

Crystal Palace Park

LONDON
DEVELOPMENT
AGENCY



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EXECUTIVE SUMMARY

One hundred and fifty years ago, Crystal Palace Park was a spectacular visitor attraction of international renown. Today, the London Development Agency seeks to revive the metropolitan park and heritage asset. This interpretive strategy has been written to inform the Masterplan for Crystal Palace Park, assisting the LDA with its aspiration to create a sports and events park; a sustainable park; an accessible and integrated park; and an educational park.

Central to the strategy is the theme:

The Park of the People

Crystal Palace Park is a contemporary showcase for the ideals of the Great Exhibition and Joseph Paxton's vision – a place of discovery, cultural exchange, innovation, engineering, technology, learning and recreation.

This will be conveyed to the visitor through a multi-layered approach, taking into account the LDA's vision for the Park; the requirements of the Park's current and potential audiences; and the design principles of the Masterplan.

The layers represent depths of engagement:

- Welcome and orientation
- A light interpretive treatment of the Park including the provision of information in the landscape

- A vibrant programme of events, performances and public art
- Staffed information and assistance points, providing a 'human face' to the Park
- Interpretive focal points focusing on the following sub-themes:
 - The Story of the Park
 - The Crystal Palace and Joseph Paxton's vision
 - The Park's Influence on Horticulture and Landscape Design
 - The Dinosaur Models and Geological Illustrations
 - The Park's Nature, Ecology and Environmental Sustainability
 - Sport and Crystal Palace Park
- Provision for organised learning

The interpretation will be dispersed across the Park. The key built features include:

- Interpretive markers within the landscape
- A number of events spaces to continue the legacy of the Palace of the People, using the landscape to host a varied and vibrant programme of events, performances and public art

- A museum and visitors' centre incorporating the Subway to conserve and protect the historic structure and ensure public access. The centre will house an interpretive exhibition about the Park alongside a number of other park services including learning suite, café, toilets, viewing platform, CPP themed retail and a staffed 'human face' information point
- A dinosaur interpretation centre housing an interpretive exhibition in conjunction with other park services including a learning suite, a family-friendly café, toilets, boat hire, dinosaur themed retail and a staffed 'human face' information point
- Woodland nature interpretation zone incorporating an interpretive and interactive woodland nature trail, treetop walk, and greenhouse housing a woodland interpretation centre and learning suite, alongside park services of toilets and a cafe
- Five themed interpretive children's play areas – the Crystal Palace; dinosaurs; horticulture; sports; and woodland nature.

1 CONTEXT

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1.1 CRYSTAL PALACE PARK

Crystal Palace Park was one of the most important 19th Century urban parks in the country. Following the 1851 Great Exhibition in Hyde Park, the pre-eminent 19th Century park designer, Joseph Paxton, created Crystal Palace Park as a magnificent setting for the relocated and enlarged Crystal Palace. The whole site was designed to impress, to educate and inspire, and quickly became an international attraction. The design was structured around the educational themes of discovery and invention, ranging from the pioneering geological illustrations and antediluvian animals at the base of the Park (commonly known as Dinosaurs) and culminating in the sophistication and technical engineering achievements of the terraces and Palace on the ridge. In essence the site became the world's first theme park, pre-dating most public museum experiences in the UK, striving to change perceptions amongst the millions of people that visited each year.

From the time the Park was inaugurated in 1856, a great range of displays, events and sporting activities were introduced to increase visitor numbers. Over time these attractions ranged from the grand displays inside the Palace, which reflected the essence of the Great Exhibition, through to staging the 1911 Festival of Empire, and today hosting the Athletics Grand Prix and other sporting events as England's National Sports Centre.

Although dilapidated in parts, the landscape retains qualities from Paxton's original design, layered with more recent archaeological evidence reflecting its changing use and status, warranting it to be listed by English Heritage as Grade II*. Furthermore, the name 'Crystal Palace' continues to be recognised internationally, synonymous with Victorian engineering, culture, innovation and discovery.

Background to the Strategy

The London Development Agency has an ambitious vision to revitalise Crystal Palace Park as a sustainable metropolitan park and heritage asset: creating a cultural, leisure, educational and recreational resource for the 21st Century. A Masterplan design for the 200 acre site is currently being developed in consultation with the local community. At its heart is a desire to reinstate the legacy of the Park, which has been lost through gradual deterioration and decay. The overall approach of the Masterplan is to conserve, reveal and reinterpret the site's significant heritage, whilst introducing new layers to areas which have been greatly altered, continuing the site's tradition of innovative and exemplary design.

In order to convey to the visitor the significance and values of the site, this interpretation strategy has been developed as an integral strand within the Masterplan. The strategy looks at how

the stories of the Park can be told to the visitor, utilising a range of interpretive methods, both in situ in the landscape and through a series of interpretive focal points.

Method

The strategy has been created by:

- Examining the context of the project
- Identifying the key significances and values of the Park that should be conserved and communicated in order to maintain the site's importance – the interpretive themes
- Analysing the target audience groups that will visit the site, establishing what their needs and requirements are in order to understand how best to engage them with the key significances and values
- Ascertaining the most appropriate way to marry the key significances and values with the audience groups in order to develop the interpretive approach that will inform the design of the interpretive features
- Determining the interpretive deliverables to be incorporated into the Masterplan development of the Park
- Establishing how the interpretation can be developed and managed.

An Action Plan can be found at the end of the document, identifying the next steps to be taken in implementing the strategy.

Supporting Documents

The strategy has built upon the breadth of work previously undertaken on the project and has been developed in accordance with established recommendations and suggestions. All information provided is consistent with the research and findings of the other consultants.

Key conclusions can be summarised as:

- The Park is a valuable heritage asset and needs to be cared for and interpreted as such. The current interpretive provision of the Park is lacking and needs updating
- The Park is a highly valued open space and local destination for relaxation and recreation
- The former location of the Palace needs to be reinvigorated, with access improved and links made to the Norwood Triangle Town Centre. Whilst overtly commercial development is inappropriate, a sustainable public attraction, incorporating access to the Subway and making the most of the views, is desired to repopulate this area of the Park

- The Park needs to be made more accessible, both physically and psychologically. The whole site should be utilised, gateways enhanced and orientation improved
- The Park's facilities need improvement: play areas, learning spaces, family provision, events areas and catering
- The Park has great potential as a venue for events and the creative sector, if managed and marketed well, and in keeping with the vision for the Park
- The Park's audience is local, regional, national and international. The local communities care strongly about the Park and must be involved in its future development. It must serve both as a local green space and an international visitor destination.

For more information see Appendix 1.

1.2 LOCAL CONTEXT

The location of Crystal Palace Park in the London Borough of Bromley, bordered by the Boroughs of Croydon, Lambeth, Lewisham and Southwark, simultaneously poses a challenge and a number of opportunities to the project.

Residents and businesses in all five boroughs will benefit from the enhancement of the Park – its

use as a green space, an educational destination and the improvements that will be felt as a result of its rejuvenation. However, in order to have the greatest impact on local communities, it will require active participation and support by all five local authorities, working together to reap the benefits from the newly refurbished park.

There are existing examples of initiatives where cross borough working can be used as a guide to learn from and build upon.

Example: Green Chain Walk Partnership
– Bromley, Lewisham, Greenwich and Bexley

Example: Upper Norwood Library
– Croydon and Lambeth

Example: SOWF London Invest To Save
– Southwark and Lambeth.

In a mapping exercise of the cultural heritage provision in the five boroughs, it is clear that Crystal Palace Park is located some distance away from their cultural offer.

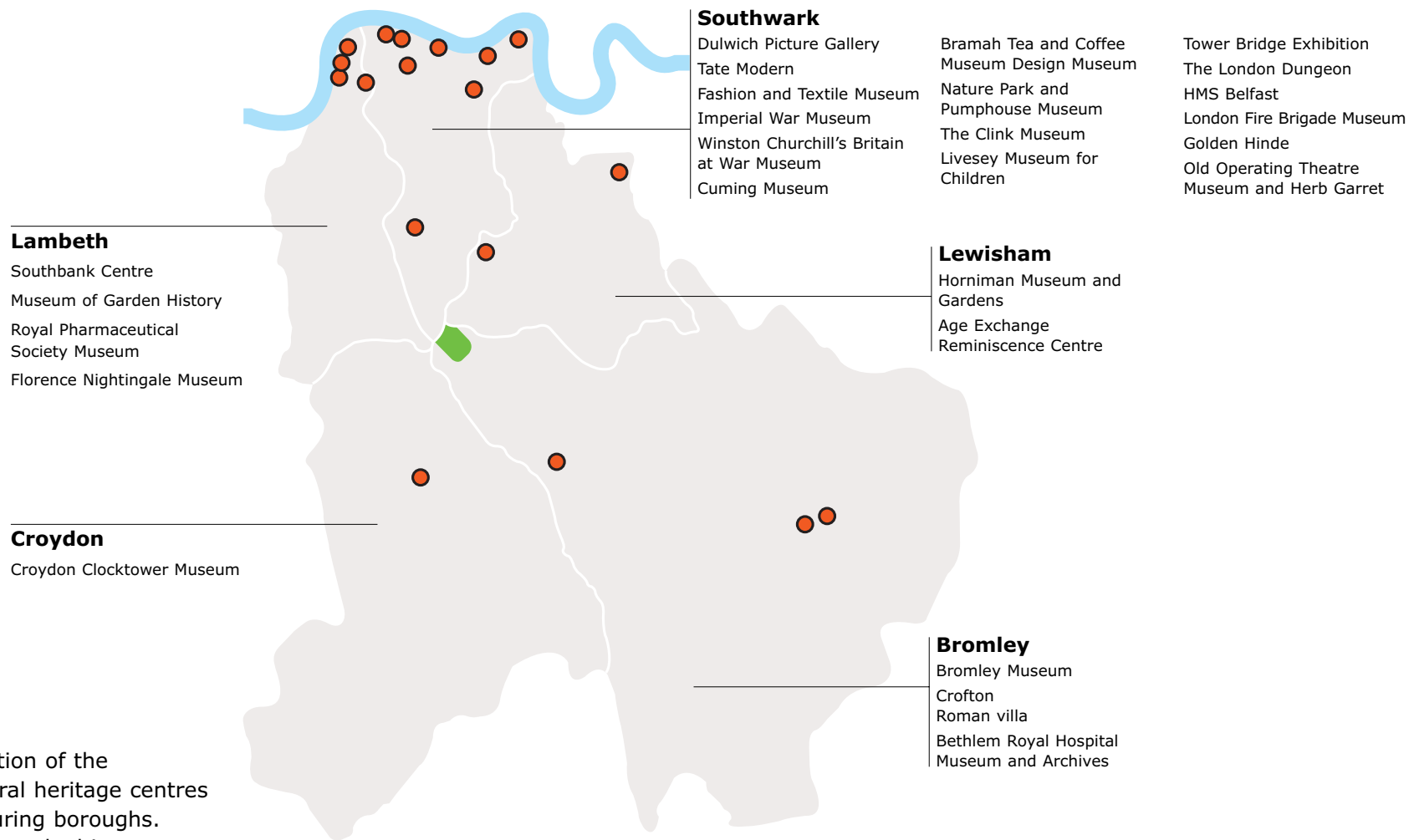


Figure 1:
 A visual representation of the distribution of cultural heritage centres in the five neighbouring boroughs. Crystal Palace Park marked in green (centre).

The position of Crystal Palace Park presents a number of opportunities, some of which are outlined below

- The Park's offer can support each of the boroughs' strategic plans in regard to cultural delivery to their residents
- There are a number of national strategic plans and initiatives which the Park can support, such as:
 - Learning Outside the Classroom
 - Every Child Matters
 - Healthy Schools programmes
 - National initiatives, including:
 - Heritage Open Days/Open House weekend
 - Black History Month
 - European Day of Parks (24 May) etc.
- Bromley is a very large borough, and most of its cultural offer is some distance from the Park, leaving a vacuum of cultural activity in the area. Working with their Museum Service, the Park can bring Bromley's heritage to its residents in the north of the borough

- The Croydon Clocktower Museum has difficulty reaching the schools in the north of the borough, as it is impractical and costly for schools to travel to the Croydon site. The Museum would be interested in partnering with the Park in running outreach activities for these schools in the new learning facilities in the Park
- In Southwark, the absence of cultural offer in the south of the borough is well known and documented. Both the Southwark Museum Service and the Southbank Cultural Quarter are enthusiastic about finding ways to improve their delivery to residents in the south of the borough. This could be through joint programming utilising thematic links such as those between the Cuming Museum Victorian collection and the story of the Park, or by other institutions making use of the new learning, exhibition and events facilities in the Park
- Lambeth has a similar challenge to Southwark in that most of their cultural offer sits in the north of the borough. They too are interested in seeking ways to improve the cultural provision in the south of the borough. The Lambeth Archive holds a variety of interesting items that relate to the history of the Park, posing opportunities for joint programming and partnering on the creation of online resources

- The two closest sites to the Park are the Horniman, a highly successful government funded museum and gardens, and the Dulwich Picture Gallery, well respected for both its prized permanent collection and its world-class temporary art exhibitions. Whilst both attract large numbers of local and regional visitors, traditionally only a small percentage of London's significant tourist market ventures into this area of South London. There is the potential to forge links between these two sites and the Park, creating a triangle of high quality attractions, undertaking joint initiatives to draw more of the tourist market to the south of London.

1

1.3 CURRENT STATUS OF INTERPRETATION

The current status of interpretation in Crystal Palace Park has been examined below: observing the Park’s strengths relating to interpretation; the current methods of interpretation; and possible opportunities and cautions for interpretation.

Park Strengths relating to Interpretation

- International Name
- Numerous and wide ranging significances and values – sports, technology, engineering, culture, natural history, ecology, music, design, the Crystal Palace, Joseph Paxton, the impact on surrounding area, influence on horticulture and landscape design etc.
- Significant historical structures such as the Subway and Terraces
- Valued green and open space
- Historic links to a variety of well-known establishments, such as the Natural History Museum and Chatsworth House
- A large number of stakeholders and interested parties, including significant local support, passionate about the Park’s future and actively working to better their Park

- Many highly knowledgeable individuals closely connected to the Park
- Attracts large numbers of visitors, up to 40,000 for large events, including a large number of young people
- Popular venue for sporting, entertainment and music events and festivals.



Current Methods of Interpretation

- Current Crystal Palace Museum
- Self-guided tour pamphlets, educational packs and activity sheets, some of which were once linked to a system of posts in the landscape
- Panels around the Dinosaurs Models and Geological Illustrations
- Park Rangers
- A number of providers of educational programming on the site

However the interpretation of the Park is hampered due to inadequate facilities on site and a lack of resources.

Opportunities for the Interpretation

- Build on the international name to create a clear Crystal Palace Park brand
- Secure the historic structures and find ways to make them accessible and convey their importance to the visitor – particularly the Palace site, Subway and Terraces
- Bring together the coordination of the learning programme under a single central brand, and add opportunities for volunteering and other community involvement

- Continue to use the local stakeholders to input into the interpretation development, harnessing their knowledge and passion, in the same way as the Dialogue Process has inputted into the Masterplan.
- Work in conjunction with current operators on the site, such as Capel Manor, who have recently reopened the farm, and Greenwich Leisure Limited
- Create mutually beneficial relationships with historically-linked establishments
- Find more ways of telling the important stories of the Park to its visitors, for example:
 - Enhance the current Crystal Palace Museum and expand its coverage to tell more of the Park's story
 - Increase the availability of interpretive guides
 - Equip the Rangers to widen their role in interpreting the Park
 - Make the most of the green and open space by improving the interpretation in the landscape, for example around the Dinosaur Models and Geological Illustrations

- Use the events programme to engage visitors with the Park's past
- Introduce interpretation to park buildings such as the sporting facilities
- Use the Park's recreational activities for example by adding themes to the play areas and reintroducing historic activities such as boating

Cautions for the Interpretation

- Community involvement must be facilitated and structured well to positively channel stakeholders' knowledge and passion to assist in the rejuvenation of the Park
- Interpretive methods and design need to ensure that the Park remains a park and does not turn into a large open-air museum
- The interpretation should provide a good overall context to the Park – covering all of its stories and periods of evolution. Rather than being highly specific and in-depth, the interpretation should introduce visitors to important concepts and ideas, and then guide them as to where to go to find out more, facilitating their own educational journey.

2 SIGNIFICANCES AND VALUES OF CRYSTAL PALACE PARK

Crystal Palace Park is recognised as a site of great importance based upon the identification of a number of significances and values.

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The Conservation Management Plan notes:

“Crystal Palace Park owes its national and international significance to its overall concept, its iconic status, and its wide-ranging influence in many spheres. Its many layers of history, its ecology, its past and present use and its individual features all contribute to its significance [...] The legacy of intangible values, which relate to use, activities, education, perception and providing the premier site for the demonstration of science and innovation, are arguably as significant as any physical remains.”

More detail on the Significances and Values of the Park, the Park’s history, its designations including Grade II* listed status, the listed features within the landscape, such as the Grade 1 Dinosaurs, and the three acts of parliament that affect the Park’s use, can be found in the Conservation Management Plan.

Key Dates in the Park’s history include:

| | | | |
|------|--|---------|---|
| 1851 | The Crystal Palace houses the Great Exhibition in Hyde Park | 1902 | An amusement park with water rides was created |
| 1854 | June, Relocated Palace opened by Queen Victoria | 1904 | The Rosery was removed to make space for Maxim’s Flying Machine |
| 1855 | Horticultural Fete – Upper series of fountains working for the first time | 1909 | The Girl Guides movement is initiated at the first Scout Rally |
| 1856 | Inauguration of the entire system of Grand Waterworks, with Queen Victoria | 1911 | Festival of Empire Exhibition, to celebrate the coronation year of King George V |
| 1857 | The Handel Festival begins (held roughly every three years until 1926) | 1914-18 | Crystal Palace used as Naval Training Depot: HMS Victory VI |
| 1865 | Brock’s fireworks displays begin | 1920 | Original Imperial War Museum founded at the Palace |
| 1865 | Death of Sir Joseph Paxton | 1920s | Motor Racing Circuit |
| 1865 | Crystal Palace High Level Station opened | 1933 | John Logie Baird opens TV studios in South Transept of the Palace |
| 1866 | December, North Transept and part of the North Wing destroyed by fire | 1936 | 30th November, Palace destroyed by fire |
| 1868 | Fire Brigade station accommodating two fire engines and four firemen established | 1939-45 | WW2 Service use – heavy anti-aircraft site 1943. Bombs fell on site. Brunel’s towers demolished to prevent use as target by German bombers. |
| 1868 | Crystal Palace Athletics club established | 1952 | Zoo opens in the Park |
| 1870 | Maze is opened for the first time | 1964 | National Sports Centre constructed |
| 1895 | Cup Final played in Crystal Palace for the first time | | |

2.1 INTERPRETIVE THEMES

Building on the work of the Conservation Management Plan, the following interpretive themes have been developed to convey the significances and values of the Park to the Visitor.

Central Theme:

The Park of the People

Crystal Palace Park is a contemporary showcase for the ideals of the Great Exhibition and Joseph Paxton's vision – a place of discovery, cultural exchange, innovation, engineering, technology, learning and recreation.

Continuing the legacy of the original cultural model – bringing together education, recreation and entertainment with various arts forms set within a formal unified landscape – the Park will once again feature a broad range of cultural, sporting and recreational activities, setting them within a stunning managed and interpreted landscape, as awe inspiring as the Palace of the People itself.

Sub-themes:

The Story of the Park

Crystal Palace Park is more than just a setting for the Crystal Palace; it's a theme park, a sports park, a show ground, a performance venue, an example to the world and a catalyst for the development of the surrounding area.

The site has a varied history of use, and can therefore appeal to visitors with many different interests. Some visitors will be interested in the geological phenomena that have created its spectacular topography; some the work of John Logie Baird; others fascinated with the range of music performances hosted in the Park – the triennial Handel Festivals, through to Bob Marley, Pink Floyd and Coldplay. It is important that the Park's history is contextualised, touching on all aspects of its past.

Visitors will benefit from experiencing an overview of the history of the Park from before the Palace was relocated to the present day. In particular, they should be equipped with the knowledge of why the Park is here, why the Palace was here, why the Palace is no longer here, and why this site is so significant.

The Story of the Crystal Palace and Paxton's vision

Paxton created a new home for his Palace following the Great Exhibition of 1851, it was to be positioned at the pinnacle of an awe-inspiring visionary integrated landscape, unprecedented in size and concept, a physical and metaphorical beacon to the world.

The Palace and Paxton's vision are the reason the Park exists today, yet there is little evidence within the landscape of their great significance and achievements. The story of the Palace is so popular and Paxton's work has been so influential around the globe, that this theme requires an in-depth interpretive facility.

The Story of the Park's Influence on Horticulture and Landscape Design

The inspirational scale, horticultural practice and design led the Park to become an influential example of a mid 19th Century Victorian park. This, coupled with the onsite training of gardeners and landscape designers, has led principles of Paxton's design to be visible in parks across the globe.

This aspect of the Park is rated one of its greatest significances yet is the least well known. Through the introduction of the Masterplan, the Park will once again be an exemplar of landscape design, providing a context to promote the Park's horticultural past to a growing audience group.

The Story of the Dinosaur Models and Geological Illustrations

The first attempt in the world to interpret the life size appearance of extinct prehistoric animals in their natural habitats, these dramatic models offer great insight into the history of our understanding of the past.

In addition to being a very popular attraction, the dinosaur models at Crystal Palace are highly significant and have a great story to tell, however, their true importance is lost to the majority of visitors. If the models are viewed with no explanation, they merely appear to the visitor as slightly inaccurate sculptures of dinosaurs. However, when visitors are informed of how these models are the first life-size three-dimensional representations of dinosaurs, that they predated Darwin's Origin of Species and would have dramatically changed the perspective of the Park's earliest visitors, they are viewed in an entirely different light, with the awe that they deserve.

The Story of the Park's Nature, Ecology and Environmental Sustainability

Crystal Palace Park is a place to understand and appreciate nature, and be inspired and informed by seeing environmental sustainability in action.

The location and size of the Park offers a wonderful insight into nature and ecology within an urban context. It is one of the largest green spaces in the region and already popular with urban schools looking for green spaces for nature investigation. With the advent of health and wellbeing initiatives, such as Healthy Schools, the increase in teaching of responsibility and environmental sustainability through the citizenship curriculum, and the increase in nature and environment being a leading factor in tourism choices – this is an area where the Park can provide a much needed resource for the region.

The Story of Sport and Crystal Palace Park

Crystal Palace Park has a vibrant record of sports use and strong connections to a number of sporting occasions, events and personalities.

Since the 1860's the Park has been a venue for a whole host of sporting events from motor racing to cricket to aquatic sports and outboard motor boat racing. For many people Crystal Palace is synonymous with the football club of the same name, and the Athletics Grand Prix, both of which have their roots in the Park. The site also hosted 21 FA Cup Finals and WG Grace regularly played on the first class cricket ground. The story of the sporting legacy must be told as a fundamental element of the Park past, present and future.

2.2 INTERPRETIVE THREADS

These conceptual threads will run throughout the interpretive themes:

Innovation

The Park continues to be a hotbed for the latest technological and engineering inventions.

From Paxton's spectacular waterworks and Brunel's water towers, Baird's development of television, and the large number of 'firsts' that have happened in the Park, the tradition of using the Park to demonstrate cutting edge technology prevails through the Masterplan's employment of cutting edge renewable energy and water reuse practices.

Dynamism

The Park has always moved with the times, responding to changes in its audience, popular culture and entertainment.

This dynamic response to changes outside the Park has meant that each stage in the Park's development has deposited a layer of archaeological evidence in its wake – the pre-Palace landscape of Penge Place; the terraces; the National Sports Centre etc. The Masterplan forms the latest dynamic response to a changing public, incorporating the features of the past with an eye to the future.

Creativity

The Park is a hive of art and cultural activity.

Crystal Palace Park's landscape is both an inspiration to creation and an outlet for display for a variety of art forms – physical, installation, performance, theatre, music, dance, circus.

Learning

The Park is a place of provocation, discovery, exploration and information – it challenges the perceptions of its visitors, inviting them to participate on their own educational journeys.

Embracing the Victorian ideal, the Park offers both formal and informal learning opportunities on a range of topics: history, natural history, ecology, geology, and environmental sustainability

Fun

The Park will always be a place of recreation and entertainment, with a clear sense of fun.

Fun remains at the heart of the Park: its design, its cultural and recreational offer, its vibrant events programming and its interpretation. It is a Park of the People.

3 AUDIENCES AND IMPLICATIONS FOR INTERPRETATION

Research into current and potential park users has been undertaken by Steer Davies Gleeve and the Tourism Company, and is supplemented by the Crystal Palace Dialogue Process and the wider public consultation. The research included face-to-face interviews, postal questionnaires, exhibitions and workshops. More detail can be found in Appendix 2.

Whilst this research has been sufficient to guide the formation of this plan, it is recommended that further audience development analysis be undertaken in the next phase of the project, to enable the removal barriers to access for unrepresented audiences and successfully reach out and draw in non-Park users. Further detail is laid out in section 6.5.

3.1 CURRENT AUDIENCES

Analysis of current park users has shown that people have many different reasons for visiting the Park and use the Park in many ways:

- Local residents come to the Park for leisure and recreation, both as individuals and in family groups. They also use the Park as a pleasant access route to school, work and public transport and a place to exercise their dogs
- Many visitors come exclusively to use the Park's sports facilities
- A number of varied organised groups use the Park, from school children to healthy living walking groups
- The Park attracts a wide range of specialist audiences with interests in particular themes such as history, engineering, geology, nature
- Many visitors come for specific events and performances in the Park
- A few regional, national and international tourists come to the Park as a result of its international fame as the site of Paxton's Crystal Palace or, as in the case of visiting friends and relatives (VFR), are brought to the Park by their hosts as a destination day out.
- If visitors to come to the Park, they do not stay long as there is little on offer to extend their dwell time
- As the events programme has been reduced in recent years, there are fewer events related visitors
- The lack of visitor services in the Park means that when visitors do come for big events, such as the mini rally, the athletics grand prix or concerts in the stadium, they merely come to the event and leave immediately afterwards. If there was more on offer, visitors would extend their stay for a bite to eat, or wander around the landscape, etc
- Organised learning groups are limited by the lack of facilities and resources available to them in the Park. For example, the youth branch of the Royal Geological Society, Rockwatch, previously met in the Park, but their membership increased and they outgrew the meeting room, so they have moved to another park with better facilities
- Many sports users come to use the facilities, but do not make use of the surrounding landscape. For example, the Park Rangers have many enquiries from people training for marathons on lengths of routes in the Park, but as this information is not known, the runners train elsewhere

However, as shown in the research in Appendix 2, there is a far larger potential audience market that is currently not making use of the Park:

- Few tourists make the effort to come to the Park as there is little on offer to them for a day out and almost no marketing of the site as a destination
- The VFR market is far lower than its potential as the lack of quality experiences within the Park means it cannot compete with other attractions in central London

- There are a great number of people around the world with an interest in the history of the Park and the Crystal Palace, many of whom will never actually visit the Park, but can be considered ‘virtual’ visitors
- There is anecdotal evidence that park users are not representative of the local socio-economic demographic and there are many people living in the vicinity of the Park that, for whatever reason, do not make use of the park and its facilities.

These observations have assisted in the creation of a strategy that seeks to overcome these barriers to engagement, ensuring the delivery of the interpretation responds to the needs and requirements of both current and potential audiences.

3.2 ORGANISED LEARNING AUDIENCES

The Park already has an established educational clientele, despite insufficient resources and inadequate facilities. As can be seen from the results of the teacher’s questionnaires, in Appendix 2, the potential for increasing this audience market is substantial. The Park, its history, landscape and ecology, touch on so many curriculum topics for both the formal and informal education sector and for all ages of learning.

A large number of schools and educational groups are situated in the vicinity of the Park, many of whom could walk or get a local bus to the site – a great advantage to schools, many of whom often do not have the funds to pay for coaches.

Moreover, the site’s unique qualities ensure it does not directly compete with any other institution in the area; on the contrary it can actively complement services offered by other museums and parks in the region.

This ready market and the Park’s tradition of education, lead to the recommendation that organised learning audiences become a priority for the Masterplan. Improved high quality schools engagement will bring in a large number of people, significantly raising the profile of the Park, and will lead to the establishment of a regional audience through children promoting their experience to their families and encouraging their parents to take them on repeat visits – commonly referred to as ‘pester power’.

3.3 TARGET AUDIENCES

In addition to the organised learning groups, the primary target audiences must be local and regional visitors. Crystal Palace Park has a large catchment population within easy access of the site. There are just under 500,000 people living

within a 3.5 mile radius of the Park, ie within 30 minutes drive-time, and nearly two million within one hour. This population will become the Park’s core regular and repeat audiences, central to its sustainability.

At the same time, the project must have an eye to the potential for the Park to be re-established as a park of national, even international standing. Therefore all enhancements must be of the highest quality, on a par with other London attractions from the outset.

To build up its audience, the Park must improve the experience of current users. By responding to the observations listed above, Park services can be improved to better accommodate existing visitors’ needs, ensuring they continue to use the Park and its entire offer. It is equally important to appeal to new audiences, removing any barriers to access, improving the visitor experience and creating a destination that draws in new visitors and encourages repeat visits.

The interpretation must reflect its audiences, accommodating their needs and requirements so as to provide a high quality, pleasurable experience and encourage audiences to return to the Park for repeat visits.

3.4 IMPLICATIONS FOR INTERPRETATION

There are some general practices that will help to meet the requirements of the audiences:

- Inviting entrances and welcome
- Accessible landscape – physically, visually and psychologically
- Improved signage to and around the Park

- A range of depths of information to satisfy wide variety of audience groups
- Child-friendly facilities and interpretation, with activities for children, interactive interpretive displays, high quality play areas, experiences that adults and children can enjoy together, family friendly eateries, family toilets etc.

- A number of different experiences on offer, to enable visitors to make choices about their visit and encourage repeat visits
- A lively programme of activities and events in the Park to bring the site to life and encourage year round use
- Knowledgeable and friendly staff

In addition, each target audience has its own particular needs and requirements. These have been broken down below.

Table 1: Target audience groups and implications for the interpretation

| Target Audience | Implications for Interpretation |
|--|---|
| <p>Local residents, including:</p> <ul style="list-style-type: none"> ■ Individuals coming to the Park with a specific purpose eg to use the sports facilities, walk their dog, cut through the Park en route to their destination ■ Recreational Park users ■ Family groups with children ■ Local community, religious and ethnic groups | <ul style="list-style-type: none"> ■ Sense of ownership and involvement ■ Changing and varied programme of events and exhibitions, connecting the Park’s stories with the interests of local groups, to encourage repeat visits and break down barriers to engagement ■ Visual connections to local areas ■ Creation of physical and intellectual connections between the sports facilities and the Park ■ Promotion of events programme to local residents ■ Community hire space, indoor for lectures and small meetings, and outdoor for parties, concerts and festivals ■ Volunteering opportunities ■ Targeted audience development initiatives to draw in non-users |

Organised learning groups, including:

- Schools
- Higher and Further Education institutions
- Lifelong Learning groups
- Informal education groups and organisations
- Built-in structured educational elements
- Equipped facilities for learning indoors as well as outdoors
- Resources and information available to educators, for use before, during and after visits
- Educational programme on offer that responds to the curriculum
- Easy and safe access routes for groups, especially the more vulnerable, children, older people, and those with disabilities
- Group meeting points with cloakroom storage
- Group eating areas, water fountains and child-friendly/family toilets
- Flexibility to cater to differing needs and requirements
- Trained, friendly educators

Destination audiences, including:

- Adults with special interests related to the Park
- Visitors staying with Friends and Relatives (VFRs)
- Regional, national and international tourists
- Day-trippers (eg retired couples, family groups with children)
- Visitors coming to events in the Park
- Prominent marketing campaign – in conjunction with public transport services to the Park
- High quality experience to rival central London attractions
- Links created between the Park, its offer and stories, and the events programme
- Sufficient visitor services to fill a full day's visit, including entertainment, stimulation, fun and sustenance
- Information available in a range of languages
- Connecting with the visitors' existing knowledge by identifying connections with other prominent sites around the world and international historical events
- Collaboration with other local sites of interest and destinations

Virtual Visitors, including:

- Researchers and academics
- Enthusiasts
- Informative and exciting website
- Virtual tours of the Park
- Information on research materials and repositories of archival material
- Connections to other sites of interest

4 INTERPRETIVE APPROACH

4.1 INTERPRETATION OBJECTIVES

The following objectives have been set for the interpretation with the overall vision for the Park, its audiences current and potential and the Masterplan in mind:

- To inspire, enthuse and engage all visitors to the Park with its rich heritage and significance, past present and future
- For all visitors to be able to find and access all of the Park's facilities upon entering the Park
- To engender a sense of ownership of the Park in all local residents
- To build on the potential of the Park as a learning resource for all ages and abilities
- To assist the Park in functioning as a catalyst for economic regeneration, by drawing visitors from further afield, encouraging repeat visits, and providing links to entice visitors to explore the areas beyond the Park's boundaries
- To be sustainable in the long term – socially, economically and environmentally.



The tree lined promenade

4.2 DESIGN PRINCIPLES

Understanding the objectives of the interpretation, the following principles will need to underpin its design. The design should:

- Be visionary, high quality, sustainable and cutting edge – communicating a sense of place, of great worth, and imaginatively embracing the Park's legacy for 21st century users
- Be iconic whilst not overly intruding on the landscape – suitable for a site that is both of great significance and also a public park
- Appeal to regular visitors to the Park, whilst also satisfying visitors with specialist interests, by using a multi-layered palette of approaches, offering a range of opportunities and a vibrant changing programme of experiences
- Be accessible, comply with best practice DDA guidelines and be available to all
- Complement, enhance and be woven throughout the Masterplan design, helping to integrate the landscape, encouraging visitors to access all areas of the Park and to explore beyond its boundaries
- Minimise the need for construction in the Park by making built facilities multi-functional and grouping linked experiences.

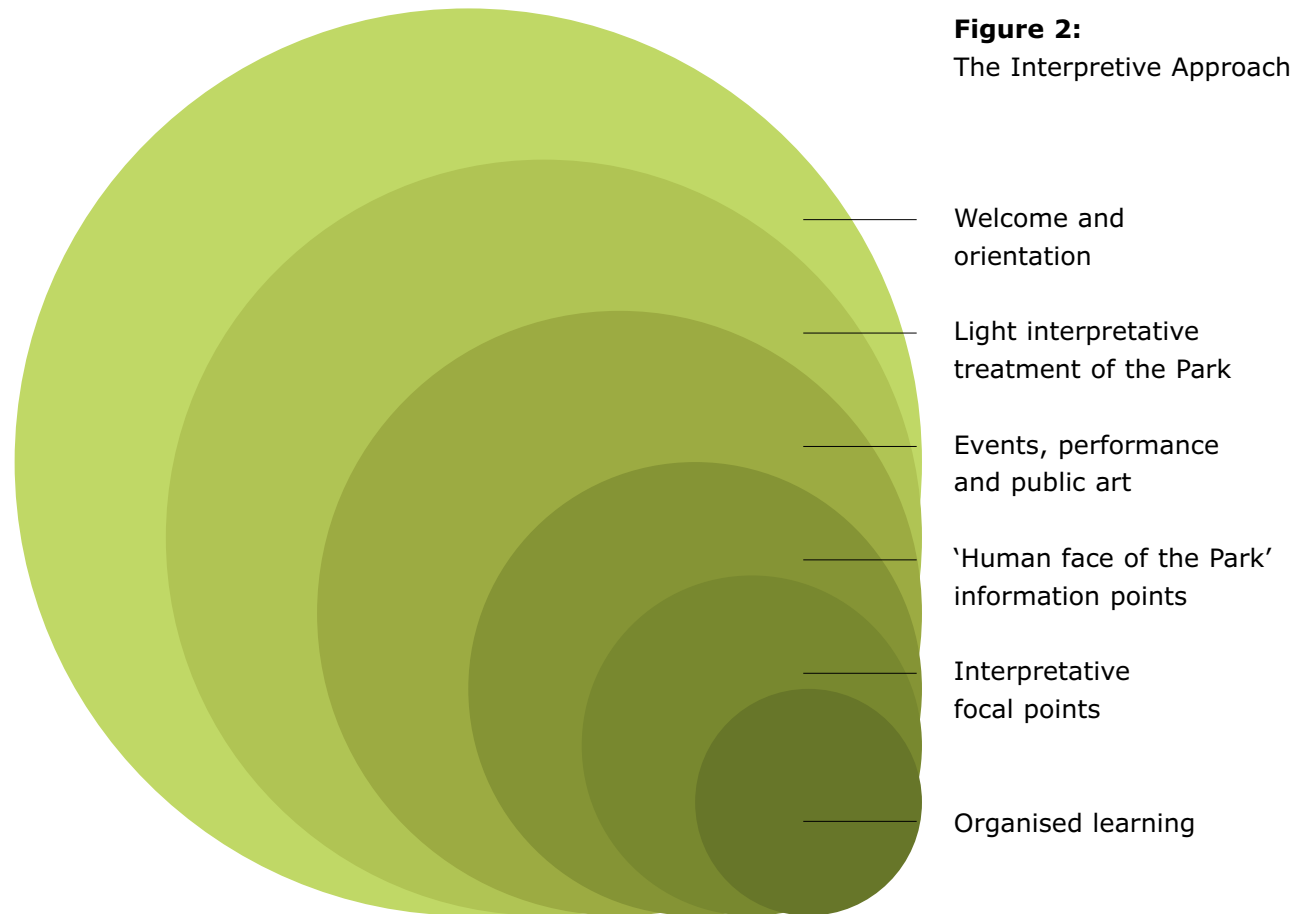
4.3 INTERPRETIVE STRATEGY

The interpretive strategy can be represented as a series of concentric circles, illustrating the depths of information available to visitors to the Park. Whilst not every visitor will be coming to the Park to engage with its significance, it is important that they are all made aware of its value and are equipped with the knowledge of where to go to discover more, should they wish to do so.

For this reason, at the lightest level, every visitor to the Park should experience a clear welcome and good orientation, so they realise that they are in Crystal Palace Park and that it is an important place.

At its deepest level, the site has a great amount to offer to organised-learning groups, both formal and informal, and therefore the Park should have the services required to function as an educational resource.

Each of the levels within the approach is expanded upon below. More detail on the deliverables can be found in Appendix 3.





Current directional signs in the Park are complicated and not very accessible

Welcome and Orientation

It is important that every visitor to the Park realises that he or she has entered an important place. Through a clear welcome, visitors will be invited into the Park and informed about the range of experiences on offer so that they can make choices about their visit.

High quality signage and a simple hierarchy of pathways will encourage visitors to navigate the Park and access the many opportunities on offer.

Deliverables

Pre-visit information and marketing materials including an accessible and informative website, containing:

- advice for visiting, including information for families with children and those with limited mobility, for example transport and parking information
- promotion of forthcoming events and exhibitions and ticket purchasing
- downloadable self-guided audio and pamphlet tours and activity trails

Prominent and accessible information panels at every entrance to the Park to inform the visitor:

- that they are entering Crystal Palace Park

- where they are currently standing in relation to the rest of the Park
- what options they have during their visit: places to visit, places to eat, things to do, events on that day
- about events that are on in the near future
- where to go for more information

Clear orientation techniques throughout the Park, for example:

- distinct hierarchies of paths: the central axis, the circular promenade, the circumference route and level pathways crossing the Park
- identified 'zones' to assist the visitor with locating themselves within the landscape
- clear signage to features of interest
- an un-staffed information point/meeting place in the Central Pavilion
- defined routes where appropriate, for example linking cycle paths outside the Park, taking people to the Sports facilities, identifying London's Strategic Walks, and around the dinosaur models so that they are experienced in the chronological order in which they were intended.



Light Interpretive Treatment of the Park

The ideal method by which to convey the story of a landscape, is to enable visitors to explore the landscape, discovering its history and stories as they navigate the space. For this reason this strategy recommends that the heart of the interpretation is in the context of the landscape, spread throughout the site and the built facilities, using media that is sympathetic to its surroundings and true to the ethos of the Park.

The interpretation will draw visitor's attention to key features of interest, providing sufficient information to explain the significance of the feature, whilst encouraging heuristic learning by guiding the visitors as to where to go to learn more. Children will engage subconsciously with the stories of the Park through artistically created themed play areas.



A Blue Plaque is iconic whilst non-intrusive: It is immediately recognisable and identifiable. It draws attention to the significance of a building, even without reading the text. It provides succinct information to those who are interested. It indicates where to go to find out more.



An example of viewpoint interpretation, Primrose Hill, London.

Deliverables

In Situ Interpretation

- Non-intrusive yet immediately recognisable plaques to draw attention to key points of interest, such as historical structures, green waste recycling, and components of the environmentally sustainable water system. These will be linked to the self-guided audio and pamphlet tours, and an auto-response SMS or recorded audio system ("text or call the number on the plaque to find out more...")
- Viewpoint markers identifying features of interest visible from the Park
- Enlarged images (facsimiles) taken from the Park's past on display in Park buildings relating to their theme, eg Photographs of W. G. Grace on display in the Cricket Pavilion, etchings of the Palace's eateries on display in the Southern Greenhouse restaurant, etc.
- Route markers identifying the Green Chain and Capital Ring Strategic Walks and the route around the dinosaurs
- Five bespoke interpretive themed play areas – The Crystal Palace, Dinosaurs; Horticulture; Sports; and Woodland Nature.



Events, Performances and Public Art

The Park’s legacy as a showground for the people will be reinstated through the introduction of a vibrant and varied programme in the Park. It is in this role that the Park can best tell the stories of the Park to its audiences, continually offering something ‘new’ to local and regional repeat visitors.

4

The performance and events programmes and public art installations will be used to draw out the interpretive themes and link in with commemorative events, anniversaries and national initiatives, such as Black History Month and Heritage Open Days. They will also tie in with temporary exhibitions in the new Museum.

A Cultural Programming Strategy covering events, performances and public art will need to be developed for the Park to balance ecological and environmental protection with audience needs and commercial opportunities.

Deliverables

Interpretation-related Events Spaces

These spaces will be specifically designed to accommodate the following types of events:

- Top site – ice skating, car rallies, circus, fun fair, farmers market, fireworks, outdoor film screenings, crafts, gift and art fairs



Above: temporary Ice Skating Rink

- Concert Bowl – concerts and performances
- Subway – small evening music and performance events
- Italian Terrace – temporary garden shows
- New Museum – temporary exhibition space and small performance venue in the Subway

In addition to sports events, the following spaces will also have capacity for the following:

- NSC – indoor events, concerts, exhibition
- Sports Stadium – large concerts, large performances
- Central Sports Square – community festivals
- Cricket Pitch – community festivals, children’s fairs

Public Art

- The entire site lends itself to the display of temporary art installations and displays, for example annual replacements of the missing sphinxes by contemporary interpretations by local artists and school children.



'Human Face of the Park' Information Points

The Park Rangers currently play a very important role in the visitor experience of the Park. Their role is twofold – on the one hand they provide much needed help and assistance to Park visitors, on the other they are a recognised point of information for visitor to the Park, offering insight into its rich heritage and informing visitors about up and coming events. This role would be maintained and improved.

Deliverables

Park Information Points

- The reintegration of the Park will be assisted through the creation of two staffed information points, one in the Dinosaur Interpretation Centre at the bottom of the Park, and one on the top site in the new Museum building. (A third point in the station could be beneficial should there be a dramatic increase in visitors coming by train). These will work in conjunction with the occasionally-staffed central pavilion mentioned under 'Welcome and Orientation' above. These information points have been located taking into account the ways in which visitors access the Park, both currently and as predicted in the completed Masterplan, ensuring that the majority of visitors can easily access these human face points at the start of their visit to the Park.



4

Professional Development

- Training and professional development will be offered to the front of house staff in the Park so that they can fulfil the emergency assistance role and also are equipped to greet visitors and talk to them about the Park, its past, present and future.

Resource Development

- Resources will be developed, such as self-guided tour pamphlets, downloadable audio tour podcasts and activity trails, linked into the in situ interpretation, for visitors to pick up in these information points to enhance their visitors to the Park



Interpretive Focal Points

While it is appropriate for most of the Park’s themes to be told throughout the landscape, there are some stories that warrant a more in-depth approach. For this reason the following interpretive focal points have been created. The locations for the focal points have been selected with an understanding of the objectives to reintegrate and reinvigorate all areas of the Park, coupled with a desire to tell stories in connection with the most relevant areas in the landscape.

4



Figure 3:
Locations of Interpretive focal points



Deliverables

The Dinosaur Interpretation Centre

Theme: The Story of the Dinosaur Models and Geological Illustrations

Area F: Tidal Lakes

In order to convey the great significance of the Dinosaur Models and Geological Illustrations, it is recommended that an interpretive facility be built to prepare visitors before they enter the landscape and see the models. Acting as a gateway to the area, visitors will be encouraged through signage and landscaping to walk through the building en route to exploring the models in the landscape.

The facility will include:

- A 'Human Face of the Park' staffed information and assistance point
- An interactive exhibition on the historic importance of the models
- A learning suite
- A family café*
- Dinosaur themed retail*
- Boat hire*

* These elements have been incorporated as income revenue sources to increase the economic sustainability and viability of the interpretative elements.



As the models have been laid out to follow a specific chronological order, the building will lead out to a marked trail which will guide visitors around the exhibits in the order in which they were intended and make most logical sense. The circular route will return to the Interpretation Centre

bringing them back through the building, the café and dinosaur themed retail on their way out.

The Interpretation Centre and Model Trail will work in conjunction with a dinosaur-themed play area and mini-beasts ecological area.



A New Crystal Palace Park Museum

Theme: The Story of the Crystal Palace and Paxton's vision combined with the Story of the Park

Area B: The Palace Terrace

The most logical place in which to tell the story of the Palace and Paxton's vision for the landscape is on the site where the Palace once stood, with views across the Park below. Moreover, the only place on the site where a visitor can physically enter a built space that is both contemporary with the Palace and conveys the grandeur and opulence of Paxton's vision is the Subway beneath Crystal Palace Parade.

It is therefore recommended that the courtyard area of the Subway is re-glazed and a structure is built over the access stairs, housing a new interpretive museum in which to tell the stories of the Palace and Paxton's vision for the landscape and the history of the Park. This will ensure public access to the space by incorporating the Subway into the Museum's interpretive experience, whilst also offering the necessary protection to the site to ensure it is conserved for future generations.

The design of the Museum will be iconic and striking, creating a destination on the top site to draw people to the area, reinstating the Palace Terrace as the focus of the Park and making use of the spectacular 360° view. The building and museum management will meet recognised

museum standards, ensuring it qualifies as a receiving venue for object loans and has the option to apply for Museum Accreditation in the long term.

The Museum building will also house:

- A 'Human Face of the Park' staffed information and assistance point
- A permanent exhibition on the Palace and Paxton's vision for the Park
- A temporary exhibition space in which to mount seasonal exhibitions on specialist themes within the Park's history, such as the history of Crystal Palace Football Club, the Festival of Empire 1911, JL Baird's contribution to television etc.



- An innovative audio-visual interpretive experience in the Subway, bringing the Victorian era to life
- A learning suite for educational programming, that can also be used by community groups
- A viewing point of the unique 360° view across London and the South East
- A small performance space in the Subway, for events such as live music and private /corporate/community hire outside museum opening hours*
- A coffee shop/bistro with medium-service kitchen that can also provide catering for private hire events*
- Crystal Palace Park themed retail outlet*

* These elements have been incorporated as income revenue sources to increase the economic sustainability and viability of the interpretive elements.

Working in conjunction with the top-site events space, and the Palace-themed play area, the Museum building will help to define the use for the area, linking the site with the Norwood Triangle and meeting the objectives of the vision.



The Woodland Nature Interpretation Zone

Theme: Exploring Nature, Ecology and Environmental Sustainability in Crystal Palace Park
Area H: English Landscape

The Wooded English landscape will contain a selection of complementary interpretive experiences relating to exploration of nature and understanding of ecology. These will encourage adults and children to work and play together, and equip them with skills so that they can then go and explore nature independently around the Park and elsewhere. The experiences include:

- An outdoor, hands-on, interactive nature focused exhibition in the landscape, making use of strategically assembled fallen wood to create installations with a variety of learning opportunities from examining insect life, to gathering circles for storytelling and pond-dipping area
- Woodland Interpretation Centre with learning suite within the North Greenhouse, possibly also housing a butterfly pod.
- The tree-top walk with interpretation on the walkway
- A nature themed play area which echoes the interpretive nature trail on a smaller scale for younger children





Minor Focal Points

Interpretation within the Central Sports Area

Theme: The Story of Sports in Crystal Palace Park
 Area E: The Central Sports Area and Area G: The Cricket Ground

Enlarged images of people playing sports in the Park in the past will be displayed in the Sports facilities and Cricket pavilion, conveying the story of the range of sports that have been played in Crystal Palace Park and for which it is so well known. These will work in conjunction with a sports-themed play area.

Temporary Garden Exhibit and Horticultural Show

Theme: The Story of the Park’s Influence on Horticulture and Landscape Design
 Area C: The Terraces and Area D: The Transitional Landscape

In this area, Paxton sought to trace the history of landscape design by recreating the best of 17th and 18th Century landscape design infused with cutting edge 19th Century horticultural practices.

In recognition of Paxton’s visionary understanding of garden design, it is recommended that the Italian Terrace becomes the setting for a temporary garden design show, similar to the annual festival in Chaumont-sur-Loire. The festival will engage visitors in Paxton’s legacy of horticultural creativity, and once again have Crystal Palace Park synonymous with landscaping innovation.

The festival will work in conjunction with the horticultural themed play area in the Transitional Landscape.

Overview of the Park’s story

Theme: The Story of the Park
 Crystal Palace Station

The Station is due for major refurbishment in 2010. In conversations with Transport for London and London Rail, it has been recommended that the station’s décor reflects the significant history of the railways and Park. This would be through the use of images and artistically created tiling, similar to that of Baker Street Station and Charing Cross Station.

Left: WG Grace on the Cricket Ground, 1896, courtesy Michael Gilbert/Crystal Palace Foundation
 Middle: Mist Garden at Chaumont, Latz + Partner
 Below: Crystal Palace station

4





Organised Learning

The Park has great potential to serve the regional community as a learning resource on a number of different Curriculum related themes for all ages. The Park Rangers, Greenwich Leisure Ltd and the Crystal Palace Museum Trust offer a range of formal and informal educational activities on the site. However these are limited due to the lack of adequate facilities and support.

For this reason, the Masterplan has incorporated much needed facilities to support the expansion of the Park's learning programme. These will work alongside the creation of a cohesive learning strategy for the Park covering all aspects of the Parks offer, involving Capel Manor and Greenwich Leisure Limited, and a wide range of onsite volunteering, work experience, placement and training opportunities.

The physical facilities will be complemented by virtual resources available via the Park's website. These will help educationists to prepare for their visit, whilst also enabling researchers, academics and enthusiasts, who are unable to physically visit the site, to be able to engage with its stories and discover where to go to find out more.

Deliverables

The creation of three Learning Suites – in the Museum, Dinosaur Interpretation Centre and Woodland Interpretation Centre (North Greenhouse) – containing:



- Learning space large enough for 30 children to participate comfortably in a workshop
- The Museum learning space will also have retractable, tiered seating for 50 adults suitable for lectures or film screenings
- Cloakroom storage for coats, lunches etc. whilst groups are on the site
- Storage for educational materials

- Toilets for sole use by education groups
- Indoor eating area for packed lunches
- Separate entrances
- Areas suitable for wet and dry activities

Information and Resources available to download from the website, including:

- Information for educators and guides to visiting the Park with groups
- Risk Assessments and other legal prerequisites for outings
- Identification of links to the National Curriculum
- Pre-visit and post-visit materials and activities for in the classroom
- During visit activity trails and workshop suggestions
- Online portal to repositories of archival sources with some items and articles digitised and available to view online

Centralised strategic coordination of:

- Volunteering opportunities
- Learning and educational activities
- Training and experience placements

5 MANAGEMENT OF THE INTERPRETATION

5.1 INTRODUCTION

A central objective is for the interpretation to be sustainable. This is in a large part dependent on how it is managed and governed.

The following section outlines options for the management of the interpretation within the Park, in the event that the LDA take over the Park. The conclusions will help to inform the wider decision making process regarding the overall management and governance of the Park.

5.2 DEFINING THE PARAMETERS FOR THE OPERATION OF THE INTERPRETIVE ELEMENTS

In order to establish the most appropriate way for the interpretation to be governed and managed, it is first essential to define the responsibilities involved in the operation of the interpretation, distinguishing these from the tasks related to the general management of the Park. Whilst it is not in the remit of this report to examine potential governance structures for the Park, it is impossible to address one without considering the other. For this reason the suggestions here have been developed in conjunction with the Management and Maintenance proposals for the Park by David Withycombe of Land Management Services.

In defining the scope of the interpretation operation, this strategy has made the following assumptions about the Park's management and governance.¹ These are concerned mainly with minimising risk to the Park and its ownership, by protecting the asset and taking a long-term view of the Park's management:

- The management structure will solely be concerned with the operation of the Park. The capital works and the associated risks will remain the responsibility of the London Development Agency.
- The management structure for the operation of the Park will function both during the construction phase and after the completion of the capital works.
- The management structure will be transferable should the ownership of the Park move from the LDA to another comparable body.
- The landscape and all its assets: the buildings and infrastructure will remain under the ownership of one body.

- The responsibility for the maintenance of the buildings, facilities and landscape will remain centralised to ensure a consistent quality across the whole site.
- Certain services that contribute to the interpretation will be provided as part of the general visitor provision for the Park

Interpretive Operation Management Responsibilities

With the above assumptions in mind, the operation of the interpretive elements of the Park has been broken down into a series of tasks and responsibilities. Whilst some of these can be identified as solely interpretive, others have a duality of purpose with general Park services, and have been listed as such.

Interpretation Services

The following tasks are solely the responsibility of the interpretive operation:

- a. Creating and maintaining temporary exhibitions in the new Museum
- b. Operating the experience in the Subway
- c. Caring for the collections within the new Museum

¹ The management and governance structure for the Park is yet to be finalised. These general assumptions have been made for the use of this strategy in anticipation of a decision being made

- d. Developing interpretation resources (self-guided tour pamphlets, audio tours, educational resources, the website etc.)
 - e. Refreshing and maintaining the exhibition in the Dinosaur Interpretation Centre
 - f. Refreshing and maintaining the exhibition in the Woodland Interpretation Centre (North Greenhouse)
 - g. Refreshing and maintaining the interpretive display of enlarged images in the other Park buildings
 - h. Refreshing and maintaining interpretation in the landscape.
- c. Operating the new Museum – aside from the interpretive exhibitions this facility will also provide general park services, including a park information point, learning suite, private hire spaces, performance space, café, toilets, staff offices and a Park related retail outlet
 - d. Operating the Dinosaur Interpretation Centre – aside from the interpretive exhibitions, the building will also provide general park services including a park information point, learning suite, private hire spaces, café, toilets and Dinosaur related retail outlet
 - e. Marketing the Park and its offer
 - f. Fundraising for the Park and related projects
 - g. Managing private hire/filming bookings of the Park and its facilities
 - h. Managing retail and catering contracts.

Park Services

The following tasks will contribute to the interpretation, but are in essence general park visitor services, and therefore can only be provided by the Park Management:

- a. Staffing the 'Human Face of the Park' information points in the Dinosaur Interpretation Centre and the new Museum (and possibly in the railway station)
- b. Staffing a visible and reassuring presence in the landscape in the form of Park Rangers, who can also offer interpretive information

Combined Interpretation and Park Services

The following services will be central to the Park's offer, but can be delivered, in part, by the interpretive operation team alongside other long-term service agreement providers such as Capel Manor and Greenwich Leisure Ltd. Alternatively, the interpretive operation team could take on the responsibility of coordinating the services for the entire Park:

- a. Delivering part of, or coordinating the delivery of, the learning programme for the whole site
- b. Offering opportunities or coordinating opportunities for volunteering across the Park
- c. Delivering some, or coordinating all, of the events in the Park, including festivals, performances and public art
- d. Developing the Park's audiences by:
 - i. involving local communities and organisations
 - ii. tackling barriers to engagement and engaging new audience groups
 - iii. targeting regional, national and international tourist market.

5.3 INTERPRETIVE OPERATION MANAGEMENT OPTIONS

Relationship Scenarios

Having defined the responsibilities for the operation of the interpretation in the Park, it is clear that there is a close relationship between the general visitor services to be provided by the Park Management and those that relate to interpretation. Therefore, in identifying the most appropriate method of management and governance of the interpretation, it is first necessary to establish the relationship it has with the general Park Management.

5

Whilst there are many variables in this relationship, three scenarios have been identified as being examples capable of demonstrating the advantages and disadvantages of options at both ends of the spectrum. These scenarios are outlined below:

Scenario A: Fully Integrated Park and Interpretation Management

The operation of the entire Park, including the interpretation, is managed centrally under one Park Management structure.

- All three of the above groups of tasks – the Interpretive Services; the Combined Interpretation and Park Services; and the Park Services – will be managed by the same team.

Scenario B: Long-term Service Agreement for Interpretation

The interpretation is operated independently of the Park Management by a third party. The Interpretive Services are provided under a long-term service agreement with the Park Management.

- The third party managing the interpretive operation will provide the Interpretive Services and the Combined Interpretation and Park Services under the long-term service agreement with the Park Management
- The Park Management will be responsible for the Park Services.
- The long-term service agreement with the third party would bound them to comply with the Park Management's vision and policies, in exchange for financial payment.

Scenario C: Independent Museum Management

The new museum is operated in isolation from the Park by a third party, via a legal framework with the Park Management for the use of the building and activities therein. There would be no long-term service agreement with the Park Management

- The third party managing the new museum would be responsible for the Interpretive Services listed a) to d), and could deliver part of the Interpretation and Park Services
- The third party will also be responsible for the operation of the new museum, yet, as there is no long-term service agreement, is under no obligation to provide the general Park services the building is intended to house
- The Park Management would be responsible for the Interpretive Services listed e) to h); and all of the Combined Interpretation and Park Services and the Park Services

| | Interpretation Services | Park Services | Combined Interpretation and Park Services |
|---|--|----------------------|--|
| Scenario A: Fully Integrated Park and Interpretation Management | The Park Management | The Park Management | The Park Management |
| Scenario B: Long-term Service Agreement for Interpretation | Third Party under contract | The Park Management | The Park Management/ Third Party under contract |
| Scenario C: Independent Museum Management | The Park Management/ New Museum run by Independent Third Party | The Park Management | The Park Management |

5

Table 2:

Summary of who would be responsible for the interpretation management in each scenario

Which Relationship Scenario and Governance Structure is Most Appropriate?

The decision as to what relationship should be pursued can be guided by testing each scenario against the following six criteria:

An Integrated Vision for the Park

The degree to which the scenarios can support the realisation of the LDA's vision for the Park: to revive the metropolitan park and heritage asset, and create a sports and events park; a sustainable park; an accessible and integrated park; and an educational park.

Security of Operational Funding

For the interpretation to be sustainable it will ideally have the ability to create and then maintain a series of income streams from a range of sources (a balanced portfolio), including commercial activity and public funding.

Efficiency and Effectiveness

The greatest productivity with minimum effort and cost will require a streamlined approach, avoiding duplication of roles and responsibilities.

Quality Control

Maintaining a consistent quality throughout the whole site, physically and in terms of the visitor

experience. Ensuring all contracted services and activity within the Park is of a similar standard. NB At this time it is impossible to predict with certainty the level of quality of the management in any of the scenarios, and therefore it cannot be used as a criteria in this exercise.

Public Accountability

As a high profile public amenity, the management structure and governance of the Park must be transparent and accountable to its users and stakeholders. This should also apply to the governance of the interpretation. NB This does not imply public involvement, which cannot be assessed until the governance structures for the Park and/or any third parties have been selected.

Adaptability

Current plans are for the Masterplan to be implemented through a 15 year phased approach, therefore the management of the interpretation must have the flexibility to be able to change and adapt to the changing park.

The figure below represents this report's perception of the achievability of these criteria by each scenario, given our understanding of the current situation of the park, the LDA and the other parties. It does not include any weighting of their respective importance. 'High' represents a high level of achievability, 'Low' a low level of achievability.

Table 3:

Comparison of scenario options for the relationship between interpretation and Park Management based on the six criteria

| Criteria | Scenario A Fully Integrated Park and Interpretation Management | Scenario B Long-term Service Agreement for Interpretation | Scenario C Independent Museum Management | Reasoning behind scoring |
|---------------------------------|---|--|---|---|
| Integrated Vision for the Park | High | Medium | Low | <p>Scenario A scores high as the operation of the entire Park and interpretation will be fully integrated.</p> <p>Scenario scores medium as the interpretation will be run independently to the rest of the Park, however the long-term service agreement will ensure some integration.</p> <p>Scenario C scores low as the Museum will have no formal working relationship with the Park or the rest of the interpretation.</p> |
| Security of Operational Funding | High | Medium | Medium | <p>Scenario A will have access to the greatest range of operational funding, benefiting from all of the Park’s income streams – grants, catering, events, hire etc.</p> <p>Scenario B will have no access to commercial revenue income, but will receive money from the Park Management via the long-term service agreement and could receive grant funding.</p> <p>Scenario C will be able to generate income from within the Museum building and from grants, however will be in competition with the rest of the Park and will have to cover the costs of managing the enterprise, marketing and applying for grant funding (which would be shared across the Park in Scenario A).</p> |

| | | | | |
|------------------------------|------|--------|--------|---|
| Efficiency and Effectiveness | High | Medium | Low | Scenario A will be highly efficient, as one team will manage the Park and interpretation. Scenario B will be less efficient as some roles will be duplicated between the Park management and the third party, however the terms of the long term service agreement will allow the third party to make use of some Park Management skills. Scenario C scores low as the Museum will require many tasks duplicated by the general Park Management in running the Park and the rest of the interpretation – marketing, education, exhibitions, fundraising, catering, retail, events, etc. |
| Quality Control | High | High | Low | Scenario A scores high as the Park management retain complete quality control. Scenario B scores high as the long-term service agreement will require the third party to maintain a certain standard for all of the interpretation and will have the mechanisms in place to uphold this. Scenario C scores low, due to the lack of relationship between the Park Management and the Museum Management. |
| Public Accountability | High | Medium | Medium | Scenario A scores high as the interpretation will be part of the Park Management, which is expected to be publicly accountable. Scenario B and C score medium as it is not currently known whether the systems of governance selected for the Third Party will be publicly accountable, a choice which is beyond the control of the Park Management. |
| Adaptability | High | Low | High | Scenario A scores high as the Park Management will have the freedom of complete control over the Park and its operation. Scenario B scores low as the long-term service agreement will need to be formally written and specific in its detail, not leaving much room for rapid change and flexibility. Scenario C scores high as its independence means that it will be unaffected by any other enhancements in the Park. |
| Overall Performance | High | Medium | Low | Scenario A has mostly scored 'highs' Scenario B has mostly scored 'mediums' Scenario C has mostly scored 'lows' |

The Ideal Scenario

The ideal scenario will score highly on all seven criteria, resulting at first glance in Scenario A looking like the preferred choice. However, this assessment has been undertaken without any weighting or prioritisation of the criteria, the likes of which could alter the results in favour of a lower scoring option. Likewise, there may be factors pertinent to the LDA in determining the decision over the future governance of the Park, which have not been considered above. The following conclusions should be read with this in mind.

Based on the above analysis, Scenario C: Independent Museum Operation Management would be the most challenging for the interpretive operation. The lack of control available to the Park Management in terms of the quality, accountability and sustainability of potentially one of the Park's key attractions, which also contains a number of park services and sources of income, means that having the Museum run independently to the Park could potentially pose a high risk to the Park's future. Moreover the Park Management would still need to employ a similar number of staff to run the interpretation in the rest of the Park, leaving it without any real financial or operational incentives to separate the Museum from the Park Management.

Therefore the solution must either be either Scenario A: Fully Integrated Park and Interpretation Management or B: Long-term Service Agreement for Interpretation. Whilst Scenario A appears to score higher than B, the choice is highly dependent on the final decision taken on the overall Management and Governance of the Park. For example if it is decided that the LDA should manage the Park directly, their inability to secure some sources of public funding, will make the third party Scenario B more attractive as they will be able to apply to all grant sources to support the delivery of the interpretation.

It will therefore be useful to keep the above criteria and scenario options in mind in determining the most appropriate way to govern and manage the Park.

5.4 THIRD PARTY MANAGEMENT OPTIONS

There are a number of options available for the structure of the third party, should it be decided that this is the most appropriate form of governance for either the Park or the interpretation. These are:

- An existing Trust or Charitable Company
- A new Trust with in-house operation

- A Trust with operation by a trading company (with or without charitable status)

- A Community Interest Company

There are benefits and limitations to all of these options – regarding legal status, accountability, tax exemptions, risks to assets and community involvement.

There are also some conditions regarding how the new Museum is established, which will need to be met to ensure the new Museum can qualify for Museum Accreditation and to receive object loans from other institutions. These will need to be taken into account in any decision making process. For more information see <http://www.mla.gov.uk/website/programmes/accreditation>.

It is recommended that once the management and governance of the entire Park is finalised, a decision should be taken on the relationship between the management of the Park and the operation of the interpretation. Only then, with appropriate legal and financial advice, should an option for third party management be identified.

5.5 THE IMPORTANCE OF STATUTORY AND COMMUNITY STAKEHOLDER INVOLVEMENT

Any decision on management and governance must fully consider the importance of statutory and community stakeholder involvement in the long-term management of such a large and popular public amenity.

Statutory Stakeholders

The location of the Park, in the Borough of Bromley, but bordering four others, leads the Park to serve the residents of all five. The Park's interpretive offer can complement the strategic plans of all five on a range of issues from the provision of learning outside the classroom, to health and wellbeing initiatives, and improving access to cultural activity. It is therefore in the Park's interests to develop working relationships with all five boroughs and possibly to establish representatives of the five boroughs as formal stakeholders with an input into the Park's management.

There are also other bodies with an active interest in the Park, such as English Heritage, the Department for Culture Media and Sport, Sport England, and various funding bodies. Consideration needs to be given to whether, and how, these bodies could, be involved in the strategic management of the Park.

One option would be to establish an advisory stakeholder body offering guidance, policies and a formal check on the activity of the Park's management to ensure that it upholds the vision for the Park. This board could comprise representatives of the LDA, and other stakeholders, possibly with the condition that the stakeholders must also have some form of long-term financial commitment to the Park or can offer a particular specialist expertise required for the management of the Park.

Community Stakeholders

Community involvement is not only an ideal; it actively supports audience development and the creation of a sustainable market for the Park, and is often a prerequisite for the receipt of grant funding.

It is well known that in the past there has been a feeling of mistrust between the local residents and community organisations, and the ownership of the Park. The LDA, through the Crystal Palace Dialogue Process and wider public consultation, has worked to convert this into a positive contribution to the creation of the Masterplan and future of the Park. It is essential that this working relationship continues to be fostered through some kind of ongoing community involvement in the management of the Park, possibly with community membership of the aforementioned advisory stakeholder committee.

5.6 PARTNERS IN INTERPRETIVE DELIVERY

Existing Contracts and Leases

There are a number of lessees already linked to the site, many of which are likely to remain on the site for the foreseeable future. Some of these provide services that contribute to the interpretive operation of the Park and its visitor services – for example Greenwich Leisure Ltd and Capel Manor both offer activities for schools on site.

The Park would benefit if these services were coordinated centrally by the Park Management. A central coordination with single point of contact and branding would help to reintegrate the Park, with all of the experiences available on site perceived as part of a single Park offer. Other benefits would include a reduction in costs and in efforts marketing the services, together with maintaining a consistent standard of quality across all of the providers.

The leases, long-term service agreements and/or contracts would have to include clauses whereby the lessee would agree to comply with the overarching vision for the Park, with a legal mechanism in place to uphold this should it be required. For instance, the catering provider would agree to utilise interpretive images in the décor of their outlets and actively support and complement the events programming on the site.

The Crystal Palace Museum Trust

The Crystal Palace Museum Trust currently leases the old engineering school building on the site from the London Borough of Bromley, in which it operates a museum about the Crystal Palace. It is recommended that this service continue on site, with enhancements, until the new museum is built to replace it, as it will remain until that time an important element of the visitor experience provision in the Park.

However, on completion, the new museum will need to be operated under a new system of governance, either as part of the central Park Management (Scenario A) or, as part of a long-term service agreement to a third party for all of the interpretive operation for the site (Scenario B). Should Scenario B be preferred, a new third party will need to be created with this specific remit. This is because the skills, expertise, challenges and demands of the new remit are very different to the existing Trust or any other comparable bodies currently associated with the site.

Capel Manor

Capel Manor's integrated approach to training, maintenance and delivery poses an opportunity for the Park and its interpretive operation beyond its current remit of the Farm. This organisation has the experience of operating a successful visitor attraction, with a wide range of

activities from educational visits, to design and creation of horticultural and ecological related interpretive experiences, to a library and archive. The skills and ethos of Capel Manor lend themselves to creating, maintaining and delivering the organised learning activity relating to natural history and horticulture in the Park. At the same time, with the employment of individuals with specialist expertise, this could widen to cover other interpretive elements within the Park.

Possible areas of overlap include:

- Delivery of learning programme and training opportunities
- Training and management of volunteering opportunities
- Development and operation of the Woodland Interpretive Zone
- Development and involvement in Temporary Garden Exhibitions
- Environmentally controlled and accessible storage of CPP archival material in the new library in the lodge building
- Development of collections to be displayed in the new museum

The long-term service agreement with Capel Manor would need to reflect the vision and policies of

the Park. Their operation must serve the integration of the Park, under the single brand, working in harmony with other contracted services. In addition, they would need to be answerable to the Park Management and its stakeholder committee in order to ensure they uphold the Park's vision. However, the Park would benefit from a more integrated approach with fewer providers on site. Capel Manor is a stable, recognised organisation that can provide these services at a high quality.

Greenwich Leisure Ltd and London Leisure College

Greenwich Leisure Ltd (GLL) currently has a good record of schools participation, and the London Leisure College offers courses that relate closely to visitor care and management. GLL is also responsible for the events programming within the National Sports Centre and the Stadium. These create many opportunities for the Park, including:

- widening the Park's schools engagement through joint promotion and marketing – a school coming to the Park to swim could also use the Park to visit the Farm and to participate in a Victorian workshop
- expanding the Park's events programme with a body that is experienced in managing large events

- offering long-term work experience placements to students of the LLC in a variety of visitor services positions, reducing the number of employed staff required in the Park and for special events.

It is also envisaged that the décor of the sports facilities will add to the interpretation of the Park through the display of images of former sports players and activities in the Park. This would require GLL's agreement.

Again, the long-term service agreement with GLL would need to reflect the vision and policies of the Park. GLL's operation must serve the integration of the Park, under the single brand, working in harmony with other contracted services. In addition, they would need to be answerable to the Park Management and its stakeholder committee.

Royal Philharmonic Orchestra

The LDA has facilitated the return of the Royal Philharmonic Orchestra (RPO) to the Park, once again providing summer concert programming of the Concert Bowl. In addition to the concerts, the agreement requires the RPO to provide educational workshops. Through working with the RPO in developing their concert programmes and their educational activities, it will be possible to use this partnership to interpret the Park's musical history to the Park's current audiences.

Potential Additional Partners in Delivery

A number of organisations could contribute to the interpretation development and operation of the Park, either under long-term service agreements or through more flexible partnership agreements. The following bodies have expressed a desire to have some involvement in the delivery of the Park's interpretation:

Dinosaur Interpretation – The Natural History Museum

There is a strong historical connection between the roots of the Natural History Museum (NHM) and the Park. This is through the Dinosaur models and Geological Illustrations, the individuals who influenced their creation, and the important role they play in the development of scientific and popular knowledge and understanding of the natural world. The Museum holds a number of artifacts and historic materials that relate to their creation.

This connection must be brought to the fore, as it exemplifies the significance and influence of both the Park and the Models.

There is also an opportunity for the Park to benefit from the expertise of one of the world's most successful interpretive museums.

It is recommended that a partnership be developed with the Natural History Museum upon

handover to the LDA, along the lines of their Partnership with the Jurassic Coast World Heritage Site. This partnership could comprise some or all of the following:

- Interpretation, content and exhibition development for the Dinosaur Interpretation Centre and interpretive panels around the models
- Access to the resources, artifacts, maquettes and documentary sources relating to the creation of the Models, held at the NHM
- Guidance, advice and input into the detailed design process for the Dinosaur Interpretation Centre
- Development of learning resources and programming connected with the Dinosaurs
- Training for park staff and educators
- Joint promotion, for example through the websites
- Joint projects and programming, for example temporary exhibitions
- A franchise of the NHM's 'Dinostore', a dinosaur merchandise retail outlet to be housed in the Dinosaur Interpretation Centre
- A three-way connection with the Jurassic Coast World Heritage Site.

Wildlife Interpretation – London Wildlife Trust

In addition to managing over 40 nature reserves in London, the London Wildlife Trust runs a variety of outreach projects involving volunteers, young people and educational programming in schools; often working in partnership with other public and private bodies. The Trust can offer a number of opportunities for the interpretation and regeneration of the Park including:

- Advising on and/or leading on the production of educational materials and workshop plans for educational activities for the park
- Providing training for park staff and/or educators on engaging people with wildlife
- Advising on attracting more schools to use the park for educational purposes; including promoting government manifesto 'Learning Outside the Classroom' through use of LWT's 'National Curriculum Outdoors' document.
- Forging connections with other LWT sites such as Sydenham Hill Woods and Centre for Wildlife Gardening to offer joint programming and visits
- Advising and/or leading on joint funding applications to fund wildlife activities on the above three sites.

- Participating in London-wide projects such as their 'Stag Beetle Survey' and Wildlife Gardening in a Skip' campaign, as well as raising awareness of species-specific projects such as the 'London Water Vole' project.
- Providing specialist educationists on a freelance basis (possibly one housed in the Park on a part-time basis) for which an office space/ equipment base would be necessary.
- Assisting with the development of the Woodland Interpretation Zone.
- Encourage the benefits of membership of London Wildlife trust to park users.
- Advise on the ecological and environmental design of the park and proposed improvements to park areas.
- A role in the long-term management of the park.

Park Interpretation – Park Explorer, www.parkexplorer.org.uk

The Park Explorer website and educational project has been developed by the London Parks and Gardens Trust to provide information and education resources based around London's rich wealth of parks and open spaces. Still in its pilot phase, focusing on four London Boroughs

(Enfield, Greenwich, Newham and Wandsworth), the project already works with a large number of schools and has received an Archives Landmark Award, which rewards inspiring projects which have made use of archive collections to develop work benefiting the wider community.

The approach developed by Park Explorer is one that is highly suited to engaging people with the stories of Crystal Palace Park. It is therefore recommended to talk with the London Parks and Gardens Trust about potential collaborative activity. Opportunities could include working together to find support to expand the coverage of the Park Explorer website to include the London Borough of Bromley, or alternatively seeking guidance in emulating, with appropriate crediting, the Park Explorer activities in the interpretation of Crystal Palace Park and on the Park's website.

Nature Interpretation – The London Butterfly House

There have been initial discussions between the London Butterfly House and LDA about relocating to CPP, based in the Northern Greenhouse, and there is potential to continue these discussions if the concept of a butterfly pod is taken forward. The proposals from the London Butterfly House will complement the recommendations for the woodland interpretation zone as put forward in this interpretation strategy.

Orientation and Wayfinding – Legible London

Legible London – a pedestrian wayfinding project led by Transport for London – is currently developing an effective system and tools to help people to orientate and navigate around London. Subject to Mayoral approval, an initial Legible London Design Manual is timetabled for April 2008, with successive iterations to be developed as the system is piloted through 2008/9 and fully rolled out from 2009.

There would be significant benefit from any system within the Park achieving consistency of approach and design with a pan-London (i.e. Legible London) system, particularly with the objectives of the Masterplan involving blending the edges of the Park with the surrounding areas and encouraging visitors to explore beyond the Park's boundaries.

A possible additional 'Human face' information point in Crystal Palace Station – The Crystal Palace Foundation Railway Heritage Centre

Whilst this project is currently in progress, should it be established when the Masterplan comes into effect, then there is an opportunity to expand on the recommended interpretation and information point within the station, mentioned above, to become a staffed information centre in the same vein as the 'human face of the Park' services in

the new Museum building and Dinosaur Interpretation Centre. This would have to be staffed by a Park employee or financed by the Park management, and should only be undertaken should the visitor numbers coming via the Station notably increase or as a temporarily staffed facility on peak visit days.

Potential Partners in Joint Programming and Promotion

A number of institutions have expressed an interest in complementary programming, joint promotion and linked visits.

Suggestions include synchronising themes of temporary exhibitions, ie should the **Dulwich Picture Gallery** consider an exhibition on the Canadian 'The Group of Seven' artists, the **Horniman Museum and Gardens** could then simultaneously display their First Nation ethnographic collection, and the Crystal Palace Park Museum could hold a temporary exhibition on the 1911 Festival of Empire. Similarly the collection of the **Cuming Museum** is predominantly Victorian and covers many of the themes originally housed in the Crystal Palace, posing the chance of two-part, connected school visits and educational programming linking their collection to the stories of the Park. The **Livesey Museum for Children** is already using Crystal

Palace Park materials in its forthcoming exhibition on maps and plans.

There is also the desire to work together strategically to draw a greater percentage of London's tourist market to the south of London, for example lobbying together to increase transport links between the sites and supporting initiatives to improve visitor accommodation and marketing.

The **Green Chain Walk Extension** currently being proposed by Southwark council poses an opportunity to directly link the Park with a number of Green spaces, including **Sydenham Hill Woods**, the Horniman Museum and Gardens, Dulwich Picture Gallery and Nunhead cemetery. The extension follows the route of the railway to the original high-level station, offering the opportunity to create an interpretive trail exploring the importance of the railway and the Palace. Moreover organised learning groups can use the path to visit two sites in one day.

In addition, the location of the Park poses an opportunity to the Museum and Culture services in the surrounding five boroughs. For example **Croydon Clocktower Museum**, has expressed an interest in using the Park's learning facilities to deliver outreach to schools in the vicinity of the Park who otherwise would not travel to their main site. **Bromley Museum Service** expressed an interest in the new museum complementing their

heritage offer. Similarly, the **Southbank Cultural Quarter**, a consortium of 21 cultural institutions in North Lambeth and Southwark, via the **SOWF (Some Other Way Forward) London Invest to Save** project, desires to better engage the residents of South London with their highly acclaimed cultural offer, in particular bringing their services to the southern areas of Lambeth and Southwark. This could be through the use of the venues available in the Park.

Other organisations that could be approached include the Museum of Garden History; Chatsworth House through the strong link with the work of Joseph Paxton; the Museum of London; the Museums of Exhibition Row who were created as a result of the Great Exhibition; the Imperial War Museum which was originally housed inside the Crystal Palace and the heritage, learning, culture, events and leisure services of the five boroughs.

Potential Partners in Provision of Collections for Display

It is currently recommended that, unless sustained revenue funding is found to support the Park in its care of collections, the new Museum should avoid taking on full ownership of any collections – in the short term at least. Rather the exhibition inside the new Museum would display a few choice artifacts relating to the history of the Crystal Palace

and Park that have been borrowed on a long-term loan basis. This would be with the proviso that certain conditions are met regarding the transportation, storage and display of the items at the Museum (the facility would need to meet Government Indemnity Standards). Some lenders have additional restrictions for example regarding the governance of the borrowing institution, mainly linked with legitimacy, financial security and accountability, or the quality of the experience.

A similar approach should be taken regarding the display of enlarged copies of images of the Park in the Park buildings, as part of the light interpretative treatment. The Park need not own the originals of these images; rather the copies would be exhibited with permission of the owner.

Initial lenders could include:

- The Crystal Palace Museum Trust (loans and images)
- Bromley Museum Service (loans and images)
- Croydon Clocktower Museum (loans and images)
- The Crystal Palace Foundation (loans and images)
- The Victoria and Albert Museum (loans and images)

- The Natural History Museum (loans and images)
- Dr. J. Piggott (images) (Dr. Piggott is also in contact with a number of other private collectors who may be interested in displaying their collections in some way)

There is also an opportunity to incorporate the work of Shelley Hales and Nic Earle from the University of Bristol, who are directing a project to create virtual reconstructions of the Sydenham Fine Art Courts, which will act as both digital archive and interactive exhibition and classroom space.

Potential Partners in Access to Archival Sources

There are numerous documentary sources relating to the Park's past scattered across a number of archives, local studies centres and museums. For the most part these will not be suitable for actual display in the Park, due to the accessibility of their content and their fragile state. Nor is the Park an appropriate place to install a fully accessible, environmentally controlled archive, as it would require more building in Park and would be costly to staff and run.

That said, it is regrettable that access to the sources is restricted by the mere fact that their whereabouts is not immediately evident, therefore it is

recommended that the items should be brought together via a virtual portal, so that people with an interest in the park can easily access them and be guided as to where to go for more information. Selected documents and artifacts will be digitised, alongside signposting to the various archives via a searchable catalogue. This will also benefit the Park by identifying what is available as facsimiles for the exhibitions in the new Museum and interpretation across the park. The portal could also be accessed through terminals in the new Museum.

Partners in this endeavour could include:

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- Bromley Local Studies centre
- Croydon Local Studies Library
- Lambeth Archive and Lambeth Landmark Website
- Black Cultural Archives
- Museum of Garden History
- Lambeth Palace Library Archive
- Lewisham Local history and archives centre
- Age Exchange Reminiscence Centre
- London Fire Brigade Museum
- Imperial War Museum

- Natural History Museum
- Victoria and Albert Museum
- London Parks and Gardens Trust
- London Metropolitan Archives
- National Archives
- Access 2 Archives
- Museums, Libraries and Archives Council London

A lead partner in developing the online archive portal could be Upper Norwood Library. The Library also poses an opportunity for the Park as a fully accessible archival repository for 2D paper artifacts and documents on Crystal Palace Park should any be offered to the Museum once it is opened. The Library already holds some sources relating to the Park, stored in appropriate conditions, with a sufficient number of trained staff to advise visitors in their research. Its close proximity to Park allows for visitors to be guided there from the new Museum if they have particular research interests, assisting to build links between the Park and the Norwood Triangle.

Alternatively the new library facility proposed in the lodge building operated by Capel Manor could be a suitable accessible repository for archival sources.

Potential Partners in Events, Performances and Public Art

This strategy sees the programming of the Park as central to the development of the interpretation. The Park's current events programme is a great starting point for development. Relationships with organisations such as the Royal Philharmonic Orchestra and the Jamaica Basic School Foundation, who organise the Jamaican Fun in the Park day, must be continued and expanded upon. Other suggestions for general Park and commercial events that can contribute to the interpretation are listed above. Below are organisations that can specifically support the enhancement of the Park's programming relating to interpretation:

SOS Promotions

A Community Interest Company, SOS Promotions organises the annual Crystal Palace Bowl festival – a highlight in the Park's community and music calendar. Their aim is to expose up-and-coming bands to the local people, forge links within the community and put south London back on the map for its reputation of producing successful bands. The annual Bowl festival fits well within the LDAs vision for the Park and should be continued under the new Masterplan. SOS promotions could also be approached to assist in the programming of the Subway evening music and performance events.

Crystal Palace Artists

The Crystal Palace Artists are an artists run group (43 members currently), which develops self-initiated projects, professional development, networking and one large annual event, 'Signals', held in the Norwood Triangle. In addition to creating links between the Park and the Signals event, the artists have contributed a number of suggestions for the cultural provision in the park that they would like to be involved in. These are given below:

- Art-fair
- Film event at the bowl
- Installation art events throughout the park
- Bi-annual event, such as the '6000 Chairs' art festival held in the Park in 2004
- Studio/workspaces in the park, with perhaps some area for showing work (linking with the historic statue workshop in the park)
- Schools involvement in the creation of art in the Park based on the story of the Palace and Park.

Live Art Development Agency

The Live Art Development Agency offers a portfolio of Resources, Professional Development Schemes, and Projects and Initiatives for the support

and development of Live Art practices and discourses in London, the UK and internationally.

The Agency is committed to working strategically, in partnership, and in consultation with artists and organisations in the cultural sector, and could offer guidance and support to the Park in developing a strategic events and public art strategy.

Girlguiding UK

2009/2010 is the centenary year of Girlguiding UK, an organisation that can trace its roots directly back to a group of girls who attended a Boy Scout rally in Crystal Palace Park in 1909 and asked Robert Baden-Powell to start something for girls.

To mark its centenary, Girlguiding UK is seeking to create a permanent feature within the Park to commemorate this important meeting and celebrate the ideals and history of the Girlguiding movement.

The concept is currently in development, but current thoughts are that it will be an artist-led project involving Girlguides and local communities to create a striking and educational installation in and around the Maze in the English Landscape. The artist would work carefully with the Masterplanning designers to ensure the finished product serves the Park and works in harmony with the landscape.



6,000 Chairs was a three-day participatory event of live art performance, film and video, sound works and installations, featuring over 30 international and locally based artists, that took place in the Park in August 2004. Developed by CP Artist Carlos Cortes in collaboration with art consultant Ben Eastrop and supported by Bromley Mytime, Arts Management team, Bromley Council and the Arts Council. Images ©Simon Callery

6 FUNDING THE INTERPRETATION

6.1 INTRODUCTION

This section identifies possible costs and income sources, both capital and revenue, for the delivery of the interpretation. The content is intended to guide the work of specialist cost consultants and business planners for how to consider the interpretive elements within the overall budget for the Masterplan.

6.2 CAPITAL AND FACILITIES MANAGEMENT COSTS

It is recommended that cost consultants are instructed to determine figures for the following interpretive elements, covering the capital works, building fit out, and a sinking fund comprising planned preventative maintenance, reactive maintenance, reactive replacement, assessment, and specialist fees etc.

Some of the interpretive elements have already been included in the costings for the Masterplan, others will need to be added.

Note: general Park services, non-built elements (pamphlets, audio tours, learning resources etc) and contracted features have not been included as they are considered operational.

6.3 OPERATIONAL COSTS

At this stage it is not possible to determine precise operational costs for the delivery of the interpretation, as it is entirely reliant on establishing the management structure for the Park. For example, if the learning is all delivered through long-term service agreements, no educationists will need to be employed. Therefore, the costs outlined below are based on the assumption that the following tasks will be part of the general operation of the Park, with the interpretation falling under the wider remit of the Park Management:

Table 4: Features to be costed

| | |
|---|---|
| The Museum Building: | Exhibition spaces Subway Interpretive Experience Subway as an events/performance space Learning Suite |
| The Dinosaur Building: | Exhibition space Learning Suite |
| North Greenhouse Woodland Interpretation: | Exhibition space Learning Suite |
| Play Areas: | Palace themed Horticulture themed Sports themed Dinosaur themed Woodland nature themed |
| Physical Interpretation in the landscape: | Welcome and Orientation Signage Place Markers linked to SMS/Audio system Viewpoint Panels Facsimile Displays in Park Buildings Interpretive Panels for Dinosaurs, Maze and Green Waste Area Dinosaur Trail route markers The Treetop Trail (including panels) Woodland Nature Interpretive Trail |

- Park-wide Events Coordination
- Park-wide Volunteer Coordination
- Park-wide Private Hire/Filming Coordination
- Park-wide Marketing
- Park-wide Fundraising
- Park-wide Facilities, Buildings and Landscape Management
- Park-wide Contracts Management
- Park-wide Financial Services
- Park back-of-house reception and administration
- Park Rangers: visible presence in the landscape and staffing the 'human face' information points, Boat Hire and Treetop Trail (if needed).

Interpretive Operation Staffing Requirements

The following roles will be required specifically for the operation of the interpretation:

- Exhibitions Developer with curatorial skills
- Educationist – for topics not covered by the service providers
- Gallery stewards (could be volunteers or students on placements).

Interpretive Operation Freelance Staff

There are a number of freelance individuals who have a working relationship with the Park, and whose services can be incorporated into the new rejuvenated park. They include accredited tour guides, storytellers, artists and live interpreters. These roles offer an opportunity to the Park to utilise a range of interpretive techniques without the constraints of full-time employment and to draw on additional support as required. However, to ensure best value and a consistent quality of service, it is essential that the Park can maintain central coordination of their work, offering a referral and booking point to approved operators.

Other Interpretive Costs

- Preparation of educational resources, materials and self-guided tours
- Maintenance of the interpretive pages of the website
- Staff training and expenses
- Exhibition development, including collection loan costs and copyright on images

Should the Museum acquire its own collection, there would also be costs related to conservation.

6.4 FUNDING SOURCES

Private, Corporate or Commercial Sponsorship

The rejuvenated Park will be a visitor destination with national, even international appeal. With this in mind, certain elements could be of interest to companies and individuals whose business interests have links or relevance to Crystal Palace Park, its history or to the activities that have taken place there. For example sports goods manufacturers, television companies, glass construction material firms, and garden centres.

Whilst not all companies are suitable for the Park, and the Park should not become a vehicle for excessive marketing, with the right restrictions and guidance in place, sponsorship can be a mutually beneficial and profitable endeavour.

Grants and Public Funding

There are a number of grant sources available to the interpretation of the Park. These include:

- Charitable Trusts such as The Royal Commission for the Exhibition of 1851 (annual charitable spend c£1m), which awards grants for special projects with a science and engineering theme and could be interested in, for example, the interpretation of Brunel's water system and the new sustainable water techniques proposed for the Park.

The Association of Charitable Foundations asserts that UK trusts and foundations give about £2.7 billion in grants each year². This is about 10% of the voluntary sector's income – and is similar in total to central government spending. The ACF notes that charitable trusts particularly like to fund one-off purchases or projects, and short and medium-term work which is likely to bring a long-term benefit and/or to attract long-term funding from elsewhere, making them highly suitable for sources of grants for the Park and its interpretation.

- Government and Statutory Agencies such as: English Heritage; English Nature; the Museums Libraries and Archives Council; Department for Children, Schools and Families; Access to Work; European Social Fund; Learning and Skills Council; Communities and Local Government; and the Local Authorities of the five bordering Boroughs.
- Lottery Funding, such as the HLF, Big Lottery Fund and the Arts Council.

The Heritage Lottery Fund (HLF) recently published 'Our Heritage, Our Future' which sets out the organisation's strategic

2. The Association of Charitable Foundations website, http://www.acf.org.uk/trusts_facts.htm

framework from April 2008 to 2013. The document offers reassurances that while competition for funds may increase, particularly with the impact of the Lottery funding for the 2012 Olympics, the HLF will remain the biggest funder of heritage in the UK with £1.9 billion to distribute over the next 12 years.

The Park has already received substantial grants from the HLF and Arts Council for capital works. The HLF provided funding to reinstate the original landscape planting in the Dinosaur Models area and the Arts Council contributed towards the construction of the Concert Platform in the Bowl. It is suggested that these two bodies are approached for additional support to build on their capital projects, adding the provision of interpretation to the Dinosaur Model area and facilitating greater educational and community use of the Concert Bowl.

In Kind

In kind support can contribute to both the creation and development of the interpretation of the Park and its operation.

Regarding creation and development, many interpretive and cultural institutions in the UK offer consultancy services to other organisations.

Whilst these services are usually charged for, often for a charitable and deserving cause of the right type, they can be offered at cost or even on a pro bono basis. This can also act as match funding for other grant bodies.

This route can be explored with the Southbank Centre, the Dulwich Picture Gallery, The London Wildlife Trust and the Victoria and Albert Museum, in much the same way as the recommended potential partnership opportunity with the Natural History Museum (see under Potential Partners above). Janet Vitmayer of the Horniman Museum has already been active in assisting with the development of the project.

Services can include:

- Learning resource and workshop development
- Interpretation, content development and exhibition delivery
- Architectural brief development for buildings with specialised requirements, such as performance space, public use or exhibition space.

MLA-London (the London regional partner of the Museums, Libraries and Archives Council) is another body that can assist in the future development of the Park's interpretation and the Museum in particular. Kate Hebditch, the Museum

Development Officer for South London, can provide advice and signposting on applying for Accreditation, funding opportunities, collections management and documentation. MLA-London can also advise on professional museum standards and support partnership formation and network development between museums.

Regarding operation, there are many opportunities for joint promotion, marketing and programming initiatives with a number of potential partners as mentioned in section 5.6 above. Particular attention should be focused on developing agreements with the cultural, leisure and heritage services across the five Boroughs, as this will support applications for funding from other sources.

It is also important to work with the current service providers in and associated with the Park, Capel Manor, GLL and the RPO, as it may prove viable, with the right support, to expand their remit to encompass greater provision of interpretation of the Park. Providing, for example, human resources and staffing, volunteering opportunities, training, events management, educational workshops, administration and coordination.

| Interpretation | Possible Funding Sources |
|--|---|
| Capital Build | Private, Corporate or Commercial Sponsorship; Heritage Lottery Fund; LDA; Big Lottery Fund; Charitable Trusts |
| Interpretive exhibitions/panels | Heritage Lottery Fund; Local Businesses; English Heritage; Charitable Trusts; English Nature |
| Public Art | Arts Council; Local Businesses; Corporate Sponsorship; Charitable Trusts; Friends Group; Local Authorities |
| Community / Creative events | Arts Council; Local Businesses; Charitable Trusts; Local Authorities |
| Large events | Private, Corporate or Commercial Sponsorship; Local Businesses; Local Authorities |
| Education, Skills Training, Community Involvement and Volunteering Programmes | Department for Children, Schools and Families; Access to Work; Learning and Skills Council; Big Lottery Fund; European Social Fund (2007-13); Department of Communities and Local Government; Local Authorities |
| Collections (if applicable) and archival development (including online portal) | Heritage Lottery Fund; The National Archives; Local Authorities; Museums Libraries and Archives Council; Charitable Trusts |

Table 5: Possible sources of funding

6.5 MARKETING AND AUDIENCE DEVELOPMENT

Most funding bodies require some formal examination of the project's approach to audience development as part of their application process. While this interpretive Strategy has been created based upon some the audience research as listed in Appendix 2, it is advised that further investigation into the interests, requirements and barriers to access of potential audiences is required in fulfilling the Park's potential.

A better understanding of the Park's audiences will:

- ensure that the Park's offer will appeal to its potential audiences
- inform structures for further community involvement, such as: advisory groups; volunteering opportunities; friends groups; expert panels using local knowledge and expertise; community festivals; and multi-cultural activities, also of interest to funding bodies
- enable clearer understanding of the potential markets for the Park's offer, necessary for the creation of a full business plan
- inform the creation of a marketing strategy to ensure the Park's offer is effectively marketed, achieving the greatest visitor numbers and revenue income

6.6 REVENUE INCOME

The Park offers a number of sources of revenue income generation. However, like the operational costs, it is impossible to distinguish those that relate to interpretation from the general Park opportunities until a governance structure for the Park is finalised.

Moreover, as it is more viable for the Park to run as a single business entity (rather than having competing business opportunities within the one landscape) it is recommended that, as far as possible, the operation of the revenue income remains centralised.

Revenue income sources include:

- Leases and Contracted services, such as catering and retail.
- Private Hire for corporate/community events, weddings, filming etc.
- Merchandising and memorabilia linked to the Crystal Palace and Park, eg Dinosaurs, ideally available through online sales as well as available on-site
- Advertising space and promotion in Park-related materials and on Park posters
- Commercial events and performances
- Educational Activities and Workshops (charges must be consistent across all activities on the site).

Another possible source of income would be to charge an entrance fee to the Museum, Subway, Viewpoint or Treetop Walk. However, this does not fit with the LDA's Access for All policy and is therefore unlikely. Moreover, feedback from consultation suggests that it would be unwelcome amongst local audiences and therefore would restrict potential audience numbers. That said, it ought to be tested more thoroughly before a final decision is made.

It is understood that the revenue income will be examined in detail in the business plan for the Park. At the same time, as economic sustainability is an objective of the interpretation, the opportunity for income generation has been considered in the creation of the briefs for the buildings relating to interpretation. More detail can be found in the table below.

Table 6: Revenue income opportunities in buildings relating to interpretation

| Offer | The Museum Building | Dinosaur Interpretation Centre | Woodland Interpretation Centre |
|---|---|---|---|
| <p>Catering Ideally all of the Park’s catering should be contracted to a single quality provider. For example The Millennium Forum in Norwich (a library and public services complex) has multiple catering offers under a single service agreement with Pizza Express. The catering company should also be able to offer catering for private hire and events, though not exclusively</p> | <p>Café Bistro serving both the Museum and general Park visitors, the café should be a destination in itself, attracting shoppers from the Norwood Triangle and people using the bus station. Ideally operated by a third party via a long-term service agreement, paying to lease the space and also contributing a percentage of the profits.</p> | <p>Family focused Café to serve both visitors to the Dinosaurs and also Park users in the Penge Area. Ideally operated by a third party via a long-term service agreement, paying to lease the space and also contributing a percentage of the profits.</p> | <p>Coffee point operated on a seasonal basis in response to demand, serving both Park users and visitors to the North Greenhouse and Woodland Interpretation Zone features. Ideally operated by a third party via a long-term service agreement, paying to lease the space and also contributing a percentage of the profits.</p> |
| <p>Park-related retail Ideally all of the Park’s retail should be contracted to a single quality provider, with links to known brands such as the V&A and Natural History Museum</p> | <p>Crystal Palace Park themed retail, ideally operated by a third party via a long-term service agreement, paying to lease the space and also contributing a percentage of the profits.</p> | <p>Dinosaur themed retail, ideally operated by a third party via a long-term service agreement, paying to lease the space and also contributing a percentage of the profits. (NB this could be a franchise of the Natural History Museum’s ‘Dinostore’)</p> | <p>Nature themed retail, possibly including plants and gardening materials, ideally operated by a third party via a long-term service agreement, paying to lease the space and also contributing a percentage of the profits.</p> |
| <p>Private Hire For corporate/community events, meetings, weddings, celebrations, launches, events, parties, lectures, etc. Would benefit from a licence to hold wedding ceremonies</p> | <ul style="list-style-type: none"> ■ Subway ■ Roof top Viewing area and Terrace ■ Learning Suite/Lecture room | <ul style="list-style-type: none"> ■ Café ■ Deck Area ■ Learning Suite | <ul style="list-style-type: none"> ■ South Greenhouse Main Space ■ Learning Suite |
| <p>Filming / Photography</p> | <p>Whole building</p> | <p>Whole building</p> | <p>Whole building</p> |
| <p>Events and Performances Would benefit from a licensed bar</p> | <p>Small performances in Subway eg weekly live music evenings</p> | <p>Family focused events during school holidays</p> | <p>Family focused events during school holidays</p> |

7 IMPLEMENTATION

This section outlines the next steps required in the implementation of the interpretation strategy.

An action plan has been developed with an understanding that this strategy has been created to inform the Masterplan planning submission in October 2007, and that the LDA have the option to take over the Park until March 2009. It therefore considers appropriate actions in the interim period before the LDA takeover, both in taking the Masterplan forwards and identifying 'quick-wins' to improve the interpretation of the Park in the short-term at minimal cost.

The tasks have been grouped into three categories:

- **Short-term improvements** – actions that will immediately benefit the interpretation of the Park at minimal expense
- **Further input into the Masterplan** – actions that need to be undertaken in order to inform the decision to take over the Park and the infrastructure created to manage its operation
- **Upon decision to take over the Park** – actions that should be undertaken once it has been agreed that the LDA (or a comparable body) will take over the Park.

To ease implementation, following the possible takeover of the Park by the LDA, the interpretation has been broken down into a list of deliverables by area, with a brief description, objectives and phase for each aspect of the interpretation mentioned in the strategy. This can be found in appendix 3.

The deliverables have each been allocated into a phase according to the LDA's vision for the Park:

- First to create a high quality, usable and accessible **local** park
- Then to create a vibrant and successful **regional** park
- Lastly to create a park worthy of **national and international** acclaim

However the following caveats apply:

- a. Whilst implementation can be phased, the interpretation has been created with an understanding of the entire landscape and visitor profile, therefore will only be entirely successful if all recommendations are in place and can work in unison.
- b. The prioritisations are merely suggested and should not preclude construction. Flexibility is required, for example, if earmarked funds for a designated feature become available in advance of that feature's allocated phase.

c. To create a park of national/international standing, all elements within it need to be of the highest quality; elements developed in the first local phase must be of national/international quality.

d. Elements identified as necessary for a local park, are essential for a regional and national/international park.

| | | |
|--------------------------------------|---|--|
| Short-term Improvements | Improve the learning provision across the Park by: | <ul style="list-style-type: none"> ■ Developing a learning strategy, involving holding focus groups with local teachers, Higher and Further Education institutions, working with educational providers in the Park, seeking best practice advice and guidance. ■ Coordinating the cooperation of parties offering education in the Park – Park Rangers, current CP Museum, Capel Manor, GLL, London Leisure College ■ Creating learning resources with CPP Branding to download from website, including teacher’s materials, educational workshop plans and activity trails |
| | Enhance the interpretive features of the website by: | <ul style="list-style-type: none"> ■ Developing online archive portal with Upper Norwood Library, MLA-London, and the Local Studies Centres and Museums in the five boroughs, hosted on the CPP website ■ Enhancing and re-branding existing self-guided tours in line with current best practice accessibility and make them available to download from the website ■ Developing new self-guided tours covering sites both in the park and within the surrounding area, including podcasts to be downloaded from the website (possibly with a media partner, such as BBC London) |
| | Better protect the Subway from decay by: | <ul style="list-style-type: none"> ■ Applying to English Heritage to assist with temporary measures to prevent further decay until the Subway is permanently protected by the construction of the new Museum building. ■ Undertaking necessary works |
| Further input into Masterplan | Integrate interpretive elements into financial planning for the Park by: | <ul style="list-style-type: none"> ■ Instructing the cost consultants to put figures against the identified interpretive features and incorporating these into the general costs for the Masterplan for the Park ■ Incorporating identified income generation opportunities and revenue costs into Business Plan for the Park ■ Incorporating identified funding sources into the Funding Strategy for the Park |
| | Develop the management and governance options for the interpretation by: | <ul style="list-style-type: none"> ■ (Once the Park’s management and governance structure is defined...) Determining the most appropriate structure for the interpretive operation (this report recommends it remains under the remit of the Park Management) and structures for continued stakeholder involvement (advisory stakeholder body) |

| | | |
|---|---|--|
| | | <ul style="list-style-type: none"> ■ Expanding the agreements with Capel Manor, Greenwich Leisure Ltd and the Royal Philharmonic Orchestra to incorporate interpretation delivery ■ Establishing formal relationships with the five boroughs, in particular their Heritage, Museums and or Archive Services, Education Authorities, Healthy Schools Officers, Cultural Departments and Events Departments ■ Investigating partnership opportunities with, for example, the Southbank Cultural Quarter, Upper Norwood Library and the London Wildlife Trust |
| <p>Upon decision to take over the Park</p> | <p>Develop the Park’s audiences by:</p> | <ul style="list-style-type: none"> ■ Undertaking an in-depth audience development study and market research investigation into the current and potential audiences for Crystal Palace Park, in order to inform the development of the following: |
| | <p>Contribute to the Masterplan design process by:</p> | <ul style="list-style-type: none"> ■ Developing a strategic Cultural Plan for the Park, covering events, performances and public art. ■ Developing a Marketing Strategy for the Park ■ Revisiting the Learning Strategy in light of the findings of the audience development research |
| | <p>Approach funding bodies and establish partnerships in delivery and operation by:</p> | <ul style="list-style-type: none"> ■ Developing the content and design of each of the deliverables as listed in Appendix 3 (to guide implementation, the deliverables have each been allocated to a phase of the Park’s wider rejuvenation – Local, Regional, National/International) ■ Submit applications to the HLF and other relevant funding bodies ■ Investigating appropriate corporate, private and commercial sponsors ■ Establishing partnership agreements for interpretation development, delivery and operation, for example with Natural History Museum re developing the interpretation of the Dinosaur Models and Geological Illustrations |

APPENDIX 1 SUPPORTING DOCUMENTS

1. The Conservation Management Plan

Sarah Couch Historic Landscapes Ltd, August 2007

Recommendations pertinent to the interpretation:

Policy L6

Develop and implement an education and interpretation policy in conjunction with local interest groups such as the Crystal Palace Museum, including opportunities for training, involvement of volunteers, development of educational materials, the incorporation of educational facilities and activities that demonstrate best sustainability practice. Ensure that all interpretation facilities including the museum fully encompass the site's natural history.

Policy L7

Support development of a Crystal Palace Park Museum and interpretation of the Park's and Paxton's roles in the history of park design in the UK and the world.

Policy L8

Develop and implement a co-ordinated events programme to appeal to all sections of the community, to interpret the many themes of the site: heritage, arts, science, technology, sports, ecology etc, including, use of website, newsletters, ranger led events.

Policy L9

Support community and youth involvement in the development and implementation of plans for the site, such as promoting workshops and design competitions

Policy L18

Provide welcoming access points with good visibility and orientation and good pedestrian access to all parts of site

Section 8.5

Conserve, protect and provide access to the vaulted subway.

Section 8.9

The Pre-Historic Monster Sculptures – Extend and improve interpretation and related activities

2. The Crystal Palace Consultation Report

AP 1

Nigel Westaway Associates, November 2004

The Park is valued for a variety of reasons, including tranquil open space and wildlife, family facilities, sports (for local people and others), heritage value and possibly public attractions on a wider scale.

Views about the future of the hilltop area are very mixed... however 72% agreed to a viewing structure and access to the Subway for the top site and the 'public attraction' option still gained agreement from the majority.

There is a clear consensus that the Museum is inadequate in its current state.

"The museum attracted relatively little attention (possibly because its existing location and opening hours mean that it is not well used or even known). Those who commented almost all expressed a wish to see an improved and/or enlarged museum with longer opening hours."

The consultation identified a series of desired options for the Park, all of which the interpretation strategy has strived to respond to and incorporate:

AP1

- Cater for local/regional/national/international needs
- Improve facilities, toilets, play areas and teenage facilities, café, information and events programme
- Heritage interpretation and education on site history, legacy of Crystal Palace
- Restore historic features, especially terraces and sphinxes
- Upgrade Museum
- Improve access to top of site
- Bring subway into public use
- Make better use of views from top of the Park
- Manage as a coherent space, open up and improve derelict areas, manage wildlife
- Provide tranquil green space
- Improve condition of paths and entrances
- Create family cycle route
- Bring farm back into use
- Reintroduce boating to lower lake

3. Crystal Palace Tourism Scoping Study

The Tourism Company, June 2007

Strategic Action Points pertinent to interpretation:

- Prepare interpretation action plan for the Park and local area in conjunction with proposed museum development and business plans.
 - Prepare a detailed events strategy and action plan, including detailed appraisal of the potential use of the NSC as a multi-purpose venue.
 - Development of the Crystal Palace gateway is essential for tourism. Any development of the Topsite would maximise the potential local spin-off because of its proximity to the Crystal Palace triangle of restaurants.
 - Signpost the local centres from within the Park, feature them on site orientation plans and in all information media.
 - Enhance gateways and crossings to the Park, particularly at the Norwood triangle, from local centres.
- Make sure the events programme includes range of specialist markets (arts, farmers, crafts etc) on the Topsite that can be seen as an extension of the Crystal Palace town centre.
 - Support the creative sector, in particular looking at the Park as a venue for the display of works of art.

APPENDIX 2 CONSULTATION

1. Consultees and Acknowledgements

The following people have contributed to the development of this Strategy:

| Organisation | Contact |
|--------------------------|--|
| Project Team | |
| LDA | Roger Frith, Senior Development Manager* Richard Syddall, Development Assistant* Emma Wheelhouse, Consultation Manager Alex Smith, Tourism Manager* Vijay Luthra, Events Manager |
| Design For London | Robin Buckle |
| Latz & Partners | Tilman Latz, Tobi Kramer, Mischa Ickstadt |
| Meadowcroft Griffin | Phil Meadowcroft Annika Dyllick-Brenzinger*, Caroline Heijne |
| NWA | Nigel Westaway* |
| Heritage Consultant | Timothy Mason* |
| Local Dialogue | Charles Anglin, Munish Chopra* Anna Wilson |
| Historic Landscapes Ltd | Sarah Couch |
| J & L Gibbons LLP | Jo Gibbons |
| Land Management Services | David Withycombe |
| URS | David Widger, Gareth Edgley |
| The Environment Council | Eva Beresford, Erica Sutton |

Park Stakeholders

| | |
|---|---|
| Crystal Palace Museum Trust | Ken Kiss, Curator and Trustee* |
| Crystal Palace Foundation | Melvyn Harrison* |
| Park Rangers | Andy Hayden, Head Ranger Adam Jenkins, Head Ranger Sue Holland, Education Coordinator |
| Capel Manor | Dr Stephen Dowbiggin |
| Friends of Crystal Palace Park | Craig Richardson, Chair |
| Joseph Paxton Society | Alastair Cameron, John Greatrex |
| Crystal Palace related Historians and Specialists | Kate Colquhoun, Jan Piggott |
| Crystal Palace Tour Guides | Ian Bevan, Kate Boyle |
| Crystal Palace Artists | Senaka Weeraman, John Hartley |
| South London Business | Simon Turnage |
| Town Centre Development | Sharon Baldwin* |
| Norwood Triangle Town Centre Manager | Amber Rusk |

Experts, Advisors and Potential Partners

| | |
|---|--|
| Bromley Museum Service, London Borough of Bromley | Adrian Green, Curator, Museum Service |
| Livesey Museum for Children, London Borough of Southwark | Theresa Dhaliwal, Director |
| Cuming Museum, London Borough of Southwark | Keith Bonnick |
| Croydon Museum, London Borough of Croydon | Rob Shakespeare, Acting Director and Education Manager |
| Horniman Museum and Gardens | Janet Vitmayer, Director Finbar Whooley, Head of Interpretation Vicky Brightman, Head of Learning |
| Dulwich Picture Gallery | Ian Dejardin, Director |
| Natural History Museum | Sharon Ament, Director of Public Engagement |
| Bromley Planning Division | Peter Martin, Head of Heritage and Urban Design Chris Evans, Development Control Manager Robert Buckley, Conservation Officer |
| English Heritage | Malcolm Woods, Historic Buildings & Areas Adviser, London Region |
| Design For London | Edmund Bird, Heritage Advisor to the London Development Agency & Transport for London |

| | |
|--|--|
| MLA London | Jennifer Blay, South London Cultural Entitlement and Schools Officer Ben Travers, Museum Development Manager Kate Hebditch, South London Museum Development Officer |
| Live Art Development Agency | Lois Keidan, Daniel Brine |
| Lee Valley Regional Parks Authority | Naomi Chant, Events Manager |
| Girlguiding UK | Jennie Lamb, Head of Centenary Celebrations |
| Rethinking Childhood | Tim Gill, advisor to GLA/LDA on play for the London Plan |
| SOWF London Invest to Save Project | Marvin Aristotle, Business Development Manager Charlotte Smith, Schools Researcher |
| Southbank Centre and Policy | Mike McCart, Director of Partnership |
| London Wildlife Trust | Leah McNally, Education Coordinator |
| Sydenham Hill Woods | Colin Higgins, Manager |
| Victoria & Albert Museum | Janet Davies, V & A Regional Liaison |
| Upper Norwood Library | Bradley Millington, Chief Librarian |
| SOS Promotions | Martin Oroyan, CIC Secretary |
| Bristol University | Shelley Hales, Classics & Ancient History |
| Green Chain Walk Extension | John Cordner, Southwark Council |
| London Parks and Gardens Trust | Barbara Simms |

Special Thanks

| | |
|---------------------------------|--|
| Prince Research Consultants Ltd | Dr David Prince Stephen Bashford Eric Langham Cliff Robertson |
| Arts Council UK | Lynsey Rowe Jon Treadway |

Schools Consulted

| |
|---|
| Kingswood Primary School |
| James Dixon Primary School |
| Royston Primary School |
| St John's C of E Primary School |
| Stillness Infant School |
| St Luke's C of E Primary School |
| Dulwich Wood Nursery School and Children's Centre |
| Holy Trinity School |
| Eliot Bank Primary |
| Paxton Primary School |
| Malcolm Primary School |
| Langbourne Primary School |
| All Saints Junior School |
| Kelvin Grove Primary School |
| Our Lady And St Philip Neri RC School |

2. Consultation Meetings and Workshops

- The Museum Task Group regular meetings (members indicated by * above)
- Presentation and discussion with the Park Working Group
- Special Interpretation Workshop for Dialogue Members
- Presentation and discussion with Main Group

Minutes available online at:

<http://www.crystalpalacepark.net/pages/consultation.html>

A number of smaller meetings with stakeholders, experts, advisors and potential partners – see acknowledgements above.

3. Questionnaires**Museum Questionnaire to Dialogue Members, January 2007**

This questionnaire sought Dialogue member's thoughts on the future of the Museum.

The majority of the respondents had visited the Museum at least once.

There is a clear consensus that the current museum is inadequate in its current state; that it needs to be more accessible and more visible with a higher profile and a higher quality of experience.

The respondents are also in agreement that the building needs to house more than just an exhibition of artifacts relating to the Palace. Of the options offered, the preferences were:

AP2

AP 2

| | |
|---|----|
| Visitor shop | 11 |
| Education (for schools & adult learners) | 9 |
| Care and maintenance of heritage features | 9 |
| Café | 9 |
| Visitor information office (i.e. for the local area, not just the park) | 8 |
| Park interpretation – helping people understand what they see in the park: ecology, heritage features etc | 8 |
| Park information office | 8 |
| Viewing platform | 6 |
| Co-ordination of park volunteers | 5 |
| Outreach work with groups who do not currently use the park or the museum | 4 |
| Youth space/youth activities | 3 |
| Bicycle hire | 3 |
| Park rangers’ office | 2 |

Other suggestions included:

- A genealogy centre.
- Centre and base for local amenity groups and societies with direct interest in/with Crystal Palace Park.
- Electric buggies hire
- Community meeting rooms and sports (free of charge).
- Tours of the site and seminars by knowledgeable guides and lecturers.
- Focal point for visitors to the park where they can be advised about the attractions and facilities available and be offered an orientation to the park and its history
- Co-ordination of park volunteers
- Park ranger's office

Themes:

Regarding what the museum should cover, whilst the majority believe it needs to tell the story of the Crystal Palace, 'what was inside it' and 'who visited it', they also are in agreement that it must cover other themes including:

| | |
|---|----|
| The Crystal Palace and its history What was inside? Who came? | 15 |
| Joseph Paxton (the original Crystal Palace architect) | 9 |
| The park itself | 8 |
| Natural history, geology & dinosaurs | 6 |
| History of science & technology | 5 |
| Biodiversity & ecology | 4 |
| Music & concerts at Crystal Palace | 4 |
| The place of Crystal Palace in overall sport history, including past football, polo, ongoing pentathlon events etc. | 2 |
| Motor sports | 1 |

Other suggestions include:

- Local history: the whole history of Upper Norwood.
- History of architecture and the influence of the Palace.
- Environmental sustainability
- Rolling exhibitions allied to important anniversaries e.g. John Logie Baird's birthday, Brunel's birthday, the 1911 Festival of Empire.

- Ethnic diversity of the Palace’s history and Crystal palace Area today. e.g. the Palace showcased the wonders of the World – an opportunity to show the arts/culture of Africa, China, South Asia, Europe etc.; the Palace was built by navvies who came from all over the world; all nationalities have performed at the Crystal Palace and in the Park; international and ethnically diverse sporting stars have set world records in the Park.

Location:

100% of respondents agreed that the museum cannot remain where it is. 77% of them believe the Topside linked to the Subway is the ideal location, with the rest suggesting the interpretation should be in multiple locations in the landscape.

Improvements:

When asked what would make the Museum more attractive, many suggestions were made, most of which referenced best practice museum design, and will be taken on board in the creation of the new facility. Examples include more interactivity, hands-on experiences, child-friendly displays, better accessibility and professionally run.

Interpretation Questionnaire to Dialogue members, Friends of Crystal Palace Park and patrons of the Crystal Palace Caravan Club, April 2007

This questionnaire investigated general feelings towards the Park and the ways in which people use and value it.

Reasons for visiting:

The vast majority of the respondents primarily use the Park for pleasure and recreation – walking, relaxing, exercising, and leisure activities. Other popular uses include entertaining children, attending events and festivals and engaging with the Park’s history, entertaining visitors and admiring nature.

The same number of people visit on their own as come with family , friends and children. A large number of people also stated that they regularly bring visiting friends and relatives, particularly grand children to the park.

On average most people spend 1-2 hours in the park, though a significant number regularly pass through the park en route to other destinations – school, public transport and shopping destinations.

The majority of visits access the Park though the Thicket Road, Annerley Hill, Norwood Triangle/Bus station and the Train Station entrances.

Interests:

The respondents rated the stories they were interested in as follows:

| | |
|--|----|
| The Story of the Crystal Palace | 24 |
| Local History | 18 |
| Music in Crystal Palace | 15 |
| Stories of the People of Crystal Palace | 16 |
| Nature and Natural Habitats | 16 |
| Sports and Crystal Palace | 16 |
| Victorian Engineering and Design | 16 |
| Ecology and Environmental Sustainability | 19 |
| Local Arts and Crafts | 11 |
| Dinosaurs, Geology and Natural History | 19 |
| The History of Technology | 9 |
| Healthy Lifestyles | 8 |

AP2

Other themes suggested include:

- War time – WW1 and WW2
- Balloons, Airships and Aircraft 1860-1914
- Television and JL Baird
- History of the Lakes in the Park
- Recent History of the Park
- Orchestral Events
- Motor Sport and Motorcycle Racing
- Local Railways and Their Importance
- Importance of Parks Since the Victorian Era

Marketing:

When asked how people found out about events in the Park, most people mentioned local press, poster in the park and in shop windows, and word of mouth. Many also mentioned the LDA website and Park News consultation mail-outs. A notable number mentioned it was often by accident or after the event.

Facilities:

The respondents prioritised the following facilities they would use in the park as follows:

| | |
|---------------------------------|----|
| Café | 24 |
| Interpretive Exhibition | 19 |
| Boating | 18 |
| Themed festivals | 18 |
| Activity trails | 18 |
| Large concerts | 17 |
| Art gallery | 17 |
| Tree-top trail | 15 |
| Performances | 15 |
| Restaurant | 14 |
| Volunteering opportunities | 14 |
| Outdoor children's play area | 13 |
| Craft fairs | 13 |
| Small recitals | 11 |
| Interactive hands-on exhibition | 11 |
| Lecture room | 11 |
| Guided tours | 10 |
| Self-guided tours | 10 |
| Local Studies Centre | 9 |
| Community/Private hire space | 7 |
| Indoor children's play area | 5 |

Other popular suggestions include:

- Events for teenagers and pensioners
- Covered/Flower Market
- Farmers Market
- Pet Show
- More for children to do
- Open air exercise classes eg tai-chi
- Garden Centre
- Heavy Horse Show
- Scouts and Guides displays
- Greenhouses
- Dog training club
- Adventure Playground
- Outdoor table tennis
- Fireworks
- Son et Lumiere

Cost:

When asked whether they would be prepared to pay for services in the Park, 89% said they would for quality experiences at reasonable prices.

In general people were very supportive about improvements to the interpretation of the Park.

Education Questionnaires to local Teachers, Spring 2007

Half the respondents have used the Park for visits in the past, yet most current use is solely linked to using GLL's leisure facilities. Many teachers were unaware that the Park could be used for any other educational purpose. In general it was felt that the Park would be an attractive destination should the facilities be improved and educational workshops be on offer.

Visits:

The majority of schools undertake at least one visit per term per class. They prefer full day visits with time to eat lunch on site, in the summer, autumn, or spring terms in that order. Though flexibility to tailor make visits of varying lengths is sought after. In general visits are of one class, 20-30 children, though some schools prefer to take a whole year group requiring facilities, space and activities for 40-60+ children.

Marketing:

Most teachers find out about sites to visit via the Internet and/or by mailings of fliers directly to their school. Many also mentioned personal experience and word of mouth, preferring to visit places they know or that have been recommended by the Head or School Trip Coordinator. Newspapers, magazines and the local press were mentioned by a few.

Cost:

All but one respondent (39) said that they would be willing to pay an affordable amount for a quality educational activity. Reasonable costs ranged from £1 to £4 per child, with the majority quoting £2.50 as a fair price. Many could walk to the Park, saving them a significant amount of money.

Themes:

The themes were ranked as follows:

| | |
|--|----|
| Nature and Natural Habitats | 46 |
| The Story of the Crystal Palace | 38 |
| Dinosaurs, Geology and Natural History | 38 |
| Local History | 35 |
| Healthy Lifestyles | 35 |
| Ecology and Environmental Sustainability | 25 |
| Sports and Crystal Palace | 23 |
| Stories of the people of Crystal Palace | 22 |
| Victorian Engineering and Design | 20 |
| Local Arts and Crafts | 20 |
| Fine Art | 13 |
| The History of Technology | 8 |

National Curriculum ties include:

Geography

the environment, local area studies 'then and now', mapping skills, and weather

Art/Design technology

landscapes, views, sculpture

Science

Animal habitats, pond-life, the farm, life cycles, mini-beasts, forces/friction push-pull (using playground equipment), growing healthy plants, environmental sustainability

History

Local Area, Victorians, WWII

Maths

Measurement, patterns, symmetry

Literacy

Writing stories about the Park

PSHCE

Personal health, exercise, healthy eating

Music

Listening to performances and performing

Citizenship

Community responsibility, learning about people who look after the park and what they do

Facilities required were ranked as follows:

Special requests were made for:

AP 2

| | | | |
|------------------------------|----|---------------------------------|----|
| Children’s toilets | 43 | Physical activity | 25 |
| Friendly well-trained staff | 41 | Pre-visit preparation resources | 22 |
| Interactive exhibits | 33 | Guided tours | 18 |
| Workshop activities | 33 | Accessibility | 18 |
| Hands-on interactive gallery | 30 | Post-visit follow-up resources | 17 |
| Outdoor eating area | 30 | Self-guided options | 14 |
| Indoor eating area | 28 | Class-room facilities | 10 |
| Activity trails | 28 | Soft-play children’s area | 10 |
| Handling objects | 27 | Museum exhibition | 9 |
| Risk assessment | 26 | Art gallery | 9 |
| Workshops | 25 | Live interpretation | 7 |
| Teacher’s resources | 25 | Performance space | 6 |

- Flexibility and tailored visits
- Coat and packed lunch storage,
- Water fountains
- The Park to be safe, clean, secure
- A clear health and safety policy, particularly regarding other park users and dogs
- First aid available near play equipment.

APPENDIX 3 DELIVERABLES IN DETAIL

| Area | Deliverable | Description | Objective | Staffed | Phasing |
|---------------------|---------------------------|--|--|-------------|---------|
| Throughout the Park | Clear Welcoming Entrances | <p>Signs at all entrances, clearly branded Crystal Palace Park, informing the visitor:</p> <ul style="list-style-type: none"> ■ that they are entering Crystal Palace Park ■ where they are currently standing in relation to the rest of the Park ■ what options they have during their visit: places to visit, places to eat, things to do, events on that day ■ about events that are on in the near future ■ where to go for more information ■ that Crystal Palace Park is a special place. | <p>To invite visitors in to the Park.</p> <p>To ensure all visitors to the Park understand they have entered Crystal Palace Park and that it is an important place.</p> <p>To equip the visitor with the knowledge of what is on offer to them during their visit and enable them to make informed decisions about their stay.</p> | Not staffed | Local |
| | Directional Signage | <p>Orientation signage within the Park:</p> <ul style="list-style-type: none"> ■ Directing visitors to key attractions and services; ■ Identifying designated routes, such as the Green Chain Walk and cycle paths; ■ Directing visitors to services outside the boundaries of the Park such as local shopping, transport and eating establishments. | <p>To ensure visitors feel confident in navigating the Park, are comfortable and reassured by knowing exactly where they are and can find the services they are looking for.</p> <p>To encourage visitors to seek out new experiences and make use of all of the Parks services.</p> <p>To encourage visitors to explore the surrounding area, bringing economic regeneration to the local town centres.</p> | Not staffed | Local |

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| Area | Deliverable | Description | Objective | Staffed | Phasing |
|------|------------------------|---|--|-------------|-------------------|
| | Self-guided Tours | A series of self-guided tours, on a range of different topics, available in both printed and MP3 audio format that can be downloaded from the website or picked up from the Park Ranger information points. The tours will cover sites of interest both within the Park and where relevant beyond its boundaries in the local areas. | To encourage individual and family exploration of the Park and its surrounding areas. To provide more in-depth information to those who seek it without over burdening the landscape with interpretation. To provide opportunities for repeat visits by offering a range of different tours on many topics. | Not staffed | Local Regional |
| | Place Markers | A number of clearly identifiable yet non-intrusive markers, such as plaques or information panels, to indicate sites of importance in the landscape. These will guide visitors on where to find out more information, and can be linked to an auto-sms / recorded audio system that visitors can use to receive information on the spot directly to their mobile phone. (A list of potential locations is in Appendix 5) | To draw visitors’ attention to key items of interest within the landscape. To offer basic information to visitors on the spot and indicate where they can find out more. To interpret features relating to the Park’s history/design/environmental sustainability to the visitor where not immediately understandable. | Not staffed | Local |
| | Vistas and view points | Interpretive panels to assist the visitor in identifying the landmarks within their sight, both within the Park and beyond. For example on the Rosery and at the top of the museum building. | To once again make use of the spectacular views which drew Paxton to select the site for the Palace, and which is a key unique selling point of the site. | Not staffed | Regional |

| Area | Deliverable | Description | Objective | Staffed | Phasing |
|------------------------------|--|---|---|--|-------------------|
| | 'Human Face of the Park' Visible Park Ranger Patrols | A visible presence of clearly identifiable uniformed and welcoming Park Rangers throughout the landscape. | To reassure visitors sense of security and offer advice and interpretive information to visitors exploring the landscape. | Park Rangers | Local |
| Area B: Palace Terrace | Events Space | A serviced events space acting as a 'village green' for the Norwood Triangle and surrounding area. Suitable events are: farmers market; Ice skating rink; outdoor film screenings; circuses; funfairs; crafts markets and arts fairs etc. | To create a draw to audiences from London and the south-east region. To create a programme of regular events to encourage repeat visits on a regular basis. To form connections with the businesses in the Norwood Triangle Town Centre and encourage economic regeneration through increased visitation. | Not Staffed | Local Regional |
| | Palace-themed Play Area | Located in a room within the trees, using bespoke artistic creations alongside play equipment designed for under 12s, children will learn through play about the Palace, example themes could include the Palace's sculpture collections, Paxton's structural design or Brunel's water engineering. | To engage young visitors to the park with the story of the Palace, its purpose, influence, and creative and technological innovation. | Not Staffed | Local Regional |
| | Museum building | An interpretive multi functional facility including: <ul style="list-style-type: none"> ■ 'Human face of the Park' information point ■ Subway experience ■ Interpretive Galleries | To house an information and assistance point at the top end of the Park. To tell the story of the Crystal Palace, Paxton's vision and the changing face of the landscape over the years. To bring to life the Victorian era. | Park Rangers for front of house / information point. Volunteers for gallery stewards. | Regional |

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| Area | Deliverable | Description | Objective | Staffed | Phasing |
|---|-------------------------------------|--|---|-----------------------------------|---------------------------------------|
| | | <ul style="list-style-type: none"> ■ Temporary exhibition space ■ Viewpoint ■ Café ■ Retail ■ Small Music Venue ■ Corporate Hire ■ Learning Space. | <p>To ensure the Subway is conserved, utilised and publicly accessible.</p> <p>To offer views of the 360 degree panorama across London and to the south.</p> <p>To provide a community hire and learning space.</p> | Professional Museum staff (3 fte) | |
| Area C: Terraces and Area D: Transitional Landscape | Events Space | Horticultural shows and temporary garden exhibits, similar to the annual festival at Chaumont-sur-Loire. The festival should take place between the Chelsea flower show and the Hampton Court flower festival in order to draw in the same audience, attract the same sponsors, and benefit from joint marketing. Other sponsors could include local garden centres. | <p>To connect visitors with the significance of the horticultural aspects of the Park and Paxton’s innovation and influence on horticultural practices.</p> <p>To create an annual national draw on a par with Chelsea and Hampton Court, and synchronised to attract the same audiences.</p> | Not Staffed | Regional National International |
| | The Sphinxes and ‘missing’ Sphinxes | The iconic Crystal Palace Sphinxes offer opportunities for both physical and imaginative play, as well as providing an access point for interaction with the historic stories of the Park. The two missing Sphinxes on the north end of the terrace pose an opportunity for changing temporary Sphinx influenced sculptures by artists, or local school children, for example, to be displayed on an annual basis. | <p>To connect with the tradition of sculpture in the Park.</p> <p>To embrace the iconic Sphinxes.</p> <p>To keep the Park connected with up and coming artists and public art displays, in line with the legacy of the Palace.</p> | Not Staffed | Local Regional |

| Area | Deliverable | Description | Objective | Staffed | Phasing |
|-----------------------------------|--|--|--|-------------|-------------------|
| | Photographic displays in South Greenhouse Restaurant | A series of beautiful, iconic and interesting images of the Palace and Festival of Empire, particularly those featuring people dining in the Palace's many themed restaurants and tearooms, framed on the walls of the restaurant. | To connect visitors with the many people who have visited the Park before them. To promote the history of the site. To emphasise the grandeur experienced when visiting the Palace. | Not Staffed | Local Regional |
| | Horticultural-themed Play Area | This horticultural themed play area will be designed to appeal and challenge the 5-11 age group, with a smaller delimited area to cater for under 5s. This area will house play equipment inspired by a horticultural theme. | To engage the young people with the tradition for landscape design in this area of the Park and with the variety of groundcover finishes within the transitional landscape. To complement the horticultural shows to be staged on the Italian terraces in Area C and the London Green Chain Walk which passes through the Park in close proximity to this area. | Not Staffed | Local |
| Area E: Central Sports Area | Events Space – Central Square | A serviced events space in the heart of the Park, this area is particularly suited to small community festivals and events. | To draw in new audiences through a range of small local community, multi cultural festivals. | Not Staffed | Local |
| | Events Space – Stadium | An events venue for large-scale sports, concerts and performances. | To maintain the Park's legacy as a major events venue. | Not Staffed | Regional |
| | Events Space – NSC | Multifunctional pavilion for a range of indoor sports and events, including concerts and exhibitions. | To maintain the Park's legacy as a major events venue. To offer a wide range of indoor spaces for a multitude of different events and temporary exhibitions, to attract a wide range of repeat audiences. | Not Staffed | Regional |

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| Area | Deliverable | Description | Objective | Staffed | Phasing |
|---------------------------|---|---|--|-------------|----------|
| | Photographic displays in Sports buildings | Enlarged facsimiles of images of sports in Crystal Palace Park on display throughout the Sports facilities – including of famous sports people connected to the Park, eg athletics record breakers. | To connect sports facilities users to the many people that have played sports in Crystal Palace Park and the range of sporting activities that have taken place there. | Not Staffed | Local |
| | CPP Sport-themed Play Area | The play area will be themed with a fun interpretation of the different sports that have been played in the Park over time, from football, to athletics, to motor racing. Ideas could include a child-sized running circuit marked on the floor, and play equipment emerging from an oversized football, cricket ball, and American football. | To connect the young people with the range of sports that have taken place in Crystal Palace Park. | Not Staffed | Local |
| Area F: The Cricket Pitch | Photographic displays in Cricket Pavilion | Enlarged facsimiles of images of WG Grace and cricket being played in Crystal Palace Park on display in the Cricket Pavilion. | To connect sports facilities users to the many people that have played cricket in Crystal Palace Park. | Not Staffed | Regional |
| Area E: The Lower Lakes | Dinosaur Trail | A series of markers in the shape of fossilised dinosaur footprints inlaid into the pathway around the prehistoric monster sculptures indicating the intended chronological route. These will begin and end at the Dinosaur Interpretation Centre. | To encourage visitors to experience the exhibits in the way they were originally intended and make the most logical sense, starting with the strata exhibit to explain how we understand the passing of time and moving through the sculptures in a chronological order. | Not Staffed | Local |

| Area | Deliverable | Description | Objective | Staffed | Phasing |
|------|-------------------------------|--|--|-------------|----------|
| | In situ Interpretative Panels | <p>A small number of accessible and exciting information panels providing brief explanation of the exhibits and their importance.</p> <p>These must appeal to both adults and children and be located so that the widest range of people can read them.</p> <p>These must be sensitively placed in order to provide enough information, but not inhibit the experience of appearing to enter a natural habitat populated by prehistoric monsters.</p> <p>Visitors should be invited to the Dinosaur Interpretation Centre to learn more.</p> | To explain the subtle features of the exhibits which are not immediately clear to the viewer, but require visual connection with the exhibits to fully appreciate and understand, such as the confusion between the toe and the horn, the chronological progression, and how lack of evidence was hidden by obscuring the view of unknown parts of the bodies. | Not Staffed | Local |
| | Dinosaur-themed Play Area | An exciting collection of large climbable sculptures in the shapes of dinosaur bones and oversized fossils. | To help the visitor connect the archaeological evidence of pre-historic monsters to the sculptural representations they will see in the Park and their existing knowledge. | Not Staffed | Local |
| | Mini-Beasts Ecological Area | A place to view mini 'dinosaurs' in reality, through landscaping and planting to encourage insect life, easily visible and identifiable to young children. Situated alongside the Dinosaur-themed play area. | <p>To help young children connect the static models with living creatures.</p> <p>To introduce the concept of habitats – the original concept for the dinosaurs was for them to be viewed in a realistic recreation of their natural habitat.</p> | Not Staffed | Regional |

AP3

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| Area | Deliverable | Description | Objective | Staffed | Phasing |
|------|--------------------------------------|--|---|--|-------------------|
| | Dinosaur Interpretation Centre | <p>A building acting as a gateway to the prehistoric monster sculptures, containing a small interactive exhibition on the importance of the sculptures and how and when they were created, a learning suite and a family focused café.</p> <p>Visitors will be encouraged to enter the building en route to the dinosaurs and to pass back through it on their way out.</p> <p>The building will also house an information and assistance point for Park users, a family focused café and dinosaur themes retail outlet.</p> | <p>To prepare the visitor for what they are about to encounter before they enter the landscape.</p> <p>To be a meeting point for Park users in the Penge end of the Park, providing information and assistance, and catering.</p> | <p>Park Rangers to staff</p> <p>Information point and retail.</p> <p>Exhibition not staffed.</p> <p>Catering staff</p> | Local |
| | Photographic displays in café | Enlarged facsimiles of images of past visitors to the Pre-Historic Monster Sculptures in Crystal Palace Park on display in the café. | To connect café users to the many people that have visited the Pre-Historic Monster Sculptures in the past. | Not Staffed | Local |
| | Boating on the lower lake | Boats for hire on the lower lake. | <p>To embrace a sense of fun and enjoyment in the Park.</p> <p>To connect boaters to the setting in which they are boating.</p> | Staffed | Regional |
| | Green Waste Recycling Interpretation | A safe place from which to observe the process of green waste recycling, furnished with explanatory panels and information about green waste recycling at home. | <p>To connect the visitors with the working side of the Park.</p> <p>To promote the Park’s principles of environmental sustainability.</p> <p>To inspire visitors to replicate environmentally sustainable practices at home.</p> | Not Staffed | Local Regional |

| Area | Deliverable | Description | Objective | Staffed | Phasing |
|---------------------------------|--|--|---|--|---------------------------|
| Area H: English Landscape | Events Space – Concert Bowl | Maximise use of the concert bowl facility with a range of commercial and community music and performance events. Encourage references within the programming to the Park's past, for example offering a Handel Concert on a triennial basis and community involvement projects, school hire etc. | To connect visitors with the legacy of performance in Park. To attract a regular regional audience. To engage community groups and engender a sense of ownership in local residents and community organisations. | Not Staffed | Local |
| | Treetop Walkway | A raised accessible trail with interpretive information, to take visitors on a journey through the tops of the trees. | To offer visitors a chance to get closer to an area of nature normally unavailable to them. To change the perspective of the visitor by dramatically altering their viewpoint. To engage visitors with the spectacular topography of the site, by offering them a different angle from which to view it. | Possibly Staffed, but not essential | National International |
| | Woodland Nature Interpretive Trail | A woodland interpretation interactive trail comprised of a series of dynamic natural installations encouraging intellectual development as well as play. Experiences could include, for example, tree trunks showing rings of age, upended tree stumps displaying root systems, active rot and decay of timber encouraging a range of insect life, and sculpted logs providing adventurous climbing structures and informal seating areas. | To engage visitors with the ecological value of the Park. To encourage adults and children to discover and explore together. To equip visitors with the skills to go on to explore nature on their own, in the rest of the Park and also at other sites of natural significance and in their own gardens. | Not Staffed | Local Regional |

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| Area | Deliverable | Description | Objective | Staffed | Phasing |
|------|----------------------------------|--|--|-------------|---------|
| | | Amongst the installations will be a multipurpose meeting point, with tree-trunks, stumps or logs arranged to create seating for a group to come together to be used for structured visits, learning opportunities, informal social gatherings or storytelling events. | | | |
| | Woodland nature themed Play Area | Situated alongside the Woodland interpretation trail will be a more traditional woodland themed play area. It will incorporate similar experiences to the trail constructed on a smaller scale aimed at younger children, particularly the under 5 age group. | | | Local |
| | The Maze | The maze has some historic significance, but its current surroundings leave it lonely and dark and underused. Visible and physical connections must be improved. Also potential to invite an artist to add a creative/educational layer to the maze to raise its value as a destination experience. Girlguiding UK are currently drawing up proposals for an artist-created educational installation in and around the Maze to celebrate their centenary in 2009. This is intended to once again make the Maze a popular destination for visitors. | To make park users feel more comfortable using the maze. To increase the maze's role as a fun destination for Park users. To add a fun, creative and educational layer to the Maze experience. | Not staffed | Local |

| Area | Deliverable | Description | Objective | Staffed | Phasing |
|----------------------|--|---|--|---|----------|
| | Woodland Interpretation Centre | Situated in the northern greenhouse, this will provide facilities to support the collection of experiences in this area and will house a learning suite for education groups to use to process information they gather in the landscape. | <p>To provide learning facilities for engaging with nature.</p> <p>To provide a connecting point to bring together the experiences in this area – the Maze, Treetop Trail, Woodland Nature Interpretive Trail.</p> | Occasionally Staffed | Regional |
| Off Site and Virtual | Archive Centre | Many of the artifacts relating to the Crystal Palace and the Park are 2D documents. The Park does not have the space nor the facilities to offer appropriate storage or public access to these documents. One option is for them to be stored in Upper Norwood library, which already has quite a substantial collection relating to the Park, and has the appropriate storage facilities and staff to guide and assist researchers. | <p>To offer visitors the opportunity for research and access to sensitive 2D collections.</p> <p>To provide a safe repository for sensitive paper collections.</p> <p>To connect the Park with the surrounding area and encourage visitor flow.</p> | Possibly Upper Norwood Library | Local |
| | Instructive, informative and educational website including a virtual portal to Crystal Palace Park related collections | <p>Features will include:</p> <ul style="list-style-type: none"> ■ Information on visiting, access and transport ■ Information on up and coming events ■ Background information on the Park ■ Searchable database of all sources, documents and artifacts relating to Crystal Palace Park. Choice artifacts and documents will be digitised and available to view online, other collections will be signposted to the visitor to seek out themselves. | <p>To raise the profile of the Park.</p> <p>To provide information to potential visitors.</p> <p>To market events.</p> <p>To provide resources and information to families/educators in preparation for, during and after their visitor.</p> <p>To bring together virtually artifacts and documents that cannot be together physically.</p> <p>To raise the profile of Crystal Palace related collections.</p> | <p>Not staffed, but requires regular updating.</p> <p>The portal could potentially be managed by Upper Norwood Library.</p> | Local |

AP3

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| Area | Deliverable | Description | Objective | Staffed | Phasing |
|------|--|--|---|-------------|----------|
| | | <p>A free downloads section of:</p> <ul style="list-style-type: none"> ■ Audio tours (podcasts or mp3s) ■ Self guided paper tours ■ Activity trails for families ■ Educational resources for teachers / educators ■ Articles on the Park. | <p>To encourage research into Crystal Palace Park.</p> <p>To signpost researchers to other local studies libraries and archive centres in the vicinity of the Park.</p> | | |
| | Interpretative Exhibition within the décor and information point in Crystal Palace Station | <p>A brief interpretive display within the décor of the Station offering a brief overview of the Park's history, accompanied by a 'welcome' point, similar to the ones at the entrances to the Park - offering information what is on offer in the Park that day and a notice board of forthcoming events.</p> <p>If desired and sustainable, the Station could also house a 'Human Face of the Park' staffed information and help point, but this is not essential.</p> | <p>To prepare visitors who have not previously been to the Park for their visit.</p> | Not Staffed | Regional |
| | | | <p>To provide visitors with an overview of the history of the Park from before the Palace was relocated to the present day. In particular, why the Park is here, why the Palace was here, why the Palace is no longer here, and why the site is so significant.</p> | | |

| Area | Deliverable | Description | Objective | Staffed | Phasing |
|------|-------------|--|-----------|---------|---------|
| | | <p>NB: The most appropriate location for a broad overview of the story of the Park is in the station. This is because it would mainly benefit new visitors to the Park and the majority of new visitors come to the Park by train via Crystal Palace Station.</p> <p>This is also an optimum location to promote events and activities in the Park to local residents who use the station daily to commute to work.</p> <p>Whilst the Station is technically outside the Masterplan, the interpretive strategy would work best if there were some form of basic interpretation and information in the Station.</p> | | | |

AP3

APPENDIX 4 BUILDING SPECIFICATION FOR CRYSTAL PALACE PARK MUSEUM

The following building specification for the Museum facility has been created on an assumption of c.36,000 visitors to the galleries per annum.

This visitor figure does not include learning groups, private/corporate hire or users of the Park facilities also held within the building – the café, toilets, information point, and park-related retail. Nor does it cover the subway area or viewing point, which will be left as additional bonus offers, ensuring that any potential overcrowding will not diminish the visitor's experience of these areas.

The figure of c.36,000 is therefore only used to establish the number of general visitors to be accommodated in the galleries. Typical visiting pattern calculations conclude that an average of c.200 visitors will come to the Museum on a "shoulder day" in approximately two time-slots, hence the galleries will need to comfortably hold c.100 visitors at any one time. The room sizes set out in this appendix are recommended on that assumption.

As the building is intended to receive objects on loan from other institutions, it must comply with Government Indemnity Standards regarding delivery access, environmental conditions, food consumption and security, and other conditions as laid out in the document available at <http://www.nationalmuseums.org.uk/loans.html>.

Reception, Orientation and Circulation (120 m²)

A key function of the building is to house the 'Human Face of the Park' staffed information and assistance point. This needs to be immediately visible and accessible to the visitor upon entering the building.

It is recommended that this role be housed alongside the reception for the Museum (can be one and the same) and in conjunction with the museum retail area.

An approximate size for this area, based upon an understanding of visitor flow and approximate dwell times, is 120m².

Toilets would need to lead off this area and their size and number should be determined by building regulations and by their function as toilets serving park users as well as Museum visitors. Ideally there should be an accessible toilet and a family toilet, which can cater to more than one person at a time, houses a baby-changing unit and is non-gender specific.

The lifts and stairways to the rest of the Museum, including the Subway, should lead off this point and there should be access to the café.

The building should have the flexibility to close off certain areas, whilst keeping others accessible, to allow for evening opening of parts of the

Museum without compromising the security of the galleries.

Galleries (360m²- 450m²)

It is recommended that the building houses three distinct galleries to accommodate the range of artifacts that are likely to be displayed there. These should comply with government indemnity standards, to ensure the Museum can qualify for registration and accreditation and can receive loan objects from other institutions. The galleries should contain the following environmental conditions (conditions can be divided across all three gallery spaces):

- a gallery space which is very light and open (ideally partially, if not wholly, on the ground floor closely linked and visible from the reception area)
- a gallery space which has limited natural lighting either from the roof or strictly north facing (for the ideal display of artwork)
- a gallery space which is entirely insulated from natural conditions, ie entirely artificially lit, and temperature/humidity controlled, with the potential of additional security (for the display of sensitive or precious items).

Each of these galleries should cater to 33 people (a third of the shoulder day peak visitor flow and also an entire school group).

Working on a basis of 3m² of floor space needed per person and floor space at a ratio of 2:1 to display space, an approximate size of minimum 120 m² to a maximum of 150m² including display space (c.100m² floor space and c.50m² display space) is recommended for each of these galleries. This calculation takes into account the distance required between the visitor and the display both for security reasons (government indemnity specify 1m) and for visitor experience, ie being able to comfortably view a painting on the wall (ideally 2m to 4m).

The Subway Experience

The Subway will be interpreted through an exciting audio-visual immersive experience. Using the Subway as an artefact in itself; the treatment will enable it to tell its own story, bringing the Victorian era to life. The experience will comprise projections of Victorian people, use of smoke machines to represent the arrival of steam trains, and localised cone speakers playing recordings of original visitors' experiences of coming to the Palace in their 'own' voice – for example excerpts from letters, diaries, and autobiographies.

The treatment will not impinge physically on the space and can be turned off allowing the space to be used for private and corporate hire and also for small performance events, such as live jazz.

The entrance to the Subway must be through some 'glass box' exhibition space in the Museum reception area, in order to prepare the visitor for what they are about to experience before they enter. This will also allow control of visitor movement on busy days. The entrance must also be configured in a way that allows the Subway space to stay open after Museum hours without any security risk to the Museum galleries. The building must therefore be easily zoned to prevent access to sensitive areas during evening events.

The Subway must be served by nearby storage for chairs and tables for evening events and with easy access to and from the kitchen.

Viewing Point

The roof of the building will provide the only 360 degree view available in the area – seeing across the whole of London and possibly as far as the coast. This has the potential to be a great draw for visitors and can also be a potential revenue income stream for the building, through private and corporate hire of a glazed space on the roof of the building. The glazed space needs to be large enough to cater

for parties of c.100 people standing, and be served by a service life or dumbwaiter from the café and storage for seating etc.

This will also ensure the building retains the potential to have a café outlet in the viewing point, should it prove to be desired and profitable.

Learning Space (100 m²)

The Museum will house a multi-functional learning space, suitable for both adults and children, and large enough to cater for a class of 30 children or seat 50 adults in retractable, tiered seating. This area will also house a cloakroom, toilets, 'wet' area, and two storage areas (one for the group's belongings, such as lunch boxes and coats, the other for educational materials). A total area of c.100m² would be sufficient for this space.

Ideally the learning suite will have its own entrance, so that the children can enter the building straight into the space, store their outdoor coats and lunch boxes, and have a chance to calm down and be prepared before they enter the public exhibition space. This will also allow the learning space to stay open in the evening for community hire or lectures, after the Museum has closed to the public.

AP4

Café (60 m² + 15 m²)

The Museum building will house a café that will serve Park users as well as Museum visitors and therefore should be of a quality and size to become a destination in its own right. The café needs to be on the ground floor to ensure visibility and ease of use, with a large retractable window opening out onto an outdoor eating area in the immediate vicinity, and a children's play area nearby.

A dumbwaiter and/or service lift should lead from the café's kitchen to the viewing point, to allow for catering of private hire events and also for the potential of opening a second café outlet on the roof should it prove popular and profitable.

An approximate size suggested is 40-50 covers for the café, with 0.75 to 1m² per cover and a service counter. The café should be served by a medium sized kitchen, more than a re-heat, but less than full-service. The size of the kitchen should be, at a minimum, 25% of the final café space.

Support Services

The building will require office space for at least three members of staff – a Museum Manager/Curator, Museum Assistant, who will be responsible for all interpretation across the whole site, and a Learning Officer, who would coordinate all learning in the Park. It could also house the

events programming and marketing/fundraising staff for the Park, taking the number of staff housed in the building up to 5. (This can be further developed in line with the work on management of the Park).

The staff will require a staff toilet, some kind of kitchen point (a fridge and a coffee machine) and a small meeting room.

The building will require three storage areas, two for general storage, for example seating for corporate hire events (Subway and Viewpoint). The other will be used to store collections and will need to support preventive conservation – environmentally insulated or controlled, with no natural light, and a relatively constant temperature and relative humidity. This is in addition to the learning space storage mentioned above.

The building will require two lifts – one public and one service, with the option to open the service lift up to the public on peak days to ease flow to the galleries and viewing point.

Consideration must be given to deliveries, not only of café and retail supplies etc, but also of safe handling of loan artifacts. Ideally the Museum will have a loading bay with easy vehicular access in proximity to the service lift.

Summary of spaces

| Museum Space | Additional Information | Minimum Size (m ²) |
|---|--|--|
| 1 Reception / Orientation / Circulation | Including: <ul style="list-style-type: none"> ■ 'Human face of the Park' – Park Rangers Information and Help Station ■ Museum retail ■ Link to Café ■ Link to Toilets/Cloakroom ■ Link to Subway via 'Glass box' Gallery ■ Must be ground floor | 120 |
| 2 Galleries x 3 | Including: <ul style="list-style-type: none"> ■ 'Glass box' – exhibition space with natural light, visible from Reception Space, no special environmental control (must be partly on ground floor and lead to the access to Subway, both stairs and lift) ■ 'White box' – exhibition space lit from above or with north facing windows, to exhibit paintings and semi-vulnerable artifacts, medium environmental control ■ 'Black box' – exhibition space completely enclosed, with no natural light, high security, high environmental control NB these conditions can be spread throughout the three gallery spaces | 360 (120 each) |
| 3 Viewing Point | <ul style="list-style-type: none"> ■ Either platform with space to pause (dwell time c.10 mins) to admire 360 degree view or rooftop with enclosed space available for catered corporate hire ■ Linked to Dumb Waiter from kitchen (if used for corporate hire) ■ Linked to storage ■ Ideally can still be accessible for evening private hire, when the rest of the Museum is closed | Glazed space, big enough for c.100 people standing |

AP4

| Museum Space | Additional Information | Minimum Size (m ²) |
|---|---|-------------------------------------|
| 4 Lift/access to subway and viewing point | <ul style="list-style-type: none"> ■ The lift must be big enough to carry large artifacts and at least 10 school children and a teacher if its use if necessary for navigating building (ie if the learning space is not on ground/first floor) ■ Kitchen connection by a dumbwaiter/service lift to the subway and viewing point spaces ■ On busy days the service lift could be opened to the public as a second access route | Two lifts – one public, one service |
| 5 Flexible Learning Space | <ul style="list-style-type: none"> ■ Classroom space for c.30 children (min 60m²) ■ Cloakroom – lockable room for lunch boxes and coats ■ Storage ■ Toilets (two child-size cubicles for girls, a child-size cubicle and urinal for boys) ■ Space to eat lunch ■ Fitted with retractable tiered seating for c.50 adults ■ Needs good access either on ground floor or first floor. If higher than first floor, the lift will need to be large enough to carry the majority of the class at one time ■ Ideally will have a separate entrance from the main museum entrance. | 100 |
| 6 Subway Experience | <ul style="list-style-type: none"> ■ AV interpretive experience of Victorian life – projections, smoke machines, cone speakers etc ■ Equipped for private hire ■ Equipped for small performances (music events etc) ■ Linked to general storage ■ Dumb waiter from kitchen ■ Accessed via 'Glass Box' exhibition gallery ■ Can be accessed when rest of the Museum is closed | Current size |

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| Museum Space | Additional Information | Minimum Size (m ²) |
|----------------------------|---|--------------------------------|
| 7 Café / Bistro | <ul style="list-style-type: none"> ■ Including medium service kitchen, sufficient to cater private hire events (less than full service, more than re-heat) ■ c.40-50 covers @ 0.75-1m² per cover ■ Plus additional 25% for kitchen ■ Dumb waiter to Subway and to viewing platform | c.40 plus c.10 for kitchen |
| 8 Offices and meeting room | Sufficient for 5 staff (minimum) – three museum staff, and some general Park staff such as marketing and events (could be expanded to house entire Park staff) | Size according to regulations |
| 9 Storage x3 | <ol style="list-style-type: none"> 1. a general store, for furniture for private hire events in the Subway etc 2. a collections store, environmentally controlled (near galleries) 3. a general store for furniture for private hire events in the viewing platform | 5x2.5 each |
| 10 Toilets | Number according to regulations, include 'family' toilet (large enough for an adult to use with three small children), accessible toilet and sufficient toilets to serve the café and general park users located on ground floor | Size according to regulations |
| 11 Plant and services | <p>Sufficient to house general building plant, IT support, and special security and environmental systems for government indemnity standards.</p> <p>A Loading bay for deliveries near to service lift.</p> | |

AP4

APPENDIX 5 INTERPRETIVE POINTS WITHIN THE LANDSCAPE

The following features in the landscape have been identified as examples of potential points of in situ interpretation under the 'light interpretive treatment of the Park' and can be featured in self-guided tours of the site.

| Area | Historical Features | Ecological and Horticultural Features | Environmental Sustainability Features | Views and Vistas |
|---------------------------|---|--|--|--------------------------------------|
| A Annerley Hill Edge | Tower base School of Practical Engineering | | Energy Tower | |
| B Palace Terrace | Palace site Palace substructure Paxton Bust Surviving back wall of the North wing Subway (part of new Museum) CP Transmitter | Conservation area | Palace Water Ponds Reed beds? | New Museum roof Apex Central Axis |
| C The Terraces | the Terrace walls | the Terrace gardens | Alcove Fountain | Central Axis |
| D Transitional Landscape | Rosery Former Lodge (Adventure Playground) | Different landscape finishes (orchard, meadow, mown grass) | Water Tables Terrace Storage Ponds Water Rill Water Channel | Rosery Central Axis |
| E The Central Sports Area | Grand fountain basins/NSC Racing Track FA cup ground/first home of Crystal Palace FC | | NSC rain water collection points | Central Axis |

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| Area | Historical Features | Ecological and Horticultural Features | Environmental Sustainability Features | Views and Vistas |
|---------------------|---|---|--|------------------|
| F Tidal Lakes | Paxton Fountain Basin (near Farm) The Farm, previously the Children's zoo from 1950s Dinosaur models and Geological illustrations (strata and lead mine) Guy the Gorilla | 'Mini-Dinosaur (mini-beasts) insect habitat area Old Oak tree from pre-Paxton landscape ct area Habitats on Dinosaur Interpretation Centre roof | Lower (tidal) lake Green Waste recycling area | Central Axis |
| G Cricket Ground | Cricket Pitch The WW1 Bell | Conservation area | | |
| H English Landscape | Aquarium (Mist Garden) Maze Site of Rockhills and features of Paxton's private garden Tower Base Balloon ground flying experiments Fishing Lake Concert Platform | Old trees from pre-Paxton landscape | New Paxton Spring | Treetop Walk |
| General | Statuary eg Palace era allegorical statues | | | |
| Outside the Park | Crystal colonnade and station Palace related features in the vicinity of the Park, eg Cemetery, Public Houses, Inns, Hotels The railway networks including the route of the former high level station line (proposed route of the Green Chain Walk Extension) | | | |

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