from the others? It is important that the themes and storylines presented at each site complement and do not duplicate the others.

409 So what are the USPs of the key sites?

We offer an objective assessment as follows:

| Key Site | Unique Selling Proposition |
|--------------|---|
| Masson Mills | Harnessing of the river Machinery and technology |

| Key Site | Unique Selling Proposition |
|----------------------|--|
| Cromford Mills | First water powered cotton spinning mill Development of the water frame First mill entrepreneur : wig maker to industrialist |
| Lee Bridge Mills | The story of fashion |
| Belper North Mill | Technological development of mills (skyscraper and fire-proofing) First mill town |
| Milford | Workers housing |
| Darley Abbey | Most complete mill complex which harnesses the River Derwent for power |
| Derby Silk Mill | World's first factory Industrial espionage Home of the English Enlightenment and 'Wright of Derby' City of world class technology and engineering |
| Lower Derwent Valley | Historic landscape Outstanding biodiversity Need for sensitive and on-going management |

It is suggested that the DVMWHS Partnership reviews these concepts and agree an acceptable division of themes so that visitors are encouraged to travel between the key sites to learn more and appreciate the overall story of the WHS.

Each site can then develop its own interpretive themes and sub-themes and interpretive media in the knowledge that it is complementing, and not duplicating, the other sites along the valley.

410 Conclusion

In this section we have developed a logical case for future interpretation within the WHS. We now move on to draw out the **key recommendations**.

5. KEY RECOMMENDATIONS AND ACTION PLAN

501 Introduction

In this section we draw together the key recommendation that have come out of the study:

- * adopt the principles for good interpretation that were set out in 206
- * ensure all future interpretation is branded to reflect WHS branding guidelines to ensure consistency and a partnership approach
- * establish links with an appropriate university (preferably Derby) to re-establish the academic rigour and credibility of the WHS : also become members of the Derbyshire History Forum
- * commission a small group of specialists (led by DVMWHS Director) to establish an agreed story of the WHS to which all partners subscribe
- * develop a team of DVMWHS guides by training volunteers to present the agreed story and establish appropriate accreditation
- * a DVMWHS Visitor Survey to really understand the audience of the WHS. Link this with improved visitor intelligence at all the key sites and share information so partners have a body of information on visitors on which to make decisions
- * seek to present the stories of the DVMWHS through a range of media but, where possible, through people based interpretation in the form of guided tours, re-enactment, talks, walks and activities
- * on site interpretation has its place but should be of an agreed design (with WHS branding), sensitively sited and kept to a minimum
- * develop a coordinated (and well marketed) DVMWHS wide programme of guided walks, talks, activities and events programme ideally led by accredited volunteer guides to enable visitors and local people to go out and enjoy the WHS with confidence : in essence extend Discovery Days throughout the year. Each partner (and key site) has a part to play. The whole programme to be brought together under the auspices of the DVMWHS Partnership
- * develop coordinated heritage skills training programme to support each site involving volunteers and local communities to provide a legacy for the future : this to include research, scripting and presentational skills, guiding and re-enactment skills, digital skills and traditional building and engineering skills
- * enhance the DVMWHS website and use as the primary information portal with key information on each site, fact sheets, bibliography of personalities, research papers, regular podcasts, blogs and the use of social media
- * enhance the websites of all the key organisations with links to the DVMWHS website, and visa versa, to complement and enrich the overall knowledge base and understanding of the WHS
- * use new media to develop apps which can include multi layered downloadable trails available off websites and at the key DVMWHS 'gateways'
- * recruit and develop team of suitably trained volunteers to act as heritage wardens providing a 'presence' at all the key sites and in the wider landscape (in association with Derbyshire County Council Countryside Service)

-
- * use new media to reach currently under-represented groups eg. young people and stimulate involvement and youth volunteering using the Heritage Lottery Fund *Young Roots*, and other, funding programmes
 - * engage and involve local people in various ways (including training) to enhance the interpretation of DVMWHS including tour guiding, historical research and heritage wardens
 - * revisit and represent existing circular, and one way, walking trails (as downloadable apps and print) to explore the Derwent Valley based on the railway stations in order to encourage visitors to travel by train along the Derwent Valley Line. This should include interpreting the Cromford Canal route from Cromford Station to Ambergate station
 - * establish an agreed phased programme of capital development, providing appropriate support from the DVMWHS Partnership, including:
 - (a) the completion of the Building 17 'northern' gateway at Cromford Mills and the 'southern' gateway at Derby Silk Mill
 - (b) securing the long term future of Belper North Mill Trust and upgrading and enhancing the existing interpretive exhibitions thereby creating the 'central' gateway
 - (c) restoration of Building 18 at Cromford Mills and create major interpretive exhibition on the Arkwright story
 - (d) redevelop Derby Silk Mill as major new museum on the themes of science, technology, engineering and mathematics (STEM) as part of the wider *Transformation of Derby Museums* programme
 - (e) develop new, and enhance existing, interpretation at the other key sites along the valley including Darley Abbey Mills, Milford, Smedley's, High Peak Junction, Leawood Pumphouse, Willersley Castle, Cromford Village, St Mary's Church Cromford, Cromford Canal and Masson Mills within the framework proposed in Section 408 above
 - * establish links between Chatsworth (the original Enlightenment Palace), Derby (the original Enlightenment town which has many of the Cavendish's buried in the cathedral) and the other key sites along the valley particularly Cromford Mills, Smedleys Mill at Lea Bridge, Smedley's Hydro in Matlock, Belper North Mill and Masson Mills
 - * work with the Lower Derwent Valley Partnership to ensure the proposals to interpret the valley landscape and its outstanding built heritage and biodiversity is undertaken in an integrated way.

502 Action Plan

We have developed a prioritised Action Plan in Table 5.1 at the end of the section. We have assumed that Priority 1 projects will be implemented in Years 1 – 2 (ie. 2011/12), Priority 2 in Years 3 – 4 (2013/14) and Priority 3 in Year 5 (2015) and subsequently. We know that major projects like Building 18 at Cromford Mills are likely to take up to 5 years to complete so a Priority 2 rating proposes that the planning commences in Year 3.

This highlights that:

-
- * there is an urgent need to establish the key 'gateways' at Cromford Mills and Derby Silk Mill at the earliest opportunity and to use these new facilities, and staff resources they bring, to kick start a wide ranging events and activities programme
 - * the further development of the DVMWHS website, and those of the key sites, will play a key role in helping visitors and local people appreciate why the WHS is so special and be encouraged to visit
 - * establishing an agreed storyline is an essential early task and using this as a stimulus to devise a training course to create a team of high quality accredited DVMWHS guides who can work anywhere along the valley
 - * a talks, walks, events and activities programme including drama re-enactment and music is a powerful and memorable way to bring key sites, and the WHS in general, alive and be meaningful to local people and visitors and this needs to be effectively coordinated and managed
 - * whilst The Arkwright Society and Derby Museums have a clear vision and framework for future development this is not the case for the majority of other sites. The DVMWHS Partnership and Team should proactively encourage and support each site to prepare an Interpretation and Development Plan (potentially with specialist outside advice) so that there is a clear vision and development plan for each of the key sites by the end of 2013
 - * there is a real need to build on our understanding of visitors through visitor surveys, monitoring visitor numbers etc
 - * there is a need to upgrade the existing interpretation by establishing an on-going programme of on-site interpretation (which can use innovative techniques such as audio points, talking benches and other interpretive features)
 - * developing walking trails using multi-layered downloadable apps based on the key sites and railway stations is non-invasive and yet accessible
 - * there is a need to positively support the efforts of Derby Museums to redevelop Derby Silk Mill as a major new museum based on the themes of science, technology, engineering and mathematics and to support the Arkwright Society in the restoration of Building 18 to create a major interpretive exhibition on the Arkwright Story.

503 Conclusion

In this section we have drawn out the key recommendation of the study and developed a prioritised Action Plan. We now move on to draw together the **conclusions and next steps**.

ACTION PLAN (SHEET 1)

| Reference Number | Description | Priority | Potential Capital Cost | Lead Body | Next Steps |
|------------------|---|----------|-------------------------|--|---|
| 1. | Adopt the principles for good interpretation as set out in 206 | 1 | N/A | DVMWHS Partnership | Adopted in the approval of the Interpretation Plan by the Partnership |
| 2. | Ensure all future interpretation is branded to reflect WHS branding guidelines to ensure consistency and a partnership approach | 1 | N/A | DVMWHS Partnership | Adopted in the approval of the Interpretation Plan by the Partnership |
| 3. | Establish links with an appropriate university (preferably Derby) to re-establish the academic rigour and credibility of the WHS : also become members of the Derbyshire History Forum | 1 | N/A | DVMWHS Partnership | DVMWHS Director to discuss potential partnership (and associated research initiatives) with universities and make recommendations to the Partnership |
| 4. | Commission a small group of specialists (led by DVMWHS Director) to establish an agreed story of the WHS to which all partners subscribe | 1 | N/A | DVMWHS Partnership | Director to establish 'storyline' group to establish agreed story to be presented by all key sites. Aim to complete and obtain approval within 12 months |
| 5. | Develop a team of DVMWHS guides by training volunteers to present the agreed story and establish appropriate accreditation | 1 | 5,000 (over 2 years) | DVMWHS Partnership | Establish course content Identify potential trainers Establish accreditation protocol Seek funding Recruit, train and establish DVMWHS accredited guides |
| 6. | Commission DVMWHS Visitor Survey to really understand the audience of the WHS. To link this with improved visitor intelligence at all the key sites and share information so partners have a body of information on visitors on which to make decisions | 1 | 10,000 | DVMWHS Partnership DVMWHS Partnership | Commission appropriate consultancy to coordinate and deliver visitor survey Encourage key sites to set in place processes to assemble visitor facts including snapshot visitor surveys |

ACTION PLAN (SHEET 2)

| Reference Number | Description | Priority | Potential Capital Cost | Lead Body | Next Steps |
|------------------|--|------------|---------------------------------------|--|---|
| 7. | Seek to present the stories of the DVMWHS through a range of media but, where possible, through people based interpretation in the form of guided tours, re-enactment, talks, walks and activities | 1 1 | See Reference 9 below 25,000pa | DVMWHS Partnership DVMWHS Partnership | See Reference 9 below In consultation with partners seek to establish interpretive budget of £25,000pa, agree programme of specific interpretive improvements and implement |
| 8. | On site interpretation has its place but should be of an agreed design (with WHS branding), sensitively sited and kept to a minimum | 1 | See Reference 7 above | DVMWHS Partnership | In consultation with partners seek to establish interpretive budget of £25,000pa, agree programme of specific interpretive improvements and implement eg. interpretive panel outside Leawood Pumphouse |
| 9. | Develop a coordinated (and well marketed) DVMWHS wide programme of guided walks, talks, activities and events ideally led by accredited volunteer guides to enable visitors and local people to go out and enjoy the WHS with confidence : in essence extend Discovery Days throughout the year. Each partner (and key site) has a part to play. The whole programme to be brought together under the auspices of the DVMWHS Partnership | 1 | 25,000 pa | DVMWHS Partnership | In consultation with partners seek to establish an all year round walks, talks, events and activities programme which is publicised through the DVMWHS website, key site websites, newsletter and specific annual events programme leaflet. Agree charging policy. Link with train, bus and community transport |

ACTION PLAN (SHEET 3)

| Reference Number | Description | Priority | Potential Capital Cost | Lead Body | Next Steps |
|------------------|--|----------|------------------------|--|--|
| 10. | Develop coordinated heritage skills training programme to support each site involving volunteers and local communities to provide a legacy for the future : this to include research, scripting and presentational skills, guiding and re-enactment skills, digital skills and traditional building and engineering skills | 2 | TBA | DVMWHS Partnership in association with key sites | <p>Include heritage skills 'taster' days in annual events programme (see Reference 9 above)</p> <p>Integrate heritage skills training in HLF funded projects and seek to spread the benefit (and legacy)</p> <p>Work closely with East Midlands Centre for the Built Environment (EMCBE) to maximise the benefit to other projects</p> |
| 11. | Enhance the DVMWHS website and use as the primary information portal with key information on each site, fact sheets, bibliography of personalities, research papers, regular podcasts, blogs and the use of social media | 1 | 5,000 plus 2,500pa | DVMWHS Partnership | Seek specialist advice to upgrade DVMWHS website (including social media) and maintain |
| 12. | Enhance the websites of all the key partners with links to the DVMWHS website, and visa versa, to complement and enrich the overall knowledge base and understanding of the WHS | 1 / 2 | TBA | DVMWHS Partnership Individual sites | Seek funding to support websites of partners. Strengthen capacity and enhance quality. Incorporate social media |
| 13. | Use new media to develop apps which can include multi layered downloadable trails available off websites and at the key DVMWHS 'gateways' | 1 / 2 | 7,500 | DVMWHS Partnership in collaboration with key sites | Seek funding to develop 3no. multi-layered apps providing trails in different parts of the valley |
| 14. | Recruit and develop team of suitably trained volunteers to act as heritage wardens providing a 'presence' and specialist support at all the key sites and in the wider landscape (in association with Derbyshire County Council Countryside Service) and within the framework of the Lower Derwent Valley Landscape Partnership Scheme | 2 | TBA | DVMWHS Partnership in association with key sites and DCC Countryside Service | <p>Define role</p> <p>Establish best way to recruit, train and manage</p> <p>Define costs</p> <p>Seek funding to implement</p> |

ACTION PLAN (SHEET 4)

| Reference Number | Description | Priority | Potential Capital Cost | Lead Body | Next Steps |
|------------------|---|----------|------------------------|--|--|
| 15. | Use new media to reach currently under-represented groups eg. Young people and stimulate involvement and youth volunteering using the Heritage Lottery Fund <i>Young Roots</i> , and other, funding programmes | 2 | 30,000 | DVMWHS Partnership in association with key sites | Work in partnership with key sites to devise concept of project Seek HLF Young Roots grant Use as catalyst to work with young people and seek to expand |
| 16. | Engage and involve local people in various ways (including training) to enhance the interpretation of DVMWHS including tour guiding, historical research and heritage wardens | 1 | N/A | DVMWHS Partnership and key sites | Recruit teams of volunteers at individual sites to strengthen the organisation and widen the range of interpretation volunteers becoming involved in the WHS |
| 17. | Revisit and represent existing circular, and one way, walking trails (as downloadable apps and print) to explore the Derwent Valley based on the railway stations in order to encourage visitors to travel by train along the Derwent Valley Line. This should include interpreting the Cromford Canal route from Cromford Station to Whatstandwell | 1 / 2 | 40,000 | DVMWHS Partnership with key sites | Seek funding to revise, update and develop interpretive content of existing trails and develop 3no. downloadable apps including Belper, Whatstandwell and Cromford |
| 18. | Completion of Building 17 WHS gateway at Cromford Mills | 1 | £3.5m | Arkwright Society | Funding secured Implement for anticipated opening Spring 2014 |
| 19. | Develop 'southern' WHS gateway at Derby Silk Mill | 1 | TBC | Derby Museums | Implement for anticipated opening Spring 2012 |

ACTION PLAN (SHEET 5)

| Reference Number | Description | Priority | Potential Capital Cost | Lead Body | Next Steps |
|------------------|---|----------|------------------------|--|---|
| 20. | Secure the long term future of Belper North Mill Trust and upgrade and enhance the existing interpretive exhibitions thereby creating the WHS 'central' gateway | 1 / 2 | TBC | Belper North Mill Trust Amber Valley District Council | Work closely with DVMWHS team and partners to secure the long term future of the Trust Develop Vision and Master Plan for the future Seek funding to upgrade facilities |
| 21. | Restoration of Building 18 at Cromford Mills and create major interpretive exhibition on the Arkwright story | 2 | c. £5m | Arkwright Society | Develop architectural and interpretive proposals Seek funding |
| 22. | Redevelop Derby Silk Mill as major new museum on the themes of science, technology, engineering and mathematics (STEM) as part of the wider <i>Transformation of Derby Museums</i> programme | 1 | c. £3m | Derby Museums | Develop Vision and Master Plan Obtain approval Seek and secure funding Implement |
| 23. | Develop new, and enhance existing, interpretation at the other key sites along the valley: <ul style="list-style-type: none"> * Darley Abbey * Milford * Smedley's * High Peak Junction * Leawood Pumphouse * Willersley Castle * Cromford Village * St Mary's Church Cromford * Cromford Canal * Masson Mills | 1 / 2 | TBA | Owners | Assist partners to seek funding (say £10,000 per site) to prepare an Interpretation and Development Plan to establish framework for future interpretation Assist in raising the funds to implement the proposals |

ACTION PLAN (SHEET 6)

| Reference Number | Description | Priority | Potential Capital Cost | Lead Body | Next Steps |
|-------------------------|--|-----------------|---|---|---|
| 24. | Establish links between Chatsworth (the original Enlightenment Palace), Derby (the original Enlightenment town which has many of the Cavendish's buried in the cathedral) and the other key sites along the valley particularly Cromford Mills, Smedleys and Belper North Mill | 1 | N/A | DVMWHS Partnership and key sites | Re-establish links and identify opportunities for joint initiatives, joint working and joint marketing |
| 25. | Work with the Lower Derwent Valley Landscape Partnership to ensure the proposals to interpret the valley landscape and its outstanding built heritage and biodiversity is undertaken in an integrated way | 2/3 | TBC (as part of Landscape Partnership Scheme) | Lower Derwent Valley Partnership and DVMWHS Partnership | Work with the Lower Derwent Valley Partnership to deliver interpretation maximising the opportunities of additional funding and generate added value for all. |

6. CONCLUSION

601 Conclusion

This is a 'high level' strategy which seeks to provide a framework for the future interpretation along the Derwent Valley. We have analysed the extent and quality of the existing interpretation and proposed a methodology for interpreting the key sites. What is clear is that the Derwent Valley is a remarkable place which had a profound effect on the way the modern world has evolved. Without doubt it changed the scale of working practices to mass production and the development of industrial cities. It also had a huge impact on the way we live our lives. These stories deserve to be told.

602 Next Steps

The report provides framework identifying priorities and suggesting a way forward. The DVMWHS Team has a key role in coordinating, supporting and facilitating partners and developing WHS wide initiatives. It will be the partners whether it be Derby Museums, Belper North Mill Trust, John Smedley or The Arkwright Society that will take the decisions to move forward on their own sites working in partnership with each other..

The next step is to obtain Partnership endorsement to the approach recommended. The individual partners, working closely with the WHS Team, will then have responsibility for taking the strategy forward.

We commend this **Interpretation Plan** to you.

APPENDIX A : LIST OF CONSULTEES

| | |
|--|--|
| Sarah McLeod | Chief Executive The Arkwright Society |
| Robert Arum | Owner Masson Mills |
| Neil Dye | Manager Masson Mills |
| Kevin George | Manager Willersley Castle |
| Chris Coombs | Countryside Manager Derbyshire County Council |
| Joanne Bamford (Tourism Officer) (Amber Valley Borough Council) | Belper Interpretation Group |
| Ray Marjoram Pat Marjoram (Chair) Stephanie Hitchcock | Strutts North Mill Belper Historical Society Local historian |
| Natascha Wintersinger | Belper North Mill Trust Manager |
| Jane Middleton-Smith | Milford and Makeney Community Group |
| Rosemary Timms (Maypole Promotions) Chris Timms Geoff Everett Chris Cooper | Milford |
| Roy Hartle | Darley Abbey History Society Heritage Forum |
| Andrew Rose Anthony Attwood | Director Pattens Properties (Owner of Darley Abbey) Director Pattens Properties (Owner of Darley Abbey) |
| Georgina Cass (Adviser to WHS) | Centre Manager Chesterfield Urban Studies Centre |
| Stuart Gillis | Head of Museum Service Derby City Council |
| Jonathan Wallis | Deputy Head of Museum Service Derby City Council |
| Alan Smith | Head of Economic Development Derby City Council |
| Stella Birks | Tourism Officer Derby City Council |
| Patrick Morriss | Chair Friends of Cromford Canal |
| Ian Yates | Committee Member Leawood Pumphouse Group |
| Nick Grayshon | Minister |

| | |
|------------------|---|
| | St Mary's Church Cromford |
| Jan Barrett | Education Manager Crich Tramway Museum |
| Glyn Whitton | Curator Crich Tramway Museum |
| Ian McLean | Managing Director Smedley plc |
| Simon Key | Key Estates Cromford Meadows |
| Gill Chapman | Tourism Officer Derbyshire Dales District Council |
| Dave Brookes | Head of Economic Development Derbyshire Dales District Council |
| Andrew Pugh | Managing Director Heights of Abraham |
| Joanne Faulkner | Trustee Wirksworth Heritage Centre/Visit Peak District |
| Sally Buckley | Trustee Wirksworth Heritage Centre |
| Jennifer Hammond | Trustee Wirksworth Heritage Centre |
| Alison Hodkin | Trustee Wirksworth Heritage Centre |
| David Keller | Trustee Wirksworth Heritage Centre |
| Janet Pigeon | Secretary Wirksworth Civic Society |
| Colin Pigeon | Chair Wirkshorth Civic Society |
| Ian Thomas | Director National Stone Centre |
| Anton Shone | Passenger Service Manager Ecclesbourne Railway |
| David James | Chief Executive Visit Peak District and Derbyshire |

APPENDIX B : BIBLIOGRAPHY

First Round Application to Heritage Lottery Fund
Arkwright Society

Derwent Valley Mills World Heritage Site Management Plan (January 2007)
World Heritage Partnership

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World Heritage Partnership

Cromford Canal : Conservation Management Plan (2007)
Derbyshire County Council

Cromford Mills Development Study (February 2003)
Event Communications

Derwent Valley Mills World Heritage Site Integrated Transport Study (June 2003)
Scott Wilson

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Oribine Associates

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DTZ/FOUR IV

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Arkwright Society

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Oribine Associates

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Jane Featherstone

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Derby City Council

Activity Plan (2009)
Crich Tramway Village

Audience Development Plan
Crich Tramway Village

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DTZ

Derwent Valley Mills World Heritage Site : Public Art Programme
Public Art Steering Group

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World Heritage Site Partnership

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Investing in Success : Heritage and the UK Tourism Economy
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Derbyshire : Volume and Value of Tourism 2008
East Midlands Tourism

Derwent Valley Mills World Heritage Site Interpretation Plan



Presentation to Partners and Stakeholders

by

Ian Parkin
Parkin Heritage and Tourism

12 April 2011

Brief/Overall Aim

To create a coherent plan for the effective interpretation of the Derwent Valley Mills World Heritage Site, of its component parts and its Outstanding Universal Value. The Plan will be used as a framework by the World Heritage Site Partnership, and its constituent members, to guide investment, and to secure a coherent approach to interpretation ensuring that each part of the World Heritage Site tells a story which is complementary to the other parts and to the whole

What is interpretation?

'Interpretation is the art of communicating the themes and stories of Derwent Valley Mills World Heritage Site, and its historic, natural and cultural significance, to the local community and visitors in a range of stimulating, involving, informative and entertaining ways so that they appreciate why it is so special and they leave with a real sense of place'

Adapted from 'Interpreting Our Heritage' Freeman Tilden 1957

Interpretation enriches our lives through engaging emotions, enhancing experiences and deepening our understanding of people, places, events and objects from past and present.

The Association for Heritage Interpretation

Good interpretation will...

- provoke
- relate
- reveal a memorable message
- generate a sense of place
- be enjoyable
- be organised
- involve local people
- be thematic
- use a range of media

Our challenge

- 15 mile long World Heritage Site
- 17 sites and attractions in different ownerships, different state of repair, different attributes and different financial circumstances (private sector, voluntary sector, public sector)
- 8 key sites (hubs)
- 6 key personalities/families
- everyone currently tells a different story (no agreed common story)
- there is a general lack of financial and human resources
- the WHS has lost its academic focus with the departure of key personalities

Existing interpretation

- collections of machinery
- outstanding archive collections
- best collection of Joseph Wright paintings in the world depicting culture and industry
- one attractive interpretive exhibition
- series of on-site interpretive panels (with/without branding)
- successful annual Discovery Days and Heritage Open Days
- walking trail leaflets
- evolving events programme on different sites
- number and knowledge of volunteer guides and local historians

The sites and people



Masson
Mill

Arkwright
1783



Cromford
Mills

Arkwright
Strutt
Need
1771



Lea Bridge
Mill

Nightingale
1783



High Peak
Junction/
Leawood
Pumphouse

Cromford
Canal/
Middleton
Top
1830s



Belper
North
Mill

Strutt &
Sons
Need
1776



Milford
Village

Strutt
1781



Darley
Abbey
Mills

Evans
Bros
1782



Derby
Silk Mill

John,
Henry and
Thomas
Lombe
1721

link to Harlem Mill
(Wirksworth)

Each site has different attributes (1)

- **Masson Mill**
 - Arkwright harnesses the river and creates model mill
 - continuous production 1783 – 1991
 - collection of machinery/archive
- **Cromford Mills**
 - original water powered cotton spinning mill (1771)
 - has real sense of place
 - Arkwright Society has established on-site interpretive panels/walking tours
 - impressive archive
 - existing visitor services team and as many as 100 volunteers (Flagship Volunteers Programme)
 - cluster of facilities (village, church, canal and Willersley Castle) presents comprehensive story
 - obtained funding to establish 'northern' WHS gateway
- **Lea Bridge Mill**
 - Nightingale developed 1783
 - moved into knitwear
 - continuous operation for 226 years up to today
 - extensive archive/committed to improve visitor facilities

Each site has different attributes (2)

- **High Peak Junction/
Leawood Pumphouse**
 - story of water and transport
 - link to Middleton Top and onwards to Manchester
 - pumped water from river to top up canal
- **Belper North Mill**
 - harnessed the river for power
 - Strutt story (1776) – first fire proofed mills
 - world's first mill town... housing, gardens etc
 - best riverside experience along the WHS
 - attractive interpretive exhibition, tours and events programme
 - educational programme
 - team of enthusiastic volunteers and local historians (Flagship Volunteer Programme)
 - part time Heritage Officer
 - starting point for the discovery of the first mill town
- **Milford**
 - Strutt developed mill and community (1781)
 - excellent example of housing remains

Each site has different attributes (3)

- **Darley Abbey**
 - complete mill complex using River Derwent
 - in private ownership : seeking THL grant from Heritage Lottery Fund
 - interpretive panels and trails
- **Derby Silk Mill**
 - John and Thomas Lombe developed Silk Mill 1721
 - first factory in the world (foundations and tower are important features)
 - strong association with the enlightenment
 - city of engineering and world class changing ideas
 - Silk Mill mothballed pending redevelopment as southern WHS 'gateway'
- **Derwent Valley**
 - stunning valley landscape and river link all the elements together
 - Derwent Valley Way and rights of way network plus the Derwent Valley Line
 - Landscape Partnership Scheme submitted to Heritage Lottery Fund

Key personalities : each with different skills/qualities

- Arkwright and Son
- Nightingale
- Strutt and Sons
- Need
- Evans Brothers
- John, Henry and Thomas Lombe
- Joseph Wright (and the Cavendish's)

Cross cutting themes...each person embraced...

- | | |
|---|--|
| • the enlightenment | • the impact of fire |
| • entrepreneurialism | • industrial espionage (going back to the Lombe brothers) |
| • technology | • geology and valley landscape |
| • harnessing labour... and the need for housing | • linkages with other centres of the Industrial Revolution eg. Boulton & Watt, Abraham Darby, Wedgwood etc |
| • the need for transport (in and out) | • the legacy for future generations which spread around the world including Europe and the Americas |
| • water (or lack of it) | |

Establish hierarchy of storylines at each site

Organising the interpretation needs to include:

- key buildings – all tell a different story
- key personalities – all have different skills/attributes...how they contributed to the overall story of the Derwent Valley Mills
- the wider people stories – the workers, the working conditions, the family and the social units created
- cross cutting themes (as described on previous slide)
- USP... what is special about each site which complements, and does not duplicate, the others?

What is the USP? (1)

- **Masson Mill**
 - machinery and technology
 - harnessing the river
- **Cromford Mills** - first mill : entrepreneur
 - development of the water frame
 - human story : mill owners and workers
 - village story
- **Lea Bridge Mills**
 - Nightingale : Smedley and the story of fashion over 200 years
- **Belper**
 - first mill town
 - technological development of the mills (first skyscraper)
 - philanthropy
 - human stories of mill workers and children

What is the USP? (2)

- **Milford**
 - workers housing
- **Darley Abbey**
 - water power
 - most complete mill complex
- **Derby Silk Mill**
 - world's first factory
 - industrial espionage
 - connection with the enlightenment and Joseph Wright
 - the origins of the city as a place of world class technology and engineering (creative technology) which now develops into the future
 - proposal to transform Silk Museum into a major attraction based on science, technology, engineering and mathematics (STEM)

Key recommendations (1)

- establish link with university (preferably Derby) to re-establish academic credibility for WHS
- create one story to which all partners subscribe
- create WHS guides : train to tell an agreed story leading to accreditation
- maximise human interaction through people based interpretation : keep on-site interpretive panels to a minimum
- develop coordinated WHS guided walks, talks, activities and events programme led by accredited volunteer guides to enable visitors and local people to go out and explore
- extend WHS Discovery Days throughout the year

Key recommendations (2)

- develop coordinated heritage skills training to support each site, involve the local communities and provide a legacy for the future : this to include wider skills (modern skills) related to being an engineer (including digital skills)
- enhance WHS website and use as primary information portal with key information on each site, fact sheets, podcasts and use of social network sites
- use new media to develop series of downloadable trails available off websites and at gateways
- develop volunteers to act as heritage wardens providing a 'presence' at the various sites and in the WHS landscape
- use technology (and particularly new media) to reach new audiences
- engage and involve local people in various ways to facilitate the interpretation of the WHS including tour guiding/historical research

Key recommendations (3)

- establish phased programme of capital development including completion of the three gateways in Cromford, Belper and Derby Silk Mill and the development of an interpretive exhibition on the Arkwright story following the restoration of Building 18 at Cromford Mills
- redevelop Silk Mill as major new museum based on the themes of science, technology, engineering and mathematics as part of the Transformation of Derby Museums
- develop programme of ancillary interpretive displays in Darley Abbey Mills, Milford, Smedleys, High Peak Junction, Leawood Pumphouse, Willersley Castle, Cromford Village, Cromford Church, Cromford Canal and Masson Mill
- ensure that integrity and authenticity is reflected in all interpretation
- exploit our heritage to shape and fashion our future (including the digital revolution)
- consider links between Chatsworth (the original enlightenment palace), Derby (the original enlightenment town which has many Cavendish's buried in the cathedral) and the other key hubs along the valley

Establishing interpretive themes

- key message for the WHS:
'The valley that changed the world' OR
'The Valley where an outbreak of creativity changed the world'
..... things were never the same again
..... from rural idyll to mass production
- 'heritage' is the connecting thread throughout the valley
- the key themes and detailed storylines for each site should ideally come from the individual sites
- each site represents a piece of the jigsaw... the whole is greater than the sum of the parts...important to visit them all to appreciate the enormity of what was achieved and is being taken forward today
- end result.... strategic report which provides a framework for presenting the stories of the WHS building on what already exists and encapsulating partners aspirations

Next steps

- take on board views and opinions of the meeting (and Steering Group)
- finalise the report
- obtain partnership approval as framework for the future
- use the document as part of the strategic context for future funding bids
- we welcome your thoughts and opinions

Thank you!