**Appendix 3**

**IPOP Analysis of the South Holland Industrial Heritage attractions by Polly Schomberg, Visitor Experience Consultant, National Trust**

All three of these attractions are living, working, participatory heritage attractions. This is by a mile their stand out feature. Close second is the people and community that form around them.

All three have the opportunity to tell the story of how their site shaped the land and the people who live here in the past, and how their legacy continues today and in the future.

**The Experience**

IPOP (Ideas, People, Objects, Physical) is a useful framework for building a content strategy and thinking about audience diversity and preference differences. The model names four dimensions of experience. Individuals are drawn to each dimension in varying degrees and usually have a dominant preference among the four:

* **I**: *Ideas* — an attraction to concepts, abstractions, linear thought, facts and reasons;
* **P**: *People* — an attraction to emotion, human connection, affective experience, stories, and social interactions;
* **O**: *Objects* — an attraction to things, aesthetics, craftsmanship, use, ownership, and visual language; and
* **P**: *Physical* — an attraction to somatic sensations, including movement, touch, sound, taste, light, and smell.

I have used these simple principles in the following discussion of how the sites could assess their visitor experiences below

**Moulton Windmill**

* **I**: *Ideas* — an attraction to concepts, abstractions, linear thought, facts and reasons;

There is comprehensive interpretation on site that, although dated, covers a lot of ground. Much of it seems to focus on two things: How the windmill worked, and how the windmill was saved. I would recommend an interpretive review at this stage in its development.

* **P**: *People* — an attraction to emotion, human connection, affective experience, stories, and social interactions;

The visitor experience to the Mill itself is delivered exclusively through small group tours. This is consistently shown to be the most effective and most enjoyable way of visiting (through all National Trust survey results). I did observe however, that there was less focus on the people stories than there could be. Do you have research on the people working here, how they would have lived, what life was like?

Again, I didn’t go on a tour, so I don’t know if this happens or not, but I would strongly advocate for spending ten minutes at the beginning getting to know the group. Before talking about the windmill, talk about them…what brought them here, what they are interested in, if they bake etc!

* **O**: *Objects* — an attraction to things, aesthetics, craftsmanship, use, ownership, and visual language;

The aesthetics of the windmill are wonderful. It is a beautiful, evocative, creaking, real building: both extraordinary and commonplace. The structure and its mechanisms are the objects in this context.

In some places I observed that the aesthetics of the place are overwhelmed by the desire to add more ***Ideas*** (information) often in the form of laminates. I would be very happy to do the team a little visual presentation revealing some of the ways that they could let the building speak for itself and create a strong and beautiful visual language to enhance the spirit of this place.

* **P**: *Physical* — an attraction to somatic sensations, including movement, touch, sound, taste, light, and smell.

We were unable to see the windmill in action, but clearly this is the absolute highlight and a priority to reinstate. There are other sensory experiences that I would encourage the team to consider: touch…different kinds of grains and flour (the windmill seemed very clean) and also taste (different breads and flours).

**Pinchbeck Pump Engine**

* **I**: *Ideas* — an attraction to concepts, abstractions, linear thought, facts and reasons;

I would encourage the site to think about what the most important elements of the story are. The interpretation on site is well-written and wide ranging, but almost too much. There are past, present and future themes that could help to focus and order the story, and give it local relevance.

There is a missed opportunity to use the site to promote some of the core messages of the IDB such as wildlife conservation, garden waste disposal and National Floor Warning.

* **P**: *People* — an attraction to emotion, human connection, affective experience, stories, and social interactions;

The majority of visitors get a personal tour, and I would strongly encourage the site to continue aiming to give this to everyone. We can absolutely prove through our visitor survey that small personal tours are the most engaging and enjoyable way for heritage audiences to access a site.

If the team here do decide to pursue a moderate growth strategy, I would encourage them to consider the recruitment of volunteers to enable everyone to get a tour.

* **O**: *Objects* — an attraction to things, aesthetics, craftsmanship, use, ownership, and visual language;

The display of heritage tools is just wonderful, and clearly someone who was involved in setting up the museum has a strong sense of aesthetics.

* **P**: *Physical* — an attraction to somatic sensations, including movement, touch, sound, taste, light, and smell.

Although it may feel like a disappointment that the engine can no longer be in steam, the fact that every visitor can see the pump engine in motion is a positive. There were other elements of the visit that clearly used to be operational, and now are not. If a volunteer body is developed, this could provide new opportunities to get machinery up and running safely. The more things that are working…the better!

**Chain Bridge Forge**

* *Ideas* — an attraction to concepts, abstractions, linear thought, facts and reasons;

I suspect that the story of the forge and of the history of blacksmithing is well developed for the school group audience that come to Chain Bridge. This same story could be given a loose script in order to give visitors a flavour of the place in the past. It would be wonderful to understand how this method of craftsmanship and production was superseded by others, and how now the 3D printing is affecting industry currently, and where the future might be heading.

* **P**: *People* — an attraction to emotion, human connection, affective experience, stories, and social interactions;

Visitors who get an interaction with the Blacksmith currently get a really powerful personal experience. The offer is a one to one interaction with a very engaging individual. There is also an opportunity here to spend some more time sharing stories about the people who worked here in the past. (Our visit wasn’t representative of a ‘normal’ visitor experience, so there may be more of this than I realise.)

* **O**: *Objects* — an attraction to things, aesthetics, craftsmanship, use, ownership, and visual language;

The forge is a veritable cornucopia of objects. Every wall and surface is abundant with them. This make for an amazingly atmospheric and unique place, but visitors may need some help in picking out which of these objects are the most relevant, interesting and important.

Obviously, the offer around craftsmanship is also very strong. Whether making an object yourself, watching someone else learn to make one, or watching the blacksmith himself at work – visitors can only marvel at the magical process of turning a lump of metal into something beautiful. I can only encourage the Forge to ensure that every visitor gets to watch (or participate) in this process.

I would encourage the Forge to consider some areas where they need to intervene to ensure the presentation is deliberate, clean and professional. I’m particularly thinking of the toilets and the shop area.

* **P**: *Physical* — an attraction to somatic sensations, including movement, touch, sound, taste, light, and smell.

The physical and experiential elements of the visit are powerful. The sounds, smells and heat of the place are visceral and memorable – whether you are making or watching. This could be expanded to allow visitors to handle other objects, both historic and those made today. Exploring the properties and feel of different worked metals would be of interest.