Managing a Masterpiece:

The Stour Valley Landscape Partnership

Evaluation Report
compiled by James Parry

The Stour Valley Landscape Partnership Scheme ran from 1 July 2010 to 31 January 2014. It was hosted by Suffolk County Council and the lead partner was the Dedham Vale Area of Outstanding Natural Beauty and Stour Valley Project.
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Managing a Masterpiece: The Stour Valley Landscape Partnership Scheme was an ambitious project to enhance the Stour Valley landscape on the Essex/Suffolk border. We are very grateful to the Heritage Lottery Fund and the other funders for their support, which enabled us to deliver this exciting project in one of England’s finest landscapes.

The mantra for Managing a Masterpiece was always: Projects delivered by the community, overseen by professional guidance. In this I can say we have achieved our goal. Over 70 projects were delivered by Managing a Masterpiece and nearly all had some element of community involvement. Many would simply not have been possible without the dedicated teams of volunteers that turned their hands to archaeology; increasing access to the countryside; unearthing historical information; improving wildlife habitat and conserving the heritage features that make the Stour Valley such a special place.

Managing a Masterpiece will provide an ongoing legacy for the area’s residents and visitors alike. The opportunity to travel along part of the River Stour on the restored lighter, view the surrounding countryside from the series of panoramic photographs taken from the top of 35 church towers, and explore the area via new walking and cycling guides, will all be there for years to come. In addition, the new skills, interests and friendships forged between participants will ensure that the Stour Valley community continues to champion its environment in the future.

In my role as chairman of the Partnership Board, I would like to show my appreciation of my fellow board members for their invaluable advice and support, of course express all our thanks to the Managing a Masterpiece team, which ran countless successful events, encouraged so many to participate and did so much to conserve and enhance the Stour Valley landscape.

James Halsall, Chairman, Managing a Masterpiece Partnership Board
December 2013
INTRODUCTION

The Stour Valley Landscape Partnership Scheme, funded primarily by the Heritage Lottery Fund, commenced delivery on 1 July 2010 and ended on 31 January 2014. This Evaluation Report provides a commentary on the projects that were implemented as part of the Scheme, documenting the mechanics of their content and delivery as well as assessing individual project outcomes against agreed aims and objectives. The report also considers their collective overall impact, specifically in terms of the Scheme’s broader objectives and related community benefits in terms of awareness, training, education, creation of partnerships and networks, conservation work and legacy.

THE SCHEME AT A GLANCE

Total value: £1,056,421

Partnership Funding
Cash contributions from partners £111,400
English Heritage £25,000
Dedham Vale AONB and Stour Valley Project £10,000
Suffolk County Council £20,000
Essex County Council £11,400
Babergh District Council £11,400
Braintree District Council £7,620
Colchester Borough Council £3,420
St Edmundsbury Borough Council £7,200
Tendring District Council £360
Natural England £15,000
Value of in-kind contributions £35,000

HLF grant £910,021

Total £1,056,421

Project timespan: 43 months, July 2010–January 2014

Total number of projects: 73
**Scheme team:**
Chris Burton, Scheme Manager (full time, in post June 2010 until November 2013)

Daniel King, Community Heritage Officer (0.8 full time equivalent, in post January 2011 until November 2013, whereafter Acting Scheme Manager until January 2014)

Dee Chadney, Support & Partnership Officer (0.5 full time equivalent, in post September 2010 until January 2014)

**Key delivery partners:**
Line management and support provided by Dedham Vale Area of Outstanding Natural Beauty (AONB) and Stour Valley Project. Scheme hosted and funding disbursed by Suffolk County Council.

**Partnership Board** (Chairman: James Halsall)
Twenty representatives, as follows: Babergh District Council • Braintree District Council • Colchester Borough Council • Dedham Vale AONB and Stour Valley Project • Diocese of St Edmundsbury and Ipswich • English Heritage • Environment Agency • Essex County Council (Historic Environment Branch) • Field Studies Centre, Flatford Mill • Natural England • The National Trust • River Stour Trust • St Edmundsbury Borough Council • Suffolk County Council (Elected Representative) • Suffolk County Council (Archaeological Services) • Suffolk County Council (Countryside) • Tendring District Council • Otley College • University of Essex • University Campus Suffolk

**HLF Monitor:** Mike Harding
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BACKGROUND AND CONTEXT

The Heritage Lottery Fund
The Heritage Lottery Fund (HLF) seeks to make a lasting difference for heritage and people, in the areas of conservation, participation and learning. Using money raised through the National Lottery, the HLF gives grants to sustain and transform Britain’s heritage. This heritage is seen as very diverse: from museums, parks and historic places to archaeology, natural environment and cultural traditions.

Landscape Partnership Schemes
A Landscape Partnership Scheme (LPS) is an HLF grant programme, launched in 2004 and targeted at areas of countryside that have a distinctive landscape character and are recognised and valued by local people. According to current HLF criteria, the programme is “for schemes led by partnerships of local, regional and national interests which aim to conserve areas of distinctive landscape character throughout the UK.” Grants may be made from £100,000 to £3 million – that awarded for Managing a Masterpiece was for £910,021. Delivery of an LPS is based around a portfolio of numerous projects, fitted into themed programmes, which contribute to the conservation of the landscape heritage of the designated area. The delivery is led by a partnership of organisations, normally with a Lead Partner, and steering and advice is given by a Landscape Partnership Board.

Vision and Objectives
Managing a Masterpiece was the first Landscape Partnership Scheme delivered in the East of England. Work on the Project Planning Phase began in 2004 under the auspices of the Dedham Vale AONB and Stour Valley Project and Suffolk County Council, with the Stage 1 award confirmed in April 2008. The Stage 2 submission was prepared by Simon Amstutz (Dedham Vale AONB and Stour Valley Project), Adrian Gascoyne (Essex CC), James Halsall (Diocese of St Edmundsbury and Ipswich), Edward Martin (Suffolk CC) and Anne Mason (heritage consultant) and was made in October 2009. It outlined the vision and objectives for the proposed Scheme as follows: “Our vision is for a Stour Valley where the landscape is understood, cared for and celebrated by communities with the knowledge, skills and opportunities needed to manage and enjoy it. It will remain the quintessential lowland English landscape, with the rich heritage of meadows, riverside trees, field boundaries and historic structures that have inspired generations of artists. Through [the Scheme] the valley’s people will have been enabled to sustain a landscape that is accessible to all, culturally and naturally rich, and beautiful.”
In order to deliver this vision, the following objectives were agreed:

- Understanding the historic evolution of the landscape and the way traditional land management has shaped it.
- Conserving or restoring the built and natural features that creates the historic character of the landscape
- Celebrating the cultural associations and activities of the landscape area.
- Encouraging more people to access, learn about, become involved in and make decisions on their landscape heritage.
- Improving understanding of local craft and other skills by providing training opportunities.

Individual projects were expected to be led by partnerships comprising regional, national and local organisations with an interest in the area, alongside community groups and individual members of the community.

Confirmation of a grant of £910,021 was given by HLF in April 2010, towards projects costing a total of £680,000. The Scheme was scheduled to conclude on 31 July 2013. However, an extension of ten months was agreed in June 2012, with a revised Scheme end-date of 31 January 2014. This was to facilitate the completion of extra projects approved under the working title, More Masterpiece.

**Geography of the Scheme**

The Stour Valley straddles the Essex–Suffolk border and covers around 300 square kilometres, of which approximately one third comprises the Dedham Vale Area of Outstanding Natural Beauty. The market towns of Sudbury and Haverhill are the two largest population centres, and the sectors of the Valley are administered variously by two county councils and five district councils.

The area covered by the Landscape Partnership Scheme covered approximately 180 square kilometres and was targeted at five clusters of “heritage hotspots”, each representing an historical grouping and all connected by the River Stour. Listed below, they were identified and agreed during the Scheme’s Project Planning Phase and Development Phase.

- **Clare:** including the parishes of Clare, Stoke by Clare, Cavendish, Ashen, Ovington and Belchamp St Paul.
- **Sudbury:** to include the parishes of Sudbury, Bulmer, Little Henny, Great Henny, Long Melford, Borley and Middleton, Twinstead and Lamarsh.
- **Bures:** to include the parishes of Bures Hamlet, Mount Bures, Bures St Mary and Wormingford.
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• Stoke by Nayland: to include the parishes of Stoke by Nayland, Nayland, Little Horkesley and Great Horkesley.
• Dedham: to include the parishes of Dedham, East Bergholt, Lawford, Langham and Stratford St Mary.

Scheme Structure
Managing a Masterpiece was divided initially into three programmes:

Programme 1: Understanding the Masterpiece
This programme was designed to increase awareness and understanding of the Stour Valley and its landscape and heritage assets. It was intended to enable “everyone to learn more about these assets and how they should be cared for” and to encourage “actively working to manage and restore the key features of the landscape.”

Programme 2: Conserving the Masterpiece
This programme was designed to conserve the natural and cultural heritage assets of the Stour Valley through projects that “maintain, enhance and restore them”. One objective was for much of this work to be undertaken by volunteers using new skills acquired during the Scheme and guided by work undertaken as part of Programme 1, Understanding the Masterpiece.

Programme 3: Celebrating the Masterpiece
This programme was designed to encourage the local community, including schoolchildren, those with learning and physical disabilities and those of retirement age, “to enjoy the Stour Valley’s heritage assets and cultural associations through increased understanding, involvement and awareness”.

In summer 2012, as a result of project savings made during Years One and Two, an additional programme was agreed with HLF and an extension approved to the scheme’s duration until 31 January 2014.

Programme 4: More Masterpiece
This programme provided funding for a series of extra outcomes and projects (see Case Study Four: More Masterpiece).
Project 1a Landscape Lessons

**Outcome and audience:** 1a01 Three Public Courses in Landscape History, aimed at all sectors of the local population.

**Year(s) when delivered:** 1/2

**Final Cost:** £2400

**Aims:** To widen knowledge of the history and significance of the Stour Valley landscape.

**Partner(s):** University of Essex (Centre for Local and Regional History)

**What Was Delivered?**

Three modules were held, each of ten weeks’ duration with one two-hour seminar held per week. Total of 25 participants.

**The River Stour Navigation and its Impact on the Stour Valley**
The origins of the river from early times and the development of the navigation, its decline as a commercial operation and its subsequent management. The origins and development of the trade on the river were also assessed, and the development of the structures that were used to maintain the navigation, as well as the lighters that carried goods up and down the river.

**From Constable to Suddaby: Stour Valley Art History**
The landscape art history of the Stour Valley and its impact on perceptions of landscape character, management and change. This module also identified the methods by which the art can be analysed for historic landscape evidence and information, and looked at Stour Valley landscape artists, their techniques and how landscape art has developed since the 18th century.

**Constable’s Cornfield: Cereal Production, Mills and Landscape in the Stour Valley**
The origins and evolution of watermills and windmills in the Stour Valley, from the Medieval period through to the emergence of an industrialised corn milling industry in the 18th and 19th centuries. The evolving technology of mills was considered in the context of surviving mills and other landscape evidence, alongside analysis of how this is recorded through industrial archaeology.

**Feedback**

It was great to learn about the art history of the Stour Valley over several weeks, as this allowed us to explore the subject in proper depth…. I’ve lived in this area for many years but until this course I had not really appreciated the history of the river. Fascinating and highly informative… In an age of controversy over wind turbines it was fascinating to learn how important windmills were in the history of the area. Excellent tuition and insight into an absorbing subject.

(Course participants)

**Comments**

Effective and complementary modules with very good feedback; the only lengthy courses offered as part of the Scheme.
Project 1a Landscape Lessons

**Outcome and audience:** 1a02 Five Farm Visits, aimed at landowners, decision makers and interested individuals.

**Year(s) when delivered:** 2/3

**Final Cost:** £4523.53 (including £2268.59 under More Masterpiece)

**Aims:** To increase knowledge of heritage assets and their potential development within improved land and farm management.

**Partner(s):** Suffolk Wildlife Trust, with local landowners.

**What Was Delivered?**
Four farm visits, one each at Bures (Bevills Farm) and Bulmer (Smeetham Hall Farm) in May and June 2012 respectively, with a further two, at East Bergholt (East Bergholt Estate) and Little Bradley Hall, delivered in June 2013 as part of More Masterpiece (see page 74). At each visit SWT staff and landowners led groups around the farm, presenting and discussing opportunities to improve biodiversity, safeguard heritage (both natural and manmade), best management practice and potential sources of funding and support for environmental and heritage work at farm level. There were several expert speakers at each event, and a total of 110 attendees.

**Feedback**
Thank you for the other night, it was wonderful to see the farm and the obviously huge efforts they make in keeping it so nice. I was both humbled and inspired by the work that had gone into providing better habitat for wildlife. (Visitor to Smeetham Hall Farm)

Thank you for a well executed and interesting and informative evening last night. You even arranged for a little sunshine to make everything look especially lovely! We all left a little the wiser, which is always a good thing... (Visitor to Bevills Farm).

**Comments**
Excellent feedback to a project that was adapted and refocused following the demise of the original project partner, the Suffolk Farming and Wildlife Advisory Group. There was discussion with the new partner, Suffolk Wildlife Trust, about how to maximize the impact of the farm visits and it was agreed that the emphasis should be on information sharing between landowners and farm managers, within a framework of on-site advice from professionals working in wildlife conservation, heritage protection and other relevant disciplines. This resulted in a workshop-style format, offering advice and proposals that participants were able to take away with them and consider implementing on their own properties.
Project 1a Landscape Lessons

Outcome and audience: 1a03 Five School Outreach Projects in Traditions, Customs and Folklore, designed for children of primary school age.

Year(s) when delivered: 1/2/3

Final Cost: £8512.50 (including £2200 under More Masterpiece)

Aims: To increase knowledge among a young audience of the traditional customs, folklore, dialect, traditions and songs of the Stour Valley.

Partner(s): East Anglian Traditional Music Trust, local primary schools.

What Was Delivered?
Outreach projects in seven primary schools (against a target of five, with the two additional sessions being part of More Masterpiece): Bures, Clare, Great Waldingfield, Kedington, Ridgewell, Stratford St Mary and Woodhall. Classroom activities included storytelling, traditional fishermen's dances and broom dances, how to use traditional hinged wooden puppets known as jig dolls and the singing of old folk songs accompanied by the melodian and concertina. A total of over 300 pupils participated.

Feedback
Thank you so much. Your visits enriched our school... I realized that we've not been tapping into the rich resource of folk songs, and one of the best things was seeing the children sing the songs with such enthusiasm.
(Staff member at Great Waldingfield Primary School).

The project tied in neatly with our current topic on the River Stour. We value working with people with specialised skills and will keep the ideas used in this project for future work.
(Staff member at Woodhall Primary School).

Thank you for all your help and hard work; it was a very enjoyable and interesting project to have been a part of... The CD of songs was useful to continue to practise in the classroom during the week, if we had had it from the beginning we might have had time to fit in more actions.
(Staff member at Ridgewell Church of England Primary School).

Comments
A very effective and successful project with the projected number of outcomes exceeded, thanks to demand from schools and funding from More Masterpiece. Exceptionally positive feedback, both in terms of perceived impact on the day and from the point of view of follow up and longer-term legacy, with several of the schools expressing interest in continuing to utilise folk songs within their music lessons.
**Project 1a Landscape Lessons**

**Outcome and audience:** 1a04 Two Training Sessions in Traditions, Customs and Folklore, aimed at a wide audience of formal and informal learners.

**Year(s) when delivered:** 2

**Final Cost:** £3000

Aims: To increase the knowledge of the Stour Valley’s traditions, customs, folklore and origin of place names, with the knowledge gained by participants to be fed into the Landscape History section of the Stour Valley Heritage Compendium.

**Partner(s):** East Anglian Traditional Music Trust.

**What Was Delivered?**

Two training sessions in community centres in Bures and Clare. Speakers covered subjects such as local folk songs, dance traditions, how to research local history and customs, how to use archives and the importance of recording oral history. A total of 58 people participated.

**Feedback**

The day was excellent and gave me increased knowledge and insight into the techniques required to research folklore and how it should be treasured for the future… Superb speakers and much information I wasn’t aware of… I now appreciate the value of an inclusive approach to research… Would have liked more music and dance!

(Participants at the Bures training day)

**Comments**

Very positive feedback to training sessions that provided not only a sound overview of the subject but also had a useful methodological aspect designed to allow participants to take their own interests further. However, none of the participants undertook any research or survey work for inclusion in the Landscape History section of the Stour Valley Heritage Compendium, as envisaged at project outset.

“People are usually interested in attending courses and learning about aspects of heritage, but this does not necessarily equate into a similar enthusiasm to contribute the time and effort required to assemble the sort of data that would be appropriate for a compendium. The expectation that volunteers are able to make a serious contribution to compendia and other similar publications, after what may only amount to only one day of training in a particular subject or discipline, is unrealistic unless adequate follow-up support and appropriate resources are available.”

(Chris Burton, Scheme Manager)
Project 1a Landscape Lessons

Outcome and audience: 1a05 One-day Professional Training Courses (two) in Landscape History, targeted at landowners, managers, planning officers, countryside officers and interested professionals.

Year(s) when delivered: 2

Final Cost: £1803.30

Aims: To improve the advice given to landowners and site managers regarding the conservation and enhancement of the Stour Valley landscape and environment.

Partner(s): Suffolk County Council.

What Was Delivered?
One one-day training course, The landscape of the Stour Valley – understanding the character and managing change, held at Mount Bures in May 2012. The course looked at the character and principal components of the valley and its landscape, at its cultural significance and at how change and developmental pressure can be managed whilst retaining the area’s character and condition. A total of 19 people participated.

Feedback
Very interesting indeed and particularly useful for understanding the evolution of the landscape in the context of the distribution of the remaining woodlands and hedgerows… It was just the sort of course that I would attend again and gave me a better understanding and appreciation of the archaeology, history and environment of the Stour Valley.

[Course participants]

Comments
The target was for two one-day courses and a total of 30 participants. A lack of demand led to one, smaller-scale event taking place. Over 100 professionals working in relevant disciplines across the area were sent details of the course, but only 19 responded positively. This poor result may have been due in part to the economic situation and reduced funding levels – one potential participant decided not to attend on the grounds that his department no longer had a budget for travel expenses and so attendance at courses (even when free, as in this case) was “not an option at present”.
Project 1a Landscape Lessons

**Outcome and audience:** 1a06 Three One-day Outreach Courses on Landscape, looking at the Stour Valley’s history, traditions and assets, and designed for traditionally under-represented and/or disadvantaged groups.

**Year(s) when delivered:** 2

**Final Cost:** £3000

**Aims:** To develop a knowledge and appreciation of the Stour Valley among audiences not normally associated with visiting the area.

**Partner(s):** Barleycombe Residential Care Home, The Bridge Project, Hillside Special School, Pump Farm (part of Ryes College).

**What Was Delivered?**
Two “hedgerow skills” activity days, held at Rookery Meadows in November 2012 and catering for those severe learning difficulties. Participants engaged in activities such as coppicing and weaving, helping to build a traditional Romany ‘bender’, learning how to whittle a spoon and make a wooden whistle or Christmas decorations and frames. A total of 63 pupils and their teachers and carers attended the two events.

**Feedback**
It as a very productive day – all the pupils took away with them a craft item or two which they had made under the patient guidance of the wonderful volunteers, who gave so freely of their time… This was a relatively safe environment which catered for and enhanced the pupils’ learning experiences. The cost of school trips always needs to be considered and the support of Heritage Lottery funding made a brilliant day affordable … and teachers were able to network with the volunteers to arrange future activities.

(Staff members at Hillside Special School)

We were very grateful to have had the chance to provide the sort of activities and experiences that are so often unavailable to vulnerable groups nowadays, due to lack of funding and well-meaning yet over-restrictive safety considerations.

(Neil and Kim Catchpole, course leaders).

**Comments**
A highly successful project and particularly important in a sector where funding cutbacks have reduced activity of this type. The decision was taken to hold two signature events within budget, rather than three as envisaged, but overall target numbers were exceeded. There was excellent feedback from pupils, their carers and teachers alike, not just in terms of the scheduled activities but the overall atmosphere generated on the two days. Particularly successful was the hot soup served around an open fire – for some pupils this was their first such experience and especially memorable.
Project 1a Landscape Lessons

**Outcome and audience:** 1a07 Stour Valley Heritage Compendium: Landscape Section, a document detailing the landscape and cultural associations of the Stour Valley, containing copies of original documents, maps and photographs.

**Year(s) when delivered:** 3

**Final Cost:** £2000

**Aims:** To increase awareness of the history of the Stour Valley landscapes and provide a document that details relevant aspects of knowledge accrued through the project.

**Partner(s):** Howard Brooks of Colchester Archaeological Trust, assisted by volunteers including those involved in Project 1a04.

**What Was Delivered?**
A 60pp illustrated report on the history of the Stour Valley landscape, tracing the evolution of the area’s landscape from the Roman period to the present day and including sections on survey techniques, documentary sources, castles and earthworks, medieval towns and the wool trade, settlement patterns and Parliamentary enclosure. The report also explains the different landscape types within the Stour Valley, from rolling estate farmland through plateau farmlands to valley meadowlands, identifying their main characteristics and components. Available as a hard copy via public libraries and as a PDF download from the Scheme website.

**Comments**
An excellent overview of the area and a valuable resource for anyone interested in the history of the Stour Valley. Written by Howard Brooks without volunteer input – see comments on Project 1a04 for details on the lack of volunteer contributions.
Project 1b Historic Landscape Study

1b01 Historic Landscape Study
1b02 Consultation on Historic Landscape Study

Both studies were completed satisfactorily as part of the Scheme’s Development Phase.
Project 1c Built History

**Outcome and audience:** 1c01 Six Courses in Traditional Building Skills, to promote and teach skills in: Flint; Timber-framing; Brick; Lime Plaster; Wattle and Daub; and Pargetting, aimed at building owners, planning officers, new skill-seekers and others.

**Year(s) when delivered:** 1/2

**Final Cost:** £6604.27

**Aims:** To increase the knowledge and skills of the Stour Valley community regarding traditional building techniques.

**Partner(s):** Essex County Council (Historic Building and Conservation Team).

**What Was Delivered?**

Four courses, two on Timber-frame Repairs and two on Lime Plaster for Stour Valley Plasterers, each of three days’ duration. The Timber-frame courses provided guidance on the repair of historic sole plates and studwork, how to prepare carpentry joints, choice of timber, analysis of repair strategy and how to repair and renovate historic timber buildings sympathetically. The Lime Plaster courses included tuition on correct methods of repair and patching, preparation of aggregates and lime plaster, treatment of laths and fixing and methods of aftercare. Total number of attendees was 48.

**Feedback**

A very good course, highly recommended. … Very enjoyable, but would have liked more diagnosis of problems before intervention… Good foundation in the skills required for timber-frame building… Very good, although as a tradesman I would have liked a bit more theory… Some case studies of timber-framed construction would have been useful.

(Participants in Timber-frame course)

This was a fantastic opportunity for us as local builders, as usually we would not be able to take time off work and pay for a course, and we know there is a real local demand for this type of work… A very useful course which has given me confidence to tackle jobs on my own house… Excellent course, very thorough tuition and fantastically hands-on… Learnt a lot, would highly recommend.

(Participants in Lime Plaster course)

**Comments**

The range of outputs from this project was constrained by the availability of suitable buildings and materials on which to train potential participants. Plans for courses in Flint, Brick and Wattle and Daub were cancelled after difficulties identifying appropriate venues at which practical demonstrations would be possible. The Pargetting course was scrapped because no suitable tutor or trainer could be identified. Where there was clear demand – for the Timber-frame and Lime Plaster courses – the decision was taken to expand the duration of the courses from one or two days to three, allowing training in greater depth and breadth and with an enhanced practical component. These courses attracted a diverse range of participants, including house-owners, a student of the archaeology of timber-framed buildings, as well as architects and local builders and tradespeople specializing in the repair and conversion of historic buildings. Feedback was very positive, with participants clearly identifying the hands-on nature of the expanded courses as a positive benefit.
Project 1c Built History

Outcome and audience: 1c02 Built Heritage Survey, a training course on the built heritage to learn the materials, styles, dates and survey techniques required to record the vernacular architecture of the Stour Valley. Aimed at 30 formal and informal learners, including building owners and members of local history societies.

Year(s) when delivered: \\n
Final Cost: £793.60

Aims: To increase knowledge about Stour Valley vernacular architecture and equip Course participants with the research techniques and skills required to carry out primary research for incorporation into the Stour Valley Heritage Compendium, Built History section.

Partner(s): Anne Mason and James Parry.

What Was Delivered?
A one-day training course (August 2011), divided into a morning classroom session looking at the different types of local vernacular building, their styles of construction and design, the range of materials, motifs and decorative techniques and how to record these elements on proforma sheets, followed by an afternoon practical session recording buildings in Clare using the tick-box sheets presented in the morning session. 25 participants. See also the More Masterpiece project, Heritage At Risk (see page 74).

Feedback
An excellent day as a starter… [the tutors] gave a very informed and enthusiastic insight … I feel there needs to be a co-ordinator to process the surveys and organise areas to avoid duplication… [we need] more clarity on the organisation of the survey work following on from this day and a clearer plan of the areas an individual would be expected to survey …
(Course participants)

Comments
All but two of the participants graded the course as “Very Good” or “Good”, but there was concern among some of the group about what was to happen next and specifically on how, once equipped with the relevant knowledge and recording skills, they would undertake the actual building surveys in their local towns and villages. It was soon clear that without further support some were lacking the confidence to do so and that a central coordinator would be required to allocate potential surveyors to specific settlements and provide further guidance and ongoing assistance with queries. This was not possible within the resources available, and only one survey was eventually submitted (for Foxearth). This problem could have been overcome in part by modest additional on-site training – perhaps in the form of half-day practical recording sessions in two or three locations where participants were carrying out surveys – but underlines the need for continued support in such cases if meaningful impact is to be achieved. The lack of post-course activity meant no volunteer contribution was made to the Stour Valley Heritage Compendium, Built Heritage section (Project 1c04), as intended. This mirrors the situation with volunteer input into other compendia and raises a wider point over how realistic such expectations are (see Comments for Project 1a04).
Project 1c Built History

**Outcome and audience:** 1c03 Five Built Heritage Workshops for Schools, teaching traditional building skills in Flint; Timber-framing; Brick; Lime Plaster; Wattle and Daub; and Pargetting. Aimed at schoolchildren across the Stour Valley.

**Year(s) when delivered:** 1/2/3

**Final Cost:** £8055.14 (including £2269.53 under More Masterpiece)

**Aims:** To increase levels of knowledge and skills about traditional Stour Valley building techniques among school-age children.

**Partner(s):** Essex County Council (Historic Building and Conservation Team) and local schools.

What Was Delivered?
Seven workshops, held at Cressing Temple Barns: one each for Bulmer Primary School, Clare Primary School, Kedington Primary School, Stanley Drapkin Primary School, Stoke-by-Nayland Primary School, Thurlow Primary School and Westfield Primary School. The workshops included hands-on activities such as brick-laying, wattle and daub making, mixing lime plaster and working with timber joints, as well as tours of the historic barn complex. Over 270 pupils participated.

**Feedback**
Thank you for the fascinating day you organized, I learnt lots … My favourite bit was laying the bricks ... also the daub making was brilliant and I loved throwing it at the wattle … The timber-framed buildings were hard to put back together at first, but then I started to get the hang of it … I am writing to say that I had a great time at Cressing Temple Barns and I enjoyed learning about the tools – that was definitely the best bit … I can’t believe the building is still standing, when it was built in 1270!
(Pupils from Thurlow Primary School)

**Comments**
A highly successful and popular series of workshops, very practical in nature and allowing participants to get “hands-on”, as well as conveying the value of historic buildings in a more general sense. Demand was such that, once the initial target of five workshops had been met, a further two workshops (those at Kedington and Stoke-by-Nayland) were organised under More Masterpiece.
Project 1c Built History

**Outcome and audience:** 1c04 Stour Valley Heritage Compendium, Built Heritage Section. A document detailing the built heritage of the Stour Valley, including copies of original documents and photographs, and drawing on the surveys and research carried out by local volunteers as part of Project 1c02.

**Year(s) when delivered:** 3

**Final Cost:** £3000

**Aims:** To increase awareness of the Stour Valley’s built heritage and provide a document that details relevant aspects of knowledge accrued through the project.

**Partner(s):** Anne Mason.

**What Was Delivered?**
A 15,000-word illustrated report, based on an assessment of the architecture of settlements within the Scheme’s five parish clusters. The text considers high-status buildings such as castles and country houses, churches and vernacular buildings, tracing the area’s history as expressed through the structure, design and function of its buildings. Particular attention is paid to the various local types of building materials such as timber, wattle and daub and brick, and to the prevalence and character of different decorative techniques including pargetting, stone- and brick-dressing and colour wash. The report contains an architectural gazetteer for towns and villages in the area, as well as a resource list of useful publications and archival sources. Available as a hard copy via public libraries and as a PDF download from the Scheme website.

**Comments**
An overview of the area’s built heritage and its various components and dimensions, providing a valuable long-term resource for specialists and non-specialists alike. See Project 1a04 for explanation of the lack of volunteer contribution.
**Project 1d Slimy Posts and Brickwork**

**Outcome and audience:** 1d01 One Course in Riverside Structure Survey Training, designed for volunteers interested in surveying riverside structures along the River Stour Navigation.

**Year(s) when delivered:**

**Final Cost:** £2307.05

**Aims:** To increase awareness and knowledge of the riverside structures along the River Stour, as well as of local water use and flood defence; also to increase participants' research and survey skills and to assist them in contributing to the Stour Valley Heritage Compendium, Navigation section.

**Partner(s):** Essex County Council, River Stour Trust, River Stour Boating.

**What Was Delivered?**
A one-day training course held at the River Stour Trust Education Centre at Great Cornard. 15 participants. The course included a morning session with an historical overview of the Stour Navigation and types of waterside structure, with details of the recording form devised to record riverside structures, followed by a practical recording session in the afternoon at Wormingford Cut.

**Feedback**
Very interesting and informative … The presentation of background history was excellent, but I will need help with dates and ages of artefacts – where do I find out about these things?  
(Course participants)

**Comments**
Very good feedback from the participants, but no further action took place as a result of the training, ie none of those who attended the course went on to carry out any survey work, despite the provision of an online resource pack to assist them. As with Project 1c02 (Built Heritage Survey Training), the lack of post-training day support and guidance, other than pages on the website, appears to have discouraged participants from applying the knowledge and skills they acquired during the course. This project may have worked better as a three or four-part initiative, with the training day followed up by two or three field sessions in which the tutor (or a coordinator) worked with the volunteers recording structures along designated stretches of river. One other issue was the lack of public access to certain stretches of riverside – this was always going to inhibit the degree of coverage and should have been identified during the Development Phase as a serious potential obstacle.
Project 1d Slimy Posts and Brickwork

**Outcome and audience:** 1d02 Training in the Conservation of Riverside Structures, a practical course for site owners, local history societies and others interested in the maintenance and repair of riverside structures.

**Year(s) when delivered:** 1

**Final Cost:** £154.72

**Aims:** To increase awareness and knowledge of the riverside structures along the River Stour, and of the skills required to maintain and conserve them.

**Partner(s):** The National Trust.

**What Was Delivered?**
A one-day training course held at Flatford Dry Dock, attracting 21 participants. Highly practical, it was focused on the repair of the dry dock cradle and gates and on conservation of the river banks around Flatford Mill, using original materials and traditional construction techniques.

**Feedback**
A really lovely day, we got to do some interesting work with a nice group of people and in a beautiful historical location. I even got a free T-shirt, so it doesn't get better than that!
(Participant)

**Comments**
An effective and successful project, which saw important riverside features repaired and conserved, and volunteers trained in the requisite skills.
Project 1d Slimy Posts and Brickwork

Outcome and audience: 1d03 Mobile Display on the River Stour Navigation, an exhibition on the cultural importance and social history of the Navigation, designed to reach residents and visitors alike.

Year(s) when delivered:

Final Cost: £5293

Aims: To increase awareness and knowledge among residents and visitors, including schoolchildren, of the importance of the River Stour Navigation and the lives of those who lived and worked along it.

Partner(s): River Stour Trust and Sean O’Dell

What Was Delivered?
Following discussion among the various partners, this project was combined with Project 1d04 (Leaflet on River Stour Navigation) in favour of the creation of a mobile touch-sensitive multi-media Pod, presenting information about the historical and cultural significance of the Stour Navigation and its associated structures, with historical photographs and other documentary material. The Pod is managed by the River Stour Trust and travels to special events and venues across the area from its base in the River Stour Trust’s Visitor Education Centre at Great Cornard.

Feedback
The Pod is proving very popular with visitors and gives them a valuable insight into the history of the Navigation. We also use it extensively for our school groups. The children really enjoy the interactive nature of the Pod, which engages them far more successfully than other more conventional media.
(Manager of RST Visitor Education Centre)

Comments
An excellent example of where a flexible and creative approach, supported by advance consultation, helped deliver a very successful outcome. With feedback from potential venues such as libraries indicating little enthusiasm for conventional panel displays or leaflets, the decision was taken to revise the original project proposal in favour of an interactive Pod. This format had already proved highly effective and popular with the Church Tower Panoramas, Project 3a01, and proved equally successful in this project, especially among schoolchildren, thereby extending its educational impact beyond what would have been likely with the initial plan.
Project 1d Slimy Posts and Brickwork

Outcome and audience: 1d04 Information Leaflet on the River Stour Navigation, on the cultural importance and social history of the Navigation, designed to reach 3,000 residents and visitors and to complement Project 1d03.

Year(s) when delivered: 1

Aims: To increase awareness and knowledge among residents and visitors, including schoolchildren, of the importance of the River Stour Navigation and the lives of those who lived and worked along it.

Partner(s): River Stour Trust and Sean O’Dell

What Was Delivered?
Following discussion among the various partners, this project was combined with Project 1d03 (Mobile Display on River Stour Navigation) in favour of the creation of a mobile multi-media Pod (see above).

Feedback
See Project 1d03 above.

Comments
See Project 1d03 above.
Project 1d Slimy Posts and Brickwork

**Outcome and audience:** 1d05 Two Access Improvement Projects on Stour Navigation Structures, designed to improve access for all at selected portages; outcomes to include the provision of boarding platforms and improvements to pathways and signage where appropriate.

**Year(s) when delivered:** 3

**Final Cost:** £2000

**Aims:** To improve access to the River Stour Navigation and ensure that landowners are not disadvantaged by providing portages.

**Partner(s):** Environment Agency, River Stour Trust, River Stour Boating, landowners, volunteers, contractors.

**What Was Delivered?**
Two projects were undertaken: the creation of the Granary Jetty, a new landing stage built in traditional style and designed to be served by the Stour lighter *John Constable*; and the creation at Cattawade of fishing bays for those with disabilities.

**Feedback**
The new jetty at Sudbury was vital for the operation of *John Constable*. We are also very pleased that it has vastly improved shared use of the location for both the River Stour Trust boats and other river users.

Skipper of *John Constable*

**Comments**
Two successful projects that delivered improved access to the river frontage and, particularly in the case of the Granary Jetty, made a major difference to visitor enjoyment of the Stour.
Project 1d Slimy Posts and Brickwork

**Outcome and audience:** 1d06 Stour Valley Heritage Compendium, Navigation Section. A document detailing the history of the Navigation, including copies of original documents and drawing on research undertaken by volunteers trained under Projects 1d01 and 1d02.

**Year(s) when delivered:** 3

**Final Cost:** £3000

**Aims:** To improve understanding of the importance of the Stour Valley Navigation in the development of the area and to provide a documentary record.

**Partner(s):** Sean O’Dell.

**What Was Delivered?**
A 15,000-word illustrated report, tracing the history of the River Stour Navigation from its origins in the early 17th century through to the present day. The report covers the development of waterborne transportation along the river, the different types of craft on the Stour and the associated development of trade in the towns along the river, as well as the creation and management of different types of waterway features, including weirs, locks, staunches and sluices. Available as a hard copy via public libraries and as a PDF download from the Scheme website.

**Comments**
A comprehensive and informative account of the history of the Stour Navigation. See comments on Project 1a04 regarding lack of volunteer contribution.
Project 1e Hidden History

**Outcome and audience:** 1e01 Eight Archaeological Fieldwalking Events. Eight archaeological sites to be investigated through fieldwalking by volunteers under guidance from experts.

**Year(s) when delivered:** 1/2/3

**Final Cost:** £20307 (including £4000 under *More Masterpiece*)

**Aims:** To increase public understanding of the history of the area and provide volunteers with new skills and knowledge.

**Partner(s):** Access Cambridge Archaeology (University of Cambridge), Colchester Archaeological Trust, Essex County Council Archaeological Services, Suffolk County Council Archaeological Services, local history and archaeological societies.

**What Was Delivered?**
Ten fieldwalking events: three in Brundon; three in Bures; two in Gestingthorpe; and two in Stratford St Mary. In each case the participants – a total of around 400, including pupils from primary schools and college students – were given a brief introduction to the theory and practice of field walking, a hands-on session with typical finds which could be collected during the day, and then fieldwalking practice supervised by experienced fieldwalkers. Finds were assessed at the end of each day, with follow-up talks and information provided on the ACA website.

**Feedback**
Very well organized, a credit to all involved... I really enjoyed the experience and the feeling and anticipation of finding something unexpected... It's all about discovering our heritage! Also interesting to see what archaeology is going on in the local area... I would have appreciated more guidance on what exactly to look for... The day was really inspiring and I'm now keen to do more of this sort of thing.

(Participants in fieldwalking events)

**Comments**
A very popular series of events, with demand such that an extra two events (those at Gestingthorpe) were organized and funded under *More Masterpiece* (see page 74). Overwhelmingly positive feedback, with many participants planning to use their newly acquired skills at similar events in future.
**Project 1e Hidden History**

Outcome and audience: 1e02 Two Historic Landscape Surveys (one at Wormingford, the other in Dedham), forming an historic landscape project that uses documentary study and field observation to examine the hedges, fields and settlement patterns in two parishes; to be carried out by volunteers under expert supervision.

**Year(s) when delivered:** 1/2

**Final Cost:** £2001

**Aims:** To increase public understanding of the landscape of the area and provide volunteers with new skills and knowledge.

**Partner(s):** Colchester Archaeological Trust.

**What Was Delivered?**

An extended landscape survey at Wormingford, comprising four inter-related strands: the study of documentary sources; a woodland and hedgerow survey; a survey of the built environment; and a survey of Wormingford airfield (a combined analysis of documentary sources, fieldwalking, a buildings survey and oral history interviews). The landscape survey involved both classroom tuition and a series of fieldwork sessions, held over several weekends and involving over 50 people in total. An illustrated report of the survey findings was produced, along with a searchable project website showing survey data on hedgerows and archaeological sites.

**Feedback**

A really enjoyable experience from beginning to end, with lots of enthusiastic teachers and participants… This was an excellent initiative from which I learnt a good deal, both about Wormingford and also the general concept of landscape surveying and its many applications… It was a pity that so few attended the airfield tour. Wider advertising could have improved attendance… A good range of topics was provided, which enabled people to opt for areas in which they had an interest… I especially enjoyed the days I spent surveying hedgerows throughout the parish with supervision, support and encouragement from Neil Catchpole [one of the project leaders], who greatly enhanced my knowledge and appreciation of the trees and shrubs (and much more) of the area I live in… The plenary meeting was an essential element in providing an overview of the findings to not only participants but also to other local people– and maybe encourage others to take more of an interest in where they live.

(Project participants)

**Comments**

Although only one landscape survey was undertaken, not two as originally intended, the more comprehensive and detailed nature of what was achieved at Wormingford resulted in greater impact than two less in-depth projects are likely to have achieved. This project had particularly extensive reach, with participants drawn from across the project area and with many alerted to the survey by word of mouth and personal recommendation. Several also took part in the Public Archaeological Excavations, Project 1f01.
Project 1e Hidden History

Outcome and audience: 1e03 Stour Valley Heritage Compendium, Prehistoric Landscape Section. A document detailing the prehistoric landscape of the Stour Valley, including management guidelines maps and photographs, and which draws on research undertaken by voluntary groups and individuals.

Year(s) when delivered: 3

Final Cost: £4000

Aims: To increase awareness and understanding of the prehistoric landscape of the Stour Valley and a document that provides a written record of the project.

Partner(s): Daniel King.

What Was Delivered?
A 24pp illustrated report tracing the prehistoric chronology and geology of the Stour Valley, with detailed analysis of the archaeology of the Stone Age (Palaeolithic, Mesolithic and Neolithic periods), Bronze Age and Iron Age, including information on settlement evidence and trade, and on the types and distribution of finds. Available as a hard copy via public libraries and as a PDF download from the Scheme website.

Comments
A comprehensive overview of the Stour Valley’s prehistoric history, with maps and photographs documenting the area’s archaeology and major finds.
Project 1f Stripping Back The Layers

CASE STUDY ONE

1f01 Public Archaeological Excavations

The project objective was to organise four traditional archaeological digs and community test-pitting programmes, to be undertaken by volunteers under expert supervision. These activities were aimed at residents, landowners, informal and formal learners, volunteers, school children, local history and conservation societies.

**What Was Delivered?**

Public interest and demand was such that a total of nine public archaeological excavations were held during the three years of the Scheme: at Bures Common, Clare, Clare Castle (2), Goldingham, Mount Bures, Nayland, Stoke-by-Nayland and Wormingford. These involved the digging of test pits in a wide range of different locations, including gardens, as well as full-scale trench excavations. Community test pitting was able to give an indication of how the Black Death affected the populations of Clare and Stoke-by-Nayland, whilst formal community excavations on the common at Bures were able to pinpoint the old stream next to the river and give an indication of flax retting during the Medieval period. The excavation at Mount Bures indicated that the motte is dated to the ‘anarchy period’ of 1135–54 and the conflict between Stephen and Matilda. The dig at Wormingford revealed evidence of a Tudor hunting lodge, with a brick-lined well and a pump pipe made from elm logs. Clare Castle was perhaps the most interesting for many of the excavators, due to the discovery of a number of skeletons!

A minimum of 3500 volunteer days were logged in total, involving an estimated 800 participants. In addition, the events attracted an estimated 1700 visitors.

**Feedback**

I really enjoyed the digs and learnt so many new skills, from archaeological techniques to better team-working and leadership. Everyone involved made you feel part of the team and all our views were considered. Despite my lack of experience at the start, by the end of the digs I felt that I could identify a number of archaeological features. It is important that similar events happen in the Stour Valley in the future and I would like to thank Managing a Masterpiece and ACA for the great memories and experiences. I will continue to volunteer and keep involved.

(Participant in five of the community digs)

Excellent for ‘hands-on’ experience – so much better than pictures or textbooks – and very good for young and old alike to improve interpretative skills… I am a community mental health nurse and I think this would be great as a team-building event and also beneficial to patients’ recovery… I’m tired, satisfied and looking forward to a pint to reflect on my great day as an amateur archaeologist!

(Participants in the Clare Castle digs)

I’ve learnt so much about the hidden history of the area, the dig has opened my eyes to many aspects of our past that I was completely unaware of… The team spirit was wonderful and something I will treasure for a long time, along with the ‘experts,’ who gave unstintingly of their time and enthusiasm.

(Participants in the Nayland dig)
Every time we go fieldwalking or on a dig a little more knowledge emerges and you realise that the landscape has been lived in continuously for hundreds if not thousands of years. Finding the artefacts really brings that home, as it reinforces the point that people have been leading their daily lives here throughout that time, just as we do today.

( Participant in the Goldingham dig)

**Stour Valley Community Archaeology**

Over repeated participation on numerous projects, people up and down the Stour Valley got to know each other and developed a very strong commitment to taking part in archaeological fieldwork in the region. In autumn 2013 the large number of volunteers created Stour Valley Community Archaeology, a group dedicated to ensuring that professionally supervised fieldwork opportunities continue to be available locally. Run entirely by volunteers on Managing a Masterpiece archaeological projects, the group plan to carry out field-walking in the winter and test pitting or trench based excavation work in the summer, using the Managing a Masterpiece projects as a model. Dr Carenza Lewis of Access Cambridge Archaeology is the group’s first patron.

**Comments**

An outstanding example of successful community archaeology, with excellent partnerships in place, the projected outcome of four digs more than doubled (with the extra digs funded from More Masterpiece) and the intended audience target exceeded fifteen-fold. The popularity of the digs was such that they were fully subscribed as soon as they were formally announced, and there was exceptionally positive feedback. Undoubtedly one of the most successful components of the entire Scheme and one with significant legacy impact in terms of generating interest in local archaeology and history – see box on the creation of “Stour Valley Community Archaeology”.

*Managing a Masterpiece*

The Stour Valley Landscape Partnership
Project 1f Stripping Back The Layers

**Outcome and audience:** 1f02 Stour Valley Heritage Compendium, Excavation Findings. A document detailing the findings from the excavations undertaken under Project 1f01, including maps, finds report and photographs, and which draws on research undertaken by voluntary groups and individuals.

**Year(s) when delivered:** 3

**Final Cost:** Nil (see comment below)

**Aims:** To increase awareness and understanding of the prehistoric landscape of the Stour Valley and a document that provides a written record of the results of Project 1f01.

**Partner(s):** Colchester Archaeological Trust, local history and archaeological societies, professional archaeologists from Essex and Suffolk County Councils.

**What Was Delivered?**
An illustrated summary of the results of Project 1f01, with links through to the full online excavation reports for each dig.

**Comments**
To avoid potential repetition and duplication with the full reports compiled for each dig, this compendium was revised in favour of a shorter document summarizing the findings and signposting sources of more detailed information. This summary was compiled in-house, thereby saving the original budget of £4000.
Outcome and audience: 1g01 Four Conservation Projects on Monuments. Four projects to include vegetation and erosion control and access improvements to monuments in the Stour Valley, aimed at encouraging the engagement and involvement of the wider community.

Year(s) when delivered: 2/3

Final Cost: £20460.34

Aims: To improve the condition of, and access to, scheduled monuments in the Stour Valley, and to increase public understanding and recognition of their historical importance.

Partner(s): English Heritage, landowners and contractors.

What Was Delivered?
Three conservation projects on monuments: Clare Castle, where a whole section of the castle wall was rebuilt; Mount Bures, where new access steps and badger-proof fencing were installed and a new artificial badger sett provided outside the site; and Wormingford, where a well-cap was consolidated, fencing erected and an interpretation panel installed.

Comments
Three successful projects were delivered, meeting the desired outcomes and to the appropriate standards. A fourth project (Court Knoll, Nayland) was withdrawn by the landowner at a late stage and one of the original candidate monuments (Clare Camp) was replaced by the well-cap project at Wormingford after concerns over access. These changes flag up the potential problems incurred when proposing work on monuments – whether privately owned or in the care of ‘public’ bodies – that are subject to legal and statutory restrictions and concerns over levels of public access. The initial objective of using Community Payback teams in some of the work was not met, owing to the specialist nature of the work involved. This project fell short of its objectives in terms of delivering a community/volunteer contribution and only three out of the proposed four monument restoration projects were undertaken.
Project 1g Medieval Masterpieces

**Outcome and audience:** 1g02 Flagpole and Banner for Clare Castle. The installation of a flagpole and banner at Clare Castle, to raise awareness of the Scheme and the monument among local residents, visitors and the wider community.

**Year(s) when delivered:** 3

**Final Cost:** £4372

**Aims:** To improve the condition of, and access to, scheduled monuments in the Stour Valley, and to increase public understanding and recognition of their historical importance.

**Partner(s):** English Heritage

**What Was Delivered?**
A new flagpole and banner installed at Clare Castle.

**Comments**
A successful project which helped reinforce the aesthetic and historic value of the castle in the town of Clare and also emphasised the wider presence and contribution of the Scheme.
Project 1g Medieval Masterpieces

Outcome and audience: 1g03 One Training Course in Monument Conservation, aimed at 25 formal and informal learners, interested non-specialists, landowners and land managers.

Year(s) when delivered: 1

Final Cost: Nil (provided free of charge by English Heritage)

Aims: To improve the condition of, and access to, scheduled monuments in the Stour Valley, and to increase public understanding and recognition of their historical importance.

Partner(s): English Heritage.

What Was Delivered?
A training day on monument conservation and responsible site management, including (morning session) a summary of the site monuments within the Stour Valley and Dedham Vale AONB and of their heritage importance and the need for their conservation; a summary of the skills needed to carry out monument conservation, including drawing up management plans and carrying out practical tasks; the provision of guidelines in the form of an information pack to help facilitate the long-term management of site monuments, and (afternoon session) an on-site assessment of the conservation needs of a particular site monument, a short discussion of what a management plan would consist of, and a practical session learning the skills necessary to conserve site monuments. 14 participants, all of whom were owners or managers of heritage and monument sites.

Feedback
It was very useful to find out how EH can support us in managing our scheduled monument and what our responsibilities are… An informative day, the site visit to Mount Bures was very valuable to see on a practical basis how complicated site management can be, especially when there are badgers present!
(Course participants)

Comments
Fewer participants than projected, but those that did attend were within the target audience and their feedback was positive. This aspect of the Scheme could have benefited from strengthening, possibly through more follow-up, and especially in view of the weaknesses identified in Project 1g02. See also Project 1a02, where the management and conservation of site monuments was also developed through farm visits.
Project 1g Medieval Masterpieces

Outcome and audience: 1g04 Four Monument Interpretation Projects, at Clare Camp, Clare Castle, Mount Bures Castle and Wormingford Hunting Lodge, to include on-site interpretation panels.

Year(s) when delivered: 3

Final Cost: £8180.75

Aims: To increase understanding, appreciation and knowledge of scheduled monuments in the Stour Valley.

Partner(s): Landowners; contractors; Essex County Council; Suffolk County Council.

What Was Delivered?
Three interpretation panels, at Mount Bures and Wormingford (both related to Project 1g03), and for the Saxon fieldworks at Lawford. A panel proposed for a fourth site did not go ahead because of ownership issues.

Comments
Three successful outcomes, with Lawford identified as a suitable replacement site for the initially proposed Clare Camp (see comments on Project 1g03), but with fourth proposed outcome falling through at a late stage.
Project 2a The Grain of the Canvas

**Outcome and audience:** 2a01 1.5 kilometres of hedgerow restoration, featuring native species and using some volunteer labour.

**Year(s) when delivered:** 1

**Final Cost:** £5942.67

**Aims:** To increase awareness of the value of native hedging, both in terms of visual impact and wildlife conservation.

**Partner(s):** Contractor, volunteers, Dedham Vale AONB and Stour Valley Project.

**What Was Delivered?**
1.7 kilometres of new native-species hedge, planted on the Verralls Estate. The site was cleared by a volunteer team prior to planting and will be maintained by the contractor and the Verralls Estate.

**Comments**
Project satisfactorily completed, with target length of new hedging exceeded.
Project 2a The Grain of the Canvas

**Outcome and audience:** 2a02 Repollarding of 75 riverside trees. resident and visitors to the area.

**Year(s) when delivered:** 1/2

**Final Cost:** £16220

**Aims:** To improve the condition and visual impact of an iconic landscape feature.

**Partner(s):** Contractor; Dedham Vale AONB and Stour Valley Project.

**What Was Delivered?**
83 repollarded trees, all along the River Stour and including several near Flatford Lock that had been painted by Constable.

**Comments**
Project satisfactorily completed, with target number of repollarded trees exceeded. Positive impact also in terms of public understanding of the project, with the contractor engaging well with walkers and other local visitors whilst repollarding was in progress.
Project 2a The Grain of the Canvas

Outcome and audience: 2a03 30 new riverside trees, to include native Black Poplar, Ash and Oak in cattle-protective enclosures.

Year(s) when delivered: 1

Final Cost: £6620

Aims: To increase awareness of the value of native riverside trees, both in terms of visual impact and wildlife conservation.

Partner(s): Contractor; Dedham Vale AONB and Stour Valley Project.

What Was Delivered?
30 trees, planted along the river either side of Dedham.

Comments
Project satisfactorily completed. The decision was made to select larger saplings for planting, so that a more immediate impact on the landscape could be achieved.
Project 2a The Grain of the Canvas

Outcome and audience: 2a04 Natural Heritage Survey, a survey of key plant, insect and mammal species in the Stour Valley, undertaken by volunteers with expert supervision and training.

Year(s) when delivered: 2/3

Final Cost: £7000

Aims: To increase awareness and understanding of the wildlife of the area, its distribution and population levels.

Partner(s): Suffolk Wildlife Trust.

What Was Delivered?
Three half-day training courses in community surveying for some of the area’s flagship species: Dormouse and Reptiles (snakes, Slow worm and Common Lizard). Two courses were held on Dormouse (at Alphamstone and Polstead), and one on Reptiles (at Assington), providing participants with guidance and advice on habitat preferences and requirements and how to identify signs of presence etc. All courses contained a practical on-site element. 70 participants in total.

Feedback:
Very interesting and well structured, I particularly enjoyed the practical element… Very informative and well-balanced – I would have enjoyed a little more on the Dormouse life cycle and ecology, but overall very good… It was a shame we did not see a Dormouse, although I realize that was always unlikely!

You have ignited an ember! The other day I encountered an adult grass snake, which swam across the river by Bridge Cottage. I am going to put some mats out to see if there are any other reptiles around.
[Course participants]

Comments
The original objective to carry out a more comprehensive wildlife survey was revised in favour of a more focused project aimed at some of the Stour Valley’s more iconic species. This enabled the project to link up more effectively with existing SWT community initiatives in the area and thereby reach a bigger audience. Very good feedback, with limited follow-up action – some participants subsequently surveyed locally and sent their findings to the course tutor.
Project 2a The Grain of the Canvas

Outcome and audience: 2a05 Access Improvements. The installation of 20 kissing gates, using volunteer labour under supervision.

Year(s) when delivered: 2/3

Final Cost: £3628.32

Aims: To improve countryside access for less mobile visitors by replacing structures such as stiles.

Partner(s): Essex County Council; Suffolk County Council; Dedham Vale AONB and Stour Valley Project volunteers.

What Was Delivered?
20 new kissing gates, installed by volunteer labour. A joint project with the two county councils and targeted at key footpaths identified by Rights of Way officers.

Comments
Project satisfactorily completed.
Project 2a The Grain of the Canvas

Outcome and audience: 2a06 Church Sensory Trails. Two sensory trails in churchyards, incorporating various audio and sensory features.

Aims: To improve the countryside experience for those with a sensory impairment.

Partner(s): Sensory Trust; Dioceses of Chelmsford and Ipswich and St Edmundsbury.

What Was Delivered?
Project cancelled.

Comments
This project was cancelled with HLF approval. It proved impossible to find appropriate sites for the trails, with a lack of willing participants and issues over timescale and future maintenance (see page 58, Case Study Three: Projects with Churches).
Project 2a The Grain of the Canvas

**Outcome and audience:** 2a07 Willow Weaving and Basket Making. Two training courses in these traditional skills, aimed at formal and informal learners and non-specialists.

**Year(s) when delivered:** 2/3

**Final Cost:** £3691.00 (including £1090.40 under *More Masterpiece*)

**Aims:** To improve awareness of traditional craft skills.

**Partner(s):** Joanne Hammond

**What Was Delivered?**
Three courses – held at Bures, Cavendish and Dedham – plus a further three as part of *More Masterpiece*, held at Cavendish, Dedham and Sudbury. Total of 62 participants.

**Feedback**
A wonderful opportunity to learn about a traditional craft at firsthand, and to have produced something I can actually use was brilliant – from a natural material, using my hands and a few simple tools… I really enjoyed my two days willow weaving, and was very happy with the basket I completed… It would have been great to have had a hand-out detailing a simple project/s that we could have had a go at making at home… I thoroughly enjoyed the willow basket-weaving course and am inordinately proud of my own personal masterpiece!

**Comments**
A very successful project, with high levels of demand prompting an increase in the number of courses offered from two to six and with excellent feedback (see comment above about follow-up activity).
Project 2a The Grain of the Canvas

Outcome and audience: 2a08 Stour Valley Heritage Compendium: Natural History.

Year(s) when delivered: 3

Final Cost: £3585

Aims: To increase awareness and understanding of the natural history of the Stour Valley.

Partner(s): James Parry

What Was Delivered?
A 36pp illustrated account of the natural history of the Stour Valley, covering the main flora and fauna – birds, mammals, plants, reptiles and amphibians, dragonflies, butterflies and other invertebrates – as well as sections on notable natural historians from the area and places to visit. Available as a hard copy via public libraries and as a PDF download from the Scheme website.

Comments
A comprehensive overview of the natural history of the Stour Valley and a valuable resource for anyone interested in its biodiversity.
Project 2b Painters' Views

**Outcome and audience:** 2b01 Conservation Work on Painters’ Views. Restoration work on five painters’ views, including the production of view management plans and practical work undertaken by volunteers.

**Year(s) when delivered:** 1/2/3

**Final Cost:** £3350.32

**Aims:** To increase awareness and understanding of the classical painters’ views of the Stour Valley and help ensure their preservation in future.

**Partner(s):** British Trust for Conservation Volunteers; The National Trust; Dedham Vale AONB and Stour Valley Project volunteers.

**What Was Delivered?**
Five conservation days, with 70 volunteers carrying out work designed to help restore the views as seen and painted by some of the Stour Valley’s most celebrated artists. Venues: Lock Island, Flatford (scrub clearance); Willy Lott’s cottage (tree pollarding); Flatford Lock (building hurdles); Flatford Dry Dock (replacement of oak boat supports); Flatford (hedge-laying in Suffolk style).

**Feedback**
A great day, I really enjoyed playing an active role in recreating what Constable saw and painted, I felt really close to history… It’s fantastic seeing traditional skills like this being maintained and passed on to new generations so that the landscape can be preserved for ever.

**Comments**
One of the Scheme’s flagship projects and very successful, both in terms of community engagement and final result. High levels of volunteer input, and very effective connections/joint activities carried out with other projects; eg. 1d02 Training in the Conservation of Riverside Structures and 2b02 Workshops in Countryside Management Training Skills.

Restored boat supports at Flatford Dry Dock.
Project 2b Painters’ Views

Outcome and audience: 2b02 Workshops in Countryside Management Training Skills. Two one-day workshops in traditional countryside management, including hedgerow management, tree planting, footpath maintenance, grassland management and access. Aimed at conservation volunteers, formal and informal learners, schoolchildren, new skill seekers.

Year(s) when delivered: 1

Final Cost: £660

Aims: To increase awareness and understanding of the classical painters’ views of the Stour Valley and help ensure their preservation in future.

Partner(s): Alan Alcock (tutor); British Trust for Conservation Volunteers; The National Trust; Dedham Vale AONB and Stour Valley Project volunteers.

What Was Delivered?
Four one-day workshops on hedge-laying, attracting a total of 39 participants, who learned about hedge management in the traditional Suffolk style.

Feedback
I think it’s great that attention is being paid to local styles, and it’s such a really economical and efficient way of laying hedges, there should be more of it! Excellent tutor and I really enjoyed working as part of a team, very rewarding.
[Workshop participants]

Comments
A successful project, with twice the number of workshops delivered than originally planned and an effective link-up with Project 2b01 (of which this project could have formed an integral part).
**Project 2b Painters’ Views**

**Outcome and audience:** 2b03 Leaflet on Artistic Heritage of the Stour Valley.

**Year(s) when delivered:** 3

**Final Cost:** £12250

**Aims:** To increase awareness and understanding of the artistic significance and heritage of the Stour Valley, for distribution via public buildings including libraries, community centres and visitor information centres, as well as a download.

**Partner(s):** Gainsborough House Museum

**What Was Delivered?**
Following discussion among the various partners, this project was combined with Project 2b04 (Exhibition for Museums on the Artistic Heritage of the Stour Valley) in favour of the creation of a mobile touch-screen multi-media Art History Pod. Based on the format and success of the Panorama Pod (see Project 3a01), the Art History Pod looks at the artistic heritage of the Stour Valley and contains a number of paintings by the area’s landmark artists, together with information about their lives, context, style of painting and which galleries in the region have examples of their work on display. The Pod’s design enables information updates to be done either on site or remotely through the internet, which will ensure regular updates and improvements, including when the Pod is placed in other venues.

**Feedback**
Very user-friendly – I was able to work out what to do within moments of standing in front of it… Attractive format and a good design. Best of all, it was good to be able to learn more about the artists and their lives without having to go elsewhere and find further reading… I could see this being taken almost anywhere and hopefully being put online? We are heading off to Castle House next week to see more of [Sir Alfred Munnings’s] wonderful paintings… I loved the opportunity to zoom in and see the intricate detail on the sheaves of corn…
(Visitors to the Gainsborough House Museum)

**Comments**
The original project concept was combined with Project 2b04 and revised with HLF agreement in favour of the Art History Pod. Very positive feedback and strong legacy element, thanks to the Pod’s design and its location at the Gainsborough House Museum. It is further future-proofed by its web-based programme, which enables viewing through web portals or on mobile phone applications.
Project 2b Painters’ Views

Outcome and audience: 2b04 Exhibition for Museums on the Artistic Heritage of the Stour Valley.

Year(s) when delivered: 3

Final Cost: See Project 2b03

Aims: To increase awareness and understanding of the artistic significance and heritage of the Stour Valley, for distribution via public buildings including libraries, community centres and visitor information centres, as well as a download.

Partner(s): See Project 2b03

What Was Delivered?
Following discussion among the various partners, this project was combined with Project 2b03 (Exhibition for Museums on the Artistic Heritage of the Stour Valley) in favour of the creation of a mobile touch-sensitive multi-media Art Pod – see Project 2b03.

Feedback and Comments
See Project 2b03.
Project 2b Painters’ Views

**Outcome and audience:** 2b05 Stour Valley Heritage Compendium: Artistic Heritage. A document detailing the area’s artistic heritage including maps and copies of artwork and drawing on research undertaken by voluntary groups and individuals.

**Year(s) when delivered:** 3

**Final Cost:** £4241.86

**Aims:** To increase awareness and understanding of the artistic significance and heritage of the Stour Valley.

**Partner(s):** Wanda Stanley

**What Was Delivered?**
A 52pp illustrated account of six of the Stour Valley’s most important celebrated artists: Thomas Gainsborough; John Constable; Thomas Churchyard; Harry Becker; Sir Alfred Munnings; and John Northcote Nash. A timeline and key biographical information is given for each artist, supported by illustrated accounts of their major works connected with the Stour Valley. Available as a hard copy via public libraries and as a PDF download from the Scheme website.

**Comments**
An excellent overview of the area’s most significant artists and a valuable resource. Went substantially over budget (original budget = £2000) owing to the need to pay for picture reproduction fees – this should have been foreseen and budgeted for accordingly at an earlier stage, including closer examination of the relative costs of picture fees as applied to print versus online publication.

Project 2c Handing on Heritage Skills

A summary of all the training programmes and learning opportunities in the Scheme. See Projects 1a01; 1a02; 1a03; 1a04; 1a05; 1a06; 1c01; 1c02; 1c03; 1d01; d02; 1e01; 1g03; 2a07; 2b02; 2d02; 3a05; 3d02; 3d04; 3d05.
The River Stour Navigation has been important historically for trade and was probably used by the Romans from the estuary as far up as Long Melford. The River Stour Act was passed on 16th Feb 1705 to make the River Stour navigable from Manningtree in Essex to Sudbury in Suffolk and the first mention of trade is the movement of 2,211 tons of coal to Sudbury from Manningtree in May 1709.

The main vessel for the carriage of goods was ‘the lighter’, measuring 47 feet long by 10 feet 9 inches wide. Lighters could carry a weight of up to 13 tons and were built from timber at several dry docks in Flatford. An example of lighters under construction can be seen in John Constable’s painting Boat building near Flatford Mill (1815). To cover the navigation the lighters were towed in pairs by horses between Sudbury and Brantham tidal lock, a distance of nearly 24 miles. From Brantham they could be floated on the tide to Mistley Quay. The main goods carried on the Stour were coal, corn and bricks: coal was moved up river, corn and bricks in the opposite direction.

What Was Delivered?
The lighter John Constable was part of an original fleet of 14 lighters scuttled in 1914 at Ballingdon Cut near Sudbury. It was originally rescued by the River Stour Trust in the 1970s and remained at Sudbury in an increasing state of disrepair until June 2010, when it was raised out of the silt at Great Comard Lock and transported to Brightlingsea ready for restoration as part of the single most expensive project within Managing a Masterpiece. Carefully reconstructed in oak and fitted with passenger seating and two electric motors, the restored John Constable was put on display at UCS Ipswich in September 2012 before being moved to Great Comard. It was launched as a passenger vessel in May 2013 and during the following summer carried over 200 passengers on trips along the Stour.

Comments
A flagship project for the Scheme culminating in the restoration of one of the great heritage icons of the Stour Valley. Strong and effective partnership working and sound adherence to conservation principles in terms of the materials and techniques used in the lighter’s restoration ensured an outstanding result and one that helped ensure the continuation of traditional boatbuilding skills, with two apprentices working on John Constable as part of their training (see Project 2d02). Extensive media coverage ensured that the restored lighter acted as a symbol of the wider Scheme and helped publicise other projects and community opportunities.
Project 2d The *John Constable*

**Outcome and audience:** 2d02 Boatbuilding Apprenticeship. An apprenticeship in traditional boatbuilding, organised as part of Project 2d01.

**Year(s) when delivered:** 1/2/3

**Final Cost:** £20000

**Aims:** To ensure the continuation of traditional local boatbuilding skills.

**Partner(s):** Pioneer Sailing Trust.

**What Was Delivered?**
Two apprentices were trained during the course of this project. The first (Kevin Clinton) left at the end of Year 1 to take up a full-time position in another local boatyard, and was replaced by a second apprentice (Liam Hymus) who as of December 2013 was working on a Level 3 apprenticeship at the Pioneer Sailing Trust boatyard at Brightlingsea. Both apprentices worked on the restoration of the traditional Stour lighter, *John Constable* (see Project 1d01).

**Comments**
A very successful project in that two apprentices were trained within the allocated budget and one has already secured a full-time post as result of his training within the Scheme.
Project 3a The View from the Tower

Outcome and audience: 3a01 Panoramic Photographs and Virtual Tour at Churches. 36 churches used as interpretation points, with 360° panoramic photographs from each used as the basis for an interpretative tour accessed via mobile lecterns and website. Aimed at residents and visitors, as well as a worldwide audience reached through the website.

Year(s) when delivered: 1/2

Final Cost: £17999.55

Aims: To increase awareness of the value of churches in the landscape and of their potential as a means of viewing and understanding the Stour Valley environment.

Partner(s): Pan3sixty; Parochial Church Councils; Diocese of Ipswich and St Edmundsbury; Diocese of Chelmsford.

What Was Delivered?
35 churches (from a longlist of 39) were photographed from their towers or roofs and the images then collated on a mobile electronic Church Tower Pod. The Pod offers screen access to images of all the churches surveyed, providing a virtual tour of the area’s churches, and allows users to investigate the images by panning around the images and zooming in on particular areas of interest. The Pod toured the Stour Valley and was accessible for up to a month in each of the churches included on the tour. The images and virtual tour are also available online, and framed prints of each church view were also given to each church participating in the project.

Feedback
I can’t get up to the top of any church tower, so it’s fantastic to be able to see the views without the climb… This is a super project, and helps bring people into the church who might not otherwise come. They should do this in every church!

Comments
A very popular and effective project with a very wide reach and positive feedback from the public and participating churches alike.
Project 3a The View from the Tower

**Outcome and audience:** 3a02 Three Church Towers used as viewing platforms, with at least one guided tour per week from April to September. Aimed at residents and visitors, local history and conservation societies.

**Year(s) when delivered:** 2/3

**Final Cost:** £9000

**Aims:** To increase awareness of the value of churches as a means of viewing and understanding the Stour Valley landscape.

**Partner(s):** Parochial Church Councils; Diocese of Ipswich and St Edmundsbury; Diocese of Chelmsford; local contractors.

**What Was Delivered?**
Guided access to the church towers in Bures, Dedham, Stratford St Mary and Sudbury (St Gregory’s) through the summer of 2012. Total number of visitors estimated at between 450–550.

**Feedback**
A wonderful chance to look over a great landscape. Climbing over the bells was a bit scary but well worth it!
[Visitor to Bures church]

**Comments**
Successfully delivered, with strong visitor figures and positive feedback.
Project 3a The View from the Tower

**Outcome and audience:** 3a03 Three Churches as Information Centres, providing information on local heritage and other visitor attractions. Aimed at residents and visitors, local history and conservation societies.

**Year(s) when delivered:** 2/3

**Final Cost:** £8993

**Aims:** To increase awareness of the role of churches as a source of information on the Stour Valley’s heritage and landscape.

**Partner(s):** Parochial Church Councils; Diocese of Ipswich and St Edmundsbury; Diocese of Chelmsford; local contractors.

**What Was Delivered?**
“Open Doors, Sacred Doorways”, based around all the churches in the Belchamps area. A booklet was produced as well as other supporting information, including a website, to guide visitors around the churches and provide information about their architecture, contents and history. A new notice board was provided for the church in Foxearth, as well as folding screens used to display interpretative material.

**Comments**
Successfully delivered.
Project 3a The View from the Tower

**Outcome and audience:** 3a04 Two Access Projects for Churches to increase accessibility for the less mobile. Aimed at residents and visitors with restricted mobility.

**Year(s) when delivered:** 2/3

**Final Cost:** £9427.83

**Aims:** To increase access to two churches for less mobile visitors.

**Partner(s):** Parochial Church Councils; Diocese of Ipswich and St Edmundsbury; Diocese of Chelmsford; local contractors.

**What Was Delivered?**
One project, to create disabled access at Bulmer church. A pre-existing doorway which had never been used was opened and renewed, with new fixtures and fittings. A new pathway was also built around the church and a level/flat entrance created. Other access projects were investigated, but did not take place because of local objections at parochial church council level (see Case Study Three: Projects in Churches).

**Comments**
A single project was successfully delivered but the overall objective of two such projects was not met.
Project 3a The View from the Tower

Outcome and audience: 3a05 Promotion of Viewpoints Events. Two events to promote churches as viewpoints and information centres, aimed specifically at under-represented groups.

Year(s) when delivered: 2/3

Final Cost: Nil

Aims: To increase awareness of churches as viewpoints and information centres among ethnic minorities and those with learning disabilities.

Partner(s): St Gregory’s Church, Sudbury; English Heritage; River Stour Trust; River Stour Boating; The National Trust; Access Cambridge Archaeology; Gainsborough House Print Workshop; Suffolk County Council Archaeology Service; eXceptional Productions; Dedham Vale AONB and Stour Valley Project.

What Was Delivered?
An exhibition of the 360° panoramic photographs and the Church Tower Pod (see Project 3a01), held at St Gregory’s Church in Sudbury, and a visit by the Pod to Endeavor House in Ipswich; a further event publicizing the Pod and churches generally as viewpoints was held in combination with a celebration event held in May 2013 to mark the Scheme’s wider achievements. The Church Pod was also toured to various other local events, such as the Suffolk Show, Sudbury on Show and the Hadleigh Show.

Comments
Several outputs clearly promoted the value of churches as viewpoints, heritage assets and information centres, but no evidence that these initiatives were targeted specifically at under-represented groups. Project cost was nil, as free venues were offered in all cases and outputs were funded from other projects.
CASE STUDY THREE
Projects with Churches

The Scheme included a series of projects designed to deliver a range of activities in partnership with local churches. Architectural icons in the Stour Valley landscape, churches are also significant heritage assets and focal points for local communities. The opportunities for projects that can meet Landscape Partnership Scheme objectives are therefore considerable. A total of six projects specifically involving churches featured in the original scheme, with one extra project added later as part of More Masterpiece (Project 4a07 Kedington Hatchments).

Several of the projects were designed to complement and link with one another, with a focus around Project 3a01 Panoramic Photographs and Virtual Tour. That project proved very popular and the publicity and positive feedback surrounding it helped ensure the success of Project 3a02 Church Tower Viewing Platforms and Project 3a05 Promotion of Viewpoints Events. Project 3a03 Churches as Information Centres was also delivered successfully, as was Project 4a07 Kedington Hatchments.

Other projects involving churches were less effective. Project 3a04 Church Access Projects only delivered one of its projected two outputs. One other church-focused project, Project 2a06 Churches Sensory Trails, was cancelled completely. In these cases the failure to deliver the required result, or to go ahead at all, was down to a lack of response from the partner end: not enough churches came forward for consideration or, once engaged, either failed to follow through or withdrew.
**Comments**

There are useful conclusions to be drawn from the Scheme projects involving churches. First, some parochial church councils have an objection to receiving Heritage Lottery Fund money as a product of gambling and so refused to participate. Clearly this potential risk to delivery should have been assessed during the Development Phase, but that was not always possible given a second obstacle that emerged: the lengthy timescale required by PCCs to reach a decision on whether to participate or not (regardless of their attitude to gambling), or once agreed, to give agreement to particular elements as the project progressed. In a number of cases, discussion was well advanced with a particular church over project involvement only for the process to suddenly stall or fall so far behind that it was impossible to deliver all the outcomes within the required timescale and too late to try and engage with an alternative church. The lack of a reasonably rapid response in some parishes probably reflects the nature of the structure but can serve as an obstacle to project delivery. However, where an enthusiastic and responsive local partner is in place, as with the Church of St Peter & St Paul in Kedington (Project 4a07), it is clear that an outstanding result can be achieved.
Project 3b Raising The Profile of the Valley

Outcome and audience: 3b01 Production of a six-section Stour Valley Heritage Compendium, comprising Landscape; Built Heritage; Stour Navigations; Excavations; Natural Heritage; Artistic Heritage. Aimed at formal and informal learners, residents, visitors and conservation and natural history societies, schools and colleges.

Year(s) when delivered: 3

Final Cost: £6000

Aims: To increase awareness and understanding of the heritage of the area and provide a permanent resource.

Partner(s): Nick Dickson

What Was Delivered?
A seven section compendium, including a extra section (on Prehistory History), fully illustrated throughout and with extensive sources of further information and access.

Comments
Successfully delivered and one of the Scheme’s most important outputs from the legacy point of view. A specific literary and music folklore section would have been an useful addition, particularly in view of the success of Projects 1a03 and 1a04.
Project 3b Raising The Profile of the Valley

Outcome and audience: 3b02 Creation of a website to promote the Scheme and provide information about its objectives, its projects and the opportunities it offers.

Year(s) when delivered: 1

Final Cost: £6500

Aims: To increase awareness and understanding of the Scheme and how people can engage with it.

Partner(s): Gavin Marr Design

What Was Delivered?
A fully developed scheme website, comprising several hundred pages encompassing the entire Scheme and its projects.

Comments
Successfully delivered and with a total of approximately 45,000 hits recorded during the period of the Scheme.
Project 3b Raising The Profile of the Valley

Outcome and audience: 3b03 Four tours for traditionally under-represented groups to help them discover the heritage of the Stour Valley. Aimed at ethnic minorities, and those with physical and mental disabilities.

Year(s) when delivered: 3

Final Cost: £1489.31

Aims: To increase access to and understanding of the area to ethnic minorities and other disadvantaged groups.

Partner(s): River Stour Trust

What Was Delivered?
Seven river tours on the Stour lighter John Constable and other boats, carrying a total of 103 passengers drawn from the target audience.

Comments
Successfully delivered and target number of tours exceeded.
Project 3b Raising The Profile of the Valley

**Outcome and audience:** 3b04 Promotion of Heritage Assets: four events run by local history and/or re-enactment societies or businesses and charities involved in interpreting countryside and heritage to a wide-ranging audience.

**Year(s) when delivered:** 3

**Final Cost:** £5008.84

**Aims:** To increase understanding and enjoyment of the area’s history and heritage.

**Partner(s):** Sudbury History Society; Boxted History Group; Sudbury Grammar School Old Boys’ Association; Dedham Vale AONB and Stour Valley Project; Sudbury Young Filmmakers.

**What Was Delivered?**
Six outcomes, comprising four events in which the Scheme and its projects featured prominently: The Suffolk Show, The Hadleigh Show, Sudbury on Show and an event held in May 2013 to celebrate the Scheme and mark the launch of the *John Constable*. Also, a series of interpretative boat trips took place on the *John Constable*, and a film was made by Sudbury Young Film-makers about the Clare Castle excavations.

**Comments**
Successfully delivered, with outcome target exceeded.

Author Ronald Blythe attending the *Managing a Masterpiece* celebration in May 2013.
Project 3b Raising The Profile of the Valley

Outcome and audience: 3b05 Two School Outreach Projects, to promote the Scheme, the Stour Valley heritage generally, and to have art, conservation, access and archaeological themes.

Year(s) when delivered: 3

Final Cost: £2000

Aims: To increase understanding and enjoyment of the area and its heritage among schoolchildren.

Partner(s): Suffolk County Council Archaeological Services; local primary schools.

Feedback
The children had a wonderful time with you, both indoors and outside. You have left them with much to think about and enjoy, and many want to keep digging… We are looking forward to knowing a bit more about the finds so we can work up a display area with the photos… We will certainly look to include archaeology in future lessons.
(School teaching staff)

What Was Delivered?
Five one-day school outreach projects in archaeology, covering the whole age range for statutory education: three primary schools, one middle school and one high school. Participants were given an introduction to archaeology, including a handling session of artefacts, and then helped open test pits in the school grounds, carry out excavations and examine and discuss what was found. Over 200 pupils and 20 teaching staff participated.

Comments
Archaeology was selected as the focus for this project due to its success with other groups and schoolchildren elsewhere (eg. see Project 1f01) and because other art and heritage subject areas were already catered for in other projects. A very effective project, with five outreach days delivered instead of the proposed two and excellent feedback.
Project 3b Raising The Profile of the Valley

Outcome and audience: 3b06 Three Photography Competitions, aimed at residents and visitors, schoolchildren, photography clubs and other local societies and groups.

Year(s) when delivered: 3

Final Cost: £2837.50

Aims: To increase understanding and enjoyment of the area and its heritage as expressed through photography.

Partner(s): Local photography clubs and photographers.

What Was Delivered?
Four photography competitions, one held in each season during Year 3, and open to all amateur photographers. Each season’s competition had the themes ‘A Year in the Stour Valley’, ‘The Farmed Landscape’, and ‘The Stour Valley Heritage’. A winner and runner-up were selected from each category in each season. A total of 340 entries from 133 people were received during the course of the year.

Comments
Very successful project, exceeding its projected outputs and with a high standard of entry.

*Kingsmarsh Dawn* by Anthony Burch, one of the competition winners.
Project 3c Increasing Access Not Traffic

Outcome and audience: 3c01 Provision of a Hopper Bus to connect Manningtree railway station with Dedham, Flatford and East Bergholt, for residents and visitors.

Year(s) when delivered: 1/2/3

Final Cost: £45963.26 (including £3000 from More Masterpiece)

Aims: To provide a public transport alternative to car use, connecting one of the area’s main railway stations with local sites of cultural and heritage interest.

Partner(s): Essex and Suffolk Community Transport; Harwich Connexions; Tendring District Council Group; Dedham Vale AONB; Hadleigh Community Transport.

What Was Delivered?
A summer (July–Sept) Hopper Bus service connecting Manningtree with Flatford Mill; East Bergholt, Stratford St Mary, Dedham, Lawford and back to Manningtree, running on four days a week, eight circuits a day. A total of just over 5200 journeys were made on the service over the three years.

Comments
Although passengers paid a charge, the service required a substantial subsidy, amounting to almost £9 per journey. Whilst clearly not economical or financially sustainable, the Hopper attracted positive local press coverage, had some profile value (it only operated in the Dedham Vale) and helped meet wider objectives on sustainable transport.
Project 3c Increasing Access Not Traffic

**Outcome and audience:** 3c02 Three self-guided walking routes, designed to link heritage features and of varying lengths to suit different audiences. Routes and background information to be available in leaflet form and online. For residents and visitors.

**Year(s) when delivered:** 3

**Final Cost:** £5539.70

**Aims:** To encourage access on foot to the area’s countryside and heritage sites by using local railway routes.

**Partner(s):** Gavin Marr Design; local artists; local rail passenger group.

**What Was Delivered?**
Eight self-guided walking routes in the Sudbury area, each connecting railway stations with local heritage features and other sites of interest. Walks leaflets produced, and information also available online.

**Comments**
Successfully delivered and with the projected number of walking routes exceeded by five, with a total of eight routes devised and published in two leaflets. Volunteer involvement meant that it was possible to deliver more routes within budget.
Project 3c Increasing Access Not Traffic

Outcome and audience: 3c03 Self-guided Cycling Route, designed to link heritage features and key landscapes and to include routes of varying lengths. Routes and background information to be available in leaflet form and online. For residents and visitors.

Year(s) when delivered: 3

Final Cost: £4750.00

Aims: To encourage access by bike to the area’s countryside and heritage sites.

Partner(s): Nick Dickson; local cycling groups.

What Was Delivered?
Eight self-guided circular cycling routes in the Stour Valley, each offering a touring route and a shorter route. Routes leaflets produced, and information also available online.

Comments
Successfully delivered, with eight routes, each with a longer and shorter version.
Project 3d New Masterpieces

**Outcome and audience:** 3d01 Art Exhibition, designed for new artists.

**Year(s) when delivered:** 3

**Final Cost:** £8500

**Aims:** To encourage and promote new artists in the area.

**Partner(s):** xCepctional Productions; local artists.

**What Was Delivered?**
An open exhibition on the theme of “My Stour Valley”, held at St Peters Church in Sudbury and featuring around 44 artists, most of whom exhibited paintings but with some 3D craft work. The exhibition also showed material from some of the other Scheme projects, such the Plein Aire project (part of Project 3d02, Art Workshops), the “See Me, Feel Me” textile creation from Project 3d04 (Art Outreach) and Project 3d05 School Art Outreach. The exhibition was attended by over 1300 people.

**Comments**
Successfully delivered.
Project 3d New Masterpieces

**Outcome and audience:** 3d02 Six Art Workshops on artistic techniques, to include workshops in schools and evening classes for new and developing artists. Aimed at residents, informal learners and local art societies.

**Year(s) when delivered:** 3

**Final Cost:** £3500.00

**Aims:** To encourage and promote the teaching and learning of art in the area.

**Partner(s):** Stuart Green

**What Was Delivered?**
Five art workshops: i) creation of the 'Plein Aire' panoramic painting of Flatford Mill; ii) felt-making; iii) screen-printing for schoolchildren at Gainsborough House Print Room; iv) comic-book design skills for schoolchildren; v) visit to the Eden Rose project, using craft and environmental materials to create new and temporary art in the woods.

**Feedback**
Members of the public making their pilgrimage to and from Dedham stopped and looked inquisitively at the paintings. They favourably remarked how well the painting had progressed since their outward journey along the path. I explained how the paintings had evolved; I think they were surprised how a group of strangers in a field had produced remarkably good work... It was a wonderful experience to engage with artists sharing a common goal... I had never taken part in anything like this, I found it very enlightening and useful watching the whole thing take shape. It was very enjoyable, a nice crowd, and a great idea.

(Workshop participants)

**Comments**
A very successful project, with a diverse range of outputs undertaken by a varied group of participants, some with little previous art experience but almost all of whom gave very positive feedback.
Project 3d New Masterpieces

**Outcome and audience:** 3d03 Art Competition, for new pieces of work and open to all, with various categories.

**Year(s) when delivered:** 3

**Final Cost:** £2500

**Aims:** To encourage and promote the teaching and learning of art in the area.

**Partner(s):** Dean Parkin

**What Was Delivered?**
A poetry competition, with a cash prize of £200 for the winner and 2x£50 for two runners-up. This attracted 450 submissions and the winning poems were published in the “Sunshine of Fortune” publication (Project 3d04).

**Feedback**

He’d dawdle by the river
as often as not
to avoid working in the office;
neglected bushel counts
to sketch elms, clouds and haywains

and once drew me opening and closing
a lock gate to let a barge
into another level;
said he’d put me in a painting
not as Adonis but myself

(Excerpt from the winning entry, Opening the Lock, by David Healey)

**Comments**
Originally planned as a painting competition, it was agreed by all the stakeholders to change the format to a poetry competition, to encourage local writers to write new poems inspired by the same landscape and promoting a new creative approach to marking the cultural history of the area. This proved highly effective and successful, and helped highlight a less publicized form of artistic expression.
Project 3d New Masterpieces

**Outcome and audience:** 3d04 Three Art Outreach Projects for traditionally under-represented groups, to include learning new art skills and the creation of new works connected with the area’s landscape and heritage.

**Year(s) when delivered:** 3

**Final Cost:** £34318.50

**Aims:** To encourage and promote the learning and enjoyment of art among under-represented groups.

**Partner(s):** eXceptional Productions

**What Was Delivered?**
Four outreach projects: i) “Poet of the Valley” residency, with poet Dean Parkin giving seven schools workshops and writing new poems focused on the writers and painters of the area and published in The Sunshine of Fortune; ii) “See me Feel Me”, the remaking of a Constable painting by visually impaired people using materials such as stainless steel, foam, feathers; iii) “Sudbury Night Light”, to a series of installations highlighting the use of light in art, and marking the end of winter and the coming of spring; iv) “Ronald Blythe – A Celebration of 90 Years”, an event focused on the writings and interests of one of region’s great essayists, poets and novelists. The four projects collectively involved over 700 people.

**Feedback**
*This is extension of what we do, for people with sensory impairment. For this, people have come in more often so they can participate. Good to have another input – certainly one was really sad to have left it – and one of our more difficult members is sitting there working, all smiles – joyful emotion, it’s lovely to see.*
(adminstrator of centre for severely disabled people)

**Comments**
A highly effective project, reaching a large and wide audience and with an extra output added (the Ronald Blyth event), underlining its success and appeal.
Project 3d New Masterpieces

Outcome and audience: 3d05 Five School Art Outreach Projects, via an arts outreach worker in primary schools.

Year(s) when delivered: 3

Final Cost: £6000

Aims: To encourage and promote the learning and enjoyment of art among primary schoolchildren.

Partner(s): eXceptional Productions

What Was Delivered?
Art residences in five primary schools: Ridgewell; Clare; Stoke-by-Nayland; Bulmer St Andrews and Stratford St Mary’s. Works created included a mosaic map, clay tiles based on local heritage and history, a collage project, the construction of a windmill and watermill from withy and bamboo, and a mosaic for concrete paving slabs. Over 250 children and their teachers participated.

Feedback
A fantastic opportunity for us to enrich our curriculum in a way we wouldn’t have been able to do on our own. As a small school with a small staff we simply don’t have the same level of expertise that [the outreach worker] has brought to us. It has been of real benefit to the children… It was important to demonstrate that we are at the heart of the community, so we wanted to create something in the new entrance to the school. This delivered on the curriculum – to work with an artist, new to the school, and to work in a new medium. And saw how lots of children who are normally quiet would come and chat about what they were doing – that’s very important… We judge children by literacy and numeracy. Understanding where your heritage comes from, and your creativity, is important too. We’re looking at the whole person.
(Head teachers at participating schools)

Comments
A very effective project, producing a diverse range of artworks and with excellent feedback.
CASE STUDY FOUR

More Masterpiece
Projects 4a01 to 4a11

During Year 2, the underspend accruing from savings made on Year 1 projects was identified as a potential source of funding for new projects as part of a possible Scheme extension. Proposals for new initiatives were drawn up by the Scheme team and discussed with the Partnership Board, leading to agreement from the HLF in June 2012 to More Masterpiece. Eleven new projects were confirmed, comprising either additional outputs and initiatives to existing projects or entirely new projects that complemented existing projects and the Scheme objectives generally. An extension to the end date for the Scheme was also agreed so the More Masterpiece projects could be delivered.

<table>
<thead>
<tr>
<th>Year(s) when delivered: 4</th>
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<tbody>
<tr>
<td><strong>Final Cost:</strong> £107,448.52</td>
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<tr>
<td>4a01 Public Archaeological Excavations</td>
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<td>4a02 Archaeological Fieldwalking Events</td>
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<td>4a03 Built Heritage Workshops for Schools</td>
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<td>4a04 Folklore Schools Outreach</td>
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<td>4a05 Willow Weaving and Basket Making</td>
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<td>4a06 Floating Classroom</td>
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<td>4a07 Kedington Hatchments</td>
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<td>4a08 Wildlife Education Events</td>
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<td>4a09 Hopper Bus</td>
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<tr>
<td>4a10 Farm Visits</td>
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<tr>
<td>4a11 Heritage at Risk</td>
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</tbody>
</table>

Projects 4a01, 4a02, 4a03, 4a04, 4a05, 4a09 and 4a10 comprised additional outputs to projects that were already underway or, in some cases, completed. They were selected because they had already demonstrated a high rate of success and/or community involvement. For example, two of the most popular Scheme projects were the archaeological fieldwalking and public archaeological excavations (Projects 1e01 and 1f01)) and there was clear demand from potential volunteers for more activity in this area. The decision was therefore taken to hold extra events in both cases, either at new sites or at existing project sites where further investigation was likely to yield new results. The response to all such extra activities matched the initial high turnout and very positive feedback.

**Totally new projects**
Project 4a06 was designed to take advantage of the newly restored Stour lighter John Constable. Due to last-minute problems within the schools’ curriculum and timetable, these trips were postponed until
PROJECT DELIVERY: MORE MASTERPIECE

2014. They will no longer be supported financially by *Managing a Masterpiece*, but will take place as part of the legacy.

Project 4a07 saw the cleaning and conservation of a unique set of 17th-century funeral hatchments in Kedington Church, and the training of an apprentice in specialist conservation skills. An important part of local heritage was thereby saved and new skills acquired by a trainee conservator.

Project 4a08 comprised a series of events at local nature reserves, held in conjunction with Suffolk Wildlife Trust and including guided walks and “Young Wardens” activities such as coppicing and practical conservation skills. This project complemented earlier environmental projects by providing a specific focus for young people and attracted excellent turnout and feedback.

*We had an amazing day and you should hold more events like this. I’d have enjoyed pond dipping and more stuff with animals and insects.*

( Participant at Argor Fen event)

Project 4a11 was an initiative developed with English Heritage to develop community engagement with historic buildings and to build on earlier projects such as the Built Heritage Survey Training (Project 1c02). The project is designed to train and use volunteer recorders in towns and villages in the Stour Valley to record historic buildings at risk from decay or damage. Scheme funds were used to help set up the project’s website.

**Comments**

*More Masterpiece* delivered a series of highly effective and successful outputs which met both wider Scheme objectives – especially in terms of community participation – as well as reinforcing and extending the impact of existing projects. It also helped ensure that the Scheme momentum and profile was maintained throughout the final few months.
GENERAL REMARKS

*Managing a Masterpiece* was highly successful, both in terms of outcome delivery across the project portfolio and in achieving its wider objectives. It has extended and developed existing levels of participation and appreciation of the Stour Valley’s landscape, history and heritage among residents and regular visitors to the area, and has helped create new opportunities for engagement and enjoyment among those groups who before the advent of the Scheme were less aware of the area’s significance and heritage assets. Particularly notable in terms of take-up and impact were the extensive opportunities offered for hands-on participation and training in archaeology, inspiring levels of interest and commitment that have resulted in important legacy elements, eg the newly created group, Stour Valley Archaeology. As the first Landscape Partnership Scheme in the East of England, the Scheme should serve as a useful pioneering exemplar for other schemes in the region, with particular areas of note as follows:

**Delivery Schedule**

The implementation of the Delivery Phase was problematic, due to a blanket moratorium on recruitment by Suffolk County Council, the host authority for *Managing a Masterpiece*. This was applied to the Scheme, despite the fact that the majority of funds originated from HLF and not the council itself. The embargo delayed the recruitment of the Community Heritage Officer and Support and Partnership Officer by several months, leaving the newly appointed Scheme Manager understaffed and under-resourced at a critical point in the process. Attempts by the manager of the Dedham Vale AONB and Stour Valley Project to overcome the impasse were not successful and resulted in his being left exposed and, in the words of one Partnership Board member, “very badly treated”. With hindsight, discussion between the HLF and the council at an appropriate level could have helped avoid this unfortunate situation, which risked jeopardizing the entire scheme. The fact that such a major hitch was overcome is testament to the effectiveness of the detailed planning and preparatory work carried out during the Development Phase and to the flexibility and commitment of the Dedham Vale AONB team, which diverted staff resources to help support the Scheme Manager during the period when he had no staff of his own. This ensured that projects were able to “hit the ground running” as soon as the recruitment problems were resolved and the two other Scheme staff were in post. As a result, Year One projects were delivered on time and the initial delays had no long-term effects.

**Hosting the Scheme**

Early recruitment issues notwithstanding, the hosting arrangements for *Managing a Masterpiece* worked very well. The Dedham Vale AONB team already had a good working knowledge of volunteer engagement and community projects and so was able to serve as a very effective
delivery mechanism for the scheme and bring much added value. As AONBs are themselves hosted by local authorities, logistical issues can arise in areas such as procurement, where Scheme Managers may have to try and balance the policies and requirements of HLF with those of the host authority, eg when the latter has procurement contracts with preferred suppliers which it insists must be used but which may not offer the most appropriate products for the requirements of the Scheme and its projects. Examination of cashflow and financial responsibilities is particularly acute in the current financial climate and demands very careful scrutiny of individual outcomes and projects – both at Development Phase and during delivery – so that risk is minimized. In this instance the host authority expressed concern about paying ‘up front’ before being able to claim funds from HLF, leading to concerns about financial risk and cash flow, as well as accountability. It is therefore important that councillors are involved at an early stage (see below).

**Partnership Board**

The Partnership Board comprised representatives from all the Scheme partners and included members from the Executive Group that had overseen the Development Phase, providing useful continuity. At first the board did not include any councillor representatives, prompting expressions of concern over issues of financial accountability. As a result, a councillor from the host authority was invited to join the board, an element that future Landscape Partnership Schemes could usefully have in place at the outset of the Delivery Phase. In terms of working relationships, the Partnership Board maintained an excellent working relationship with the Scheme Manager and his team. Its chairman has expressed how the Board particularly valued the flexibility of the Scheme, which allowed changes and refinements to projects to be agreed throughout the process, based on recommendations from the Scheme Manager and guidance from the HLF Monitor. The concept development and smooth delivery of *More Masterpiece* was cited as a particular example of the effectiveness of this approach.

**Project Diversity and Content**

The Scheme contained a large and wide-ranging number of projects, ranged within three initial programmes and with a fourth one (*More Masterpiece*) added in Year 3. In some cases the separation of outcomes that were clearly contingent upon one another into distinct “mini-projects” seems to have been an artificial division. There are several examples (eg. Projects 1g01, 1g03 and 1g04) where these could have been rationalised into fewer, bigger projects which could have made delivery easier and more streamlined. However, on a practical level the Scheme team worked well at managing complementary outcomes in such a way that the right linkages were in place whilst simultaneously avoiding overlap and duplication.

In terms of the geographical spread of projects, the work done at Development Phase helped ensure that outcomes were delivered primarily as required in the five “clusters”. The Scheme
team then worked during delivery to ensure that opportunities for participation by those living elsewhere in the Stour Valley, and beyond, were consistently available and varied in terms of what they offered.

Whilst the overwhelming majority of projects were highly successful, exceeding their projected outcomes, there was one area that consistently failed to hit its target: post-training volunteer input into surveys and compendia sections. See Project 1a04 for further discussion, but it is clear from the results of several projects within *Managing a Masterpiece* that it is unrealistic to achieve this without substantial extra investment in post-training support and guidance. One other area of note is projects involving churches – see Case Study Three.

**Community Impact, Public Relations and Media**

The Scheme team and Partnership Board members considered that *Managing a Masterpiece* achieved high levels of recognition across the Stour Valley, although no specific qualitative or quantitative work was carried out. The profile-raising value of flagship projects such as the restoration of the *John Constable*, which served as a publicity vehicle and emblem for the entire Scheme, and the community archaeology, which attracted regular and extensive media coverage throughout the course of the three years, is clear.

Selling the Scheme’s wider value to an often initially sceptical public proved less easy. Public meetings held during the Development Phase and in the early stages of delivery attracted typically small audiences. Interest gathered pace once projects were underway and publicised, but by this time outcomes were defined and budgets set, precluding community involvement in the creation and development of the projects – a useful tool for securing lasting public commitment and engagement. One way of increasing access and ownership of the process would have been the provision of a “People’s Pot”, a sum of unallocated funding for which bids could be made by community groups throughout the duration of the Scheme for their own projects.

Media coverage of the Scheme was generally good, although not always straightforward to obtain. A more strategic approach to publicity may have helped, as press and media work is heavily pro-active, requires particular skill sets and can be very labour-intensive, especially in cases – as with the Stour Valley – where two counties are involved and where local media may not be rushing to engage with a Scheme that is so large and potentially confusing to cover. Within the resources available, it was impossible for the Scheme team to deliver a more intense level of media activity than they did. In such cases the professional advice and support of media consultants is worth considering (and budgeting for accordingly) if full advantage is to be taken of the media and promotional opportunities that exist.
GENERAL REMARKS

Legacy
Individual legacy elements are described in the individual project evaluations, but in terms of the Scheme’s wider legacy there is an important aspect to consider regarding sustainability. Even when, as in the Stour Valley, the Scheme’s delivery vehicle remains in place after the Scheme has finished, the ability for it to help sustain the Scheme’s impact, both in general terms and with regard to individual outcomes, is limited. It is therefore essential that project legacies are self-sustaining and not contingent upon external input; this may require more effort during the Delivery Phase in building teams of volunteers with the independence, capacity and ability to take forward the legacy dimension without additional support.